

# Theatre Design Basics

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## Course Catalog Description:

Restricted to BFA DT or SM majors. Basic design skills using elements and principles of design to tell a story.

## Course Objectives:

Prepare students to continue into rendering, scenography, and design classes which need experience and introduction to the following:

- How to cut and glue
- Variety of different media: watercolor, gouache, acrylics, colored pencils, markers, collage, Photoshop
- How the elements and principles of design can impact the viewer, evoke emotion, and tell a story.
- Using items of inspiration by breaking them down into their component parts and reassembling them in a way that can support a theatrical design.
- A basic understanding of artistic styles (impressionistic, realistic, stylized, etc)
- An understanding of how all of this can be applied to a theatrical script
- How to meet deadlines and multitask
- How to engage in peer review

**Course Philosophy:** I believe students are as much responsible for their own education as their professors. It is imperative that you read the textbook or script before coming to class and spend time working in your sketchbooks. In class we can clarify and synthesize the information you have read and add real life examples and situations to help you understand. Please come to class with your reading completed, your homework done, an open mind, a willingness to speak, and an enthusiasm for participation.

## Required Text:

Design Basics by David A. Lauer and Stephen Pentak (recent edition). The price of this book has continued to rise. I have ordered the book to be available at the bookstore on campus so you should be able to find a copy there. If you choose to purchase through amazon.com please first go to <http://theatre.ucf.edu/support.php> and a portion of your purchase will be donated back to the department without any additional cost to you.

**Supply Stores:** Local: Michaels, Joann's, Art Systems, Sam Flax, Wal-Mart, Hobby Lobby. Joanns and Michaels both have 40% off coupons in the Sunday Paper and you can sign up for a mailing list with both that will send you a 40% off coupon every week or two, plus coupons on the apps including Hobby Lobby—You can save A LOT of money if you take advantage of these. Hobby Lobby has a coupon on their web site. Also check out DickBlick.com which has REALLY cheap prices on many of your supplies. Be sure to search for online coupons anytime ordering online.

**Supplies:** See separate handout for supplies

**Contacting Me:** Please feel free to contact me on my cell if necessary. I do not take calls Friday night or Saturday and I'm often on an adventure with my kids on Sundays, but you can send me a text and I'll reply when I can. My cell phone number is (407)970-7042. I am also very available through email. I check my email several times a day though not often on the weekends.

## Classroom Policies:

- Silence cell phones—no vibrate
- No food while painting or drawing. At other times quiet foods and drinks ok (ie. don't crunch and slurp)
- If you fall asleep you will be given one warning and then asked to leave and counted absent

**ADA:** If you have a disability and need classroom accommodations, please notify me as soon as possible. You also must register with Student Disability Services at (407) 823-2371.

**Religious Observance:** I will reasonably accommodate absences due to observed religious holidays, however, you will be held responsible for any material covered during the absence. By 9/2 please provide me with a list of the holiday's that will require you to miss class.

**Adult Content:** There are plays and materials in this course which express adult or controversial themes and strong language. If this presents a problem for you, please see me immediately to address your concerns and assess your chances for success in the course. I am sensitive to this issue and will work with you on this topic.

**Course Grading:** I will use the +/- grading system. Please keep all graded material from class on file until the end of the semester in case of grade discrepancies. I keep the grades on my computer and in case of a computer crash you will want to have your work on file (not to mention that you need it all for your final portfolio). If you think I have entered a grade incorrectly in my computer you will need to bring me your graded work before I can correct it. I will pass out grade reports on a regular basis. Please be sure to check your scores and bring problems to my attention as soon as possible.

**All assignments must be completed to receive a passing grade in this course.**  
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100-94% = A	87-84% = B	77-74% = C	67-64% = D
93-90% = A-	83-80% = B-	73-70% = C-	63-60% = D-
89-88% = B+	79-78% = C+	69-68% = D+	59% and Below = F

**Attendance Policy:** I understand that you all have other classes and obligations pulling you in many directions. If you need to be gone from class for any reason please let me know ahead of time, but please do not ask me for permission. This class is important too. *It is your responsibility to sign the daily attendance sheet.* If your signature is not on the attendance sheet, you will be counted absent. Please note that two tardies equals one absence. You are NOT penalized for poor attendance through point reduction or grade lowering but you have the opportunity to improve your grade through regular attendance. These are BONUS points. Every absence is an excused absence, however, if you choose to not come to class you will fall behind and your grade will suffer because we have assignments due **EVERY CLASS PERIOD**.

Bonus points will be awarded for good attendance using the following point scale:

0 classes missed	= 15 points extra credit
1 class missed	= 10 points extra credit
2 classes missed	= 5 points extra credit
3 or more classes missed	= no points extra credit

**Late Assignments and Makeup Work:** All assignments are due at the beginning of class on the date listed in the course calendar. All assignments that require a presentation must be made to the class on the date indicated on the calendar. Late Assignments have a base value of 75% of the original point value if turned in within 7 calendar days of the due date. If they are turned in more than 7 calendar days after the due date they are worth 50% of the original point value. If your project is more than 7 calendar days late, you can request permission to do double work to achieve the full point value or accept the 50% reduction. These opportunities are available by request and at my discretion. In other words, your assignments are like bills - if you don't "pay" them on time you have to pay interest. So the "price" doubles and you have to do a double amount of work to get the same point value. You will fall behind VERY quickly if you fall into the trap of late work. Late work in our field is unacceptable and I expect you to adhere to the deadlines.

**Sketches:** The guidelines in the calendar represent the minimum requirements. I always encourage you to draw more. You are not allowed to labor over these assignments for hours. You will do yourself a favor by learning to draw quickly. You will need to turn in your sketches every time they are listed due in the syllabus.

**Project Presentations:** Be prepared to speak about all of your assignments in class. When a project is due hang it on the wall (without being asked) using a non-damaging technique (as demonstrated in class). Hang all of one kind of project together. If we have two things due hang one assignment on one side and the other on the other side. We will hold a class critique of almost all of our assignments. It is important that you learn to evaluate what you see, offer suggestions or comments. When sketches or inspirations are due choose only one to hang on the wall.

**Projects and Assignments:** All projects and Assignments are listed in the assignments tab of the online classroom in webcourses.

**Academic Honesty:** Academic dishonesty is unacceptable. UCF is committed to a policy of honesty in academic affairs. Conduct that comprises a breach of this policy shall result in academic action and/or disciplinary action. Academic action affects student assignments, examinations or grades. Disciplinary action affects student enrollment status. You can find information on the universities policies including your rights and responsibilities at: <http://www.ucf.edu/goldenrule/studaca.html>. Violations of student academic behavior standards include:

(1) Cheating can be generally defined as giving or receiving aid in examinations or on assignments which are intended to be done individually or the presentation of the work of other persons as one's own.

(2) Plagiarism whereby another's work is used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student's own. **This includes written and visual materials.** Any student failing to properly credit ideas or materials taken from another has plagiarized.

(3) A student who has assisted another in any of the aforementioned breach of standards shall be considered equally culpable.

**Changes to the Syllabus:** Changes to this syllabus and other associated documents will be necessary throughout the semester.

### Projects and Exercises for Theatre Design Basics

**REMEMBER:** You must complete every assignment in order to pass this class.

**NOTE ON SIZE:** Remember that ultimately your projects must fit in your portfolio at the end of the semester. Keep that in mind when selecting the size of your project and when selecting what backing material to put it on. Final portfolio should be 14X17. Some projects may need to be larger than your portfolio or be on a backing material that makes it impossible to put in your portfolio. If that is the case you will need to photograph that project. It is better to have originals whenever possible so plan accordingly.

**NOTE ON IN CLASS PRESENTATIONS:** You will be presenting your projects in class so be prepared to discuss them and be prepared to give and receive feedback. *Unless otherwise indicated projects should be able to be hung on the board.*

**Note on Presentation:** Presentation is the manner in which something is shown, expressed, or laid out. In many cases the way you present your work is as important (or more important when done poorly) than the work itself. You are expected to present neat, clean, finished projects that use the elements and principles of design in their assembly and presentation as well as their content. Much of this work may become part of your portfolio and should be "presentable."

**Inspirations (See Calendar for Due dates and total #)**—When assigned, locate and color copy/scan/download two works of art that have good use of the element or principle of design assigned. Cut out the image (literally or digitally) and attach it to a piece of printer paper that has printed on it: **a full MLA citation in proper citation format** which at minimum will include the artist, the date the work was created, the title, the book or source in which you found it. See handout or consult MLA handbook for citations for works of art. Write a statement as to how the assigned specific element or principle is used and the effect of that element or principle has on the viewer (See Additional Inspiration Guidance Handouts). These will be turned in on webcourses but you should select one image and bring it to class in hard copy for out class discussion. If you choose to use the internet be sure to find all of the required information for the image. At least one of your two images must be from a book. You may not use images from our text book. **Each artist may only be used once during the semester.** You have an opportunity to redo any you wish by the deadline to improve your grade. If you choose to do this you must staple the original graded inspiration to the back of the new inspiration. Redone inspirations can be of the same image with an improved statement or can be of a new work. Redone inspirations are due on or before the date indicated in the calendar and will not be accepted later than that.

#### OBJECTIVES:

- ◆ Explore a variety of artistic styles by browsing art books
- ◆ Be able to analyze art for the elements and principles of design and the resulting effect
- ◆ Be able to clearly and concisely write to explain your point of view through Standard Written English
- ◆ Use MLA citation style

**Daily Sketches** (See calendar details and due dates)—Sketches will be turned in individually, not in your sketchbook. Put your name, the theme, and the date turned in on the back of the sketch. Turned in sketches should not have notes, etc, but should be neat and clean. You will turn them in individually so they must be cleanly and neatly removed from your sketchbook. We have a paper cutter to cut off spiral frizzies. Do not do your sketches on printer paper—use your sketchbook. You will be graded on the evidence of growth in your sketches and your incorporation of my suggestions as well as the cleanliness of your presentation. At the end of the semester you will turn in all of your sketches from the semester. Do not

put them in plastic—put them in a file folder so I can flip through them. They should be in date order. If you are turning in any late or redone sketches please put them at the end of the file with post it notes on the front indicating what date they are for.

**OBJECTIVES:**

- ◆ Be able to draw cleanly without a great deal of smudging, smearing, etc.
- ◆ Improve speed and quality of sketching details, highlight, shadow, texture, etc.
- ◆ Increase power of observation for details, highlight, shadow, texture, etc.

**Reading Journal**—Submit by email a paragraph or two (**250 word minimum**) discussing your reaction to the reading. DO NOT SUMMARIZE THE READING—I have read it. Tell me what you think about it—what did you learn? What do you disagree with? What do you not understand? What have you experienced that it reminds you of? How have you seen this used in your daily life? etc, etc, etc. Be sure you touch on a variety of points from the reading so I know you read the entire assignment. Each journal must be submitted on webcourses before 9 am on the day it is due.

**OBJECTIVES:**

- ◆ Read the book before class discussion
- ◆ Reflect through writing in Standard Written English about the assigned readings

**Boxes**—Create a box following handout directions—one out of black illustration board with a white core (could also have a white back), the other out of ¼" white foam core. They must be perfect—straight cuts, no smudges, no glue blobs, etc. Check syllabus for points on each due date. Points begin at 15 possible extra credit points per box and as time passes the possible points decrease. Boxes will not be accepted until they are complete and accurate. SUBMIT EARLY. Write your name and the date on it very small in pen on one of the sides.

**OBJECTIVES:**

- ◆ Be able to measure, cut, and glue matt board and foam core without nicks, scratches or smudges

**Shapes in Art** —Select a piece of art that can be broken down into basic and intrinsic shapes. Now imagine you are turning the piece of art into a puzzle for a child. Every shape—foreground and background (positive and negative space)—should be cut out of white bristol board and mounted onto black as if you are making a permanent puzzle of the artwork. You must account for every shape in the piece excluding extreme detail. Only use white Bristol board and black paper—do not paint or draw. There should be about 1/8" of space between each of the pieces. Technique will be further discussed in class. Later we will use this same piece as the basis for a value study so make sure you like it and be sure it is not too complicated. Make sure you have a backup copy of the piece (either physical or digital). You must turn in a clean copy of the original in either color or black and white with your project. This project will be graded with the value project but will be marked for the deadline on the day it is due.

REMEMBER GOOD PRESENTATION

**OBJECTIVES:**

- ◆ Be able to visually break down a work of art into major component parts/shapes
- ◆ To use collage rather than drawing techniques
- ◆ To cut and glue accurately and cleanly

**Value Scales**—Create 6 value scales with a minimum of 9 steps as discussed in class. Use black pigment on white paper except for gouache and colored pencil which should be done with white on black paper. Do not mix black and white except in acrylic. 1 in graphite pencil on Bristol board, 1 in watercolor on Bristol board or watercolor paper (use only black watercolor—this is about using the paper as the white, not the actual white watercolor), 1 in acrylic on Bristol board (you can mix black and white with this one), 1 gouache (white gouache on black paper—not construction paper), 1 collage and 1 colored pencil (white pencil on black paper). You should do your painting on Bristol board or the background recommended above and cut out samples that you mount on another page. Do the same number of steps for each medium. Mount each sample horizontally on your page for presentation and remember we want to be able to see each row clearly, not be confused which direction to look. Label clearly and cleanly. REMEMBER GOOD PRESENTATION

**OBJECTIVES:**

- ◆ To effectively control value using different media
- ◆ To create a clearly understandable layout in which to view each scale.

**Shape in Art (Value)** — Use same piece of art that you used for your first Shape in Art project. Make a photocopy either of the original or of the shape project (depending on how well you did). Instead of each shape being white, each shape should be a single shade of grey matching the value of that shape in the original. If the shape is more than one value you need to decide what value most of it is or split the shape into more than one shape. Try the eye squint technique. It is ok to photocopy your original. You are encouraged to do this project using collage techniques—find things of the correct value to cut out for each shape. You can, however paint each shade of grey and cut out the shape from what you have painted. You must then reassemble the pieces this time to mimic the original work of art as if you were turning it into the design for a black and white stained glass window or rubber stamp. Every shape—foreground and background (positive and negative space) should be cut out of the appropriate grey value and mounted onto black. You must account for every major shape in the piece excluding extreme detail. You should cut each shape slightly smaller than it actually is so that you have a black boarder between EVERY shape that is even—if it is 1/8" it should be 1/8" between every shape. Technique will be further discussed in class.

Somewhat of an example:



You must turn in a clean copy of the original in both color and black and white as well as your shape in art project with this assignment. REMEMBER GOOD PRESENTATION

#### OBJECTIVES:

- ◆ To demonstrate how value impacts depth and detail
- ◆ To demonstrate how value impacts our ability to recognize objects
- ◆ Be able to visually break down a work of art into major component parts/shapes
- ◆ To use collage rather than drawing techniques
- ◆ To cut and glue accurately and cleanly

**Found Objects Color Wheel** —Create a color wheel made from found objects. You must be able to permanently attach your objects to a piece of foam core that is smaller than a standard sheet. If you're your items can be supported by another backing you do not have to use foam core, but the weight of the items usually necessitate foam core. Please avoid objects that could rot, degrade, or draw bugs. Avoid heavy objects for practical purposes (yes, that bottle of nail polish will probably fall off...). No duplicate items (ie. No 2 colors of sponges or 2 spools of thread, etc.) although you may decide to follow a theme and should keep scale and proportion in mind when selecting your items. Label each color name. Use the same value for all items (don't combine pastels and brights). Final size should be in some way smaller than the standard size of a sheet of foam core. The foam core cannot remain the exact size you purchase it—YOU decide the size and shape of your project, don't let the standard size of your materials dictate that for you. I don't recommend trying to cut your foam core in a circle, but your objects should be arranged in a circle. Avoid "cutesy" labeling as that is not professional presentation. REMEMBER PROFESSIONAL PRESENTATION AT ALL TIMES

#### OBJECTIVES:

- ◆ To observe the colors that surround you in every day objects
- ◆ To identify and be able to demonstrate smooth transitions between the primary, secondary, and tertiary colors
- ◆ To cleanly mount unusual objects to foam core
- ◆ To label keeping in mind professional presentation

**Complementary Crosses** —Create 3 Complementary Chroma Bands as discussed in class with a minimum of 5 steps. 9 steps will be easier. TIPS: be sure to label every color as you paint it. After you cut it out you should make a note on the back (label need not be on final, just as part of your tracking system). It is VERY easy to get them mixed up. It is very difficult to be able to see the color changes of very dark colors (they appear black). To make these easier to see you must add a TINY touch of white to them so they still appear dark, but you can see the color. Be sure to mix enough of each color. REMEMBER GOOD PRESENTATION

#### OBJECTIVES:

- ◆ To effectively control hue through complementary crosses
- ◆ To understand complementary mixing as a replacement to black and grey pigment

**Warm and Cool Triads** —Create 3 Color Triangles as discussed in class. 1 all cool (cool red, cool blue, cool yellow), 1 all warm (warm red, warm blue, warm yellow), and one of your choosing (2 warm and a cool or 2 cool and a warm, or a primary, or a tertiary, etc) Get yours approved if you are deviating from the former. TIPS: be sure to label every color as you paint it and after you cut it out. It is VERY easy to get them mixed up. It is very difficult to be able to see the color changes of very dark colors (they appear black). To make these easier to see need to add a very tiny touch of white to them so they still appear dark, but you can see the color or paint more thinly on the paper so the paper shows through. Be sure to mix enough of each color. REMEMBER GOOD PRESENTATION

#### OBJECTIVES:

- ◆ To experience the color mixing differences between warm and cool primaries
- ◆ To be able to mix smooth transitions between the starting colors
- ◆ To experience the difference warm and cool versions of the same color can make in color mixing

**Feeling Textures**—Create a "mood board" for your assigned feeling using textures. If you don't know what a "mood board" is then do some research for some examples looking especially for those used in fashion or interior design. The ones you find will all be rectangles but consider how you might adapt this concept to better communicate your assigned mood. This project should be monochromatic so select a color that is appropriate for your assigned feeling. Textures can be tactile or visual. Please include at least 5 textures with no more than three (or 50% if you choose to do more than five) of either tactile or visual. We will roll a die in class to determine which feeling you get: Somber, Joyous, Agitated, Blissful, Disjointed, Ecstatic.

Consider how the way you present your textures can also help communicate your assigned feeling (using other elements and principles of design). This is not a sculpture project so think of it as something that hangs on the wall.

**Color Mixing and Matching**—You will be given 1 paint chip and 1 fabric swatch. You must match each using only acrylic paint, then match each using only watercolor, then match each using only gouache, then match each using only colored pencils. Do not combine Acrylic, Watercolor, Colored Pencil, or Gouache. As part of your presentation provide a key as to the colors you used for mixing. Be sure to label well including each paint type. Be sure layout is logical and presents the best opportunity to compare the swatch you painted with your original swatch. You should have your original swatch (fabric or paint chip), your swatch in Watercolor, Acrylic, Colored Pencil, Gouache, and a paint color sample key of the colors that went into your concoction which is of the original “out of the tube” colors you used. REMEMBER GOOD PRESENTATION

**OBJECTIVES:**

- ◆ To be able to break colors down into component colors
- ◆ To understand and experience the differences between mixing in acrylic, watercolor, gouache, and pencil
- ◆ To experience mixing dark and light colors and/or bright and dull colors how those are different in acrylic and watercolor

**Directing Focus in Costume**—Create a collage rendering of a costume with focus drawn to a specific area of the costume through the choice you make in how to clothe the figure. Does not need to be a specific character—just a person wearing clothes. Figures should be 8-9” tall from the top of their head to the heel of their foot and must include face, hands, bodies in addition to clothes. REMEMBER GOOD PRESENTATION

**OBJECTIVES:**

- ◆ To use collage techniques to create interesting costumes
- ◆ To draw focus to a different part of the costume through effective use of the elements and principles of design

**Balanced Mantles** —Use Photoshop to create an asymmetrically balanced composition of a mantle. Use one of the mantles provided. I will also provide a few decorative items which you are welcome to use but you are also welcome to find your own. We will go over how to use Photoshop in class and I will provide you with more detailed, step by step kinds of instructions including how to turn in your assignment. However, before class, please review/study the introduction to Photoshop at: <http://www.tollefsondesigns.com/photoshoptutorial/>. This will familiarize you to the tools within Photoshop. REMEMBER GOOD PRESENTATION

**OBJECTIVES:**

- ◆ To apply concepts of visual balance
- ◆ To remain mindful of the other elements and principles of design and how they impact visual balance
- ◆ To be complete, yet selective in order to clearly communicate the objectives in a sophisticated manner
- ◆ To use Photoshop on your own
- ◆ See also more specific Photoshop details included on the project handout.

**Name that Artistic Style** —DO NOT SHARE THIS PROJECT WITH ANYONE BEFORE CLASS OR IT WILL UNDERMINE OUR IN CLASS ACTIVITY. Each student will be assigned an artistic movement. Research your movement and provide a bulleted list of 5 to 15 key characteristics of how the movement used the elements and principles of design. Be sure to put the name of your movement on this handout, but do not put images on your handout. The handout need not be fancy, just contain the required information. You will need one for each person in class. Bring separately 2 images by 2 different artists that are the epitome of your assigned style—the first thing a person should think of when they hear the name of your movement (your inspirations this week are this image plus one more with an explanation as to why they are the best examples of your movement). Include Bibliography in MLA format with at least one book for every internet site with a minimum of 3 references that you used to research your movement and decide on your bullet points.

When you come to class put one of your two images (with no writing or identifiable information on it) in a pile in the front of the room upside down so no one can see them. Once we have them all we will hang them randomly on the wall. You will then pass out your handout to the class. The class will then have to try and decide which movement each piece belongs to.

Be sure to provide me with a complete packet-handout and images. REMEMBER GOOD PRESENTATION

**OBJECTIVES:**

- ◆ To understand and be able to clearly explain/answer questions about the assigned movement
- ◆ To identify and share with the class two images that are considered the epitome of the characteristics of the movement and be able to explain why
- ◆ To reference book sources
- ◆ To use written descriptions of an aesthetic movement and be able to identify those characteristics in artwork.

**Art as Inspiration Self Portrait** — Research Collage Art. Follow the Think, Look, Do process below. Think about characteristics that you want to communicate about yourself in your self portrait—remember you cannot communicate every aspect of your past, your present, your personality, etc. **BE SELECTIVE AND SPECIFIC** and have a clear point-of-view. Try to clearly communicate one, or at most, two ideas. This should not be about your life in theatre but about you as a person outside of theatre. Base your self portrait collage on one of your artistic inspiration pieces that represented you at the beginning of the semester. Create a self-portrait using collage techniques to expresses the characteristic you have chosen. Use one of your two inspiration images as a starting point and incorporate parts of it into your final composition. Keep the size reasonable. This should be able to be hung on the wall. Slight 3D elements are ok, but this is not a sculpture project. Do not do your work on printer paper or use your paper in its original size. This should not be a random collection of things you like. You need to be creating something from them. Please avoid objects that could rot, degrade, or draw bugs. REMEMBER GOOD PRESENTATION AND CHOOSE APPROPRIATE MATERIALS

- Think—list words, images, colors, which express individual personality traits or qualities and select which to focus on—YOU CANNOT FOCUS ON ALL OF THEM
- Look—look around you—find interesting materials that can communicate parts of you. Consider interesting papers, small objects, fabrics, scraps, magazines, photos, etc. Research various styles of self portraiture.
- Do—Assemble your ideas at your workspace and figure out different ways you can assemble them. Play with them to figure out the best way to create a finished self-portrait composition. This must not be a jumble of things that you like or you do—you must organize them into a cohesive composition. It doesn't have to be a "picture of something" (although it can) but it should be a workable composition.

#### OBJECTIVES:

- ◆ Clearly communicate personality trait or point of view WITHOUT USING WORDS
- ◆ Use of a combination of varied materials and sources
- ◆ Incorporation of pieces of at least one of your Inspiration Images (physically cut it up and include it)
- ◆ Combine disparate images into cohesive whole where images somehow comment or add to the whole
- ◆ Demonstrate restraint and selectivity

#### SOUND PROJECT:

**Sound Project Song Selection**—Select one of the songs provided that you connect with and that you can visualize when you listen to it.

**Sound Project Element Study (aka Sound Check)** —Present a study on each of the elements listed below. Present them as part of a unified whole.

NOTE: Shape does not mean object: "Alligators are not shapes." Keep it non-objective or abstract. Be prepared to verbally present and explain your choices. This project will be initiated to confirm meeting the due date but will be turned in with your Final Sound Project. This can be done in mock up quality. Does not have to be full presentation quality.

Song illustrated using only line

Song illustrated using only shape

Song illustrated using only color

Song Illustrated using only texture

#### OBJECTIVES:

- ◆ To show thought and work has gone into this project and that you are not putting the entire thing off until the night before it is due.  
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- ◆ To interpret music into visual elements
- ◆ To focus on individual elements one at a time
- ◆ To be able to clearly communicate mood, rhythm, harmony, etc through effective application of the elements and principles of design

**Final Sound Project** —Take the work you have done on your song so far and create a unified, three-dimensional visual representation of the song you selected (aka a sculpture). It should be abstract/non-objective. Be prepared to verbally present and explain your choices. You must turn in your sound check with this project.

#### OBJECTIVES:

- ◆ To interpret music into visual elements
- ◆ To unify individual visual elements into a three dimensional presentation
- ◆ To be able to clearly communicate mood, rhythm, harmony, etc through effective application of the elements and principles of design

**Final Portfolio** —Portfolio of work from this class—Purchase a portfolio book that is 14x17—ok to get a cheap one. Each page should exhibit good use of the elements and principles of design in the way you lay out your work. Focus on good content. It should contain all of your work from this class (but not all of your sketches—pick a few of your best or choose a cross section that shows your growth). Also include in class exercises like our black shapes. You will find this useful at your end of year BFA review. REMEMBER GOOD PRESENTATION

#### OBJECTIVES:

- ◆ To provide a retrospective of the work you have done in this class this semester
- ◆ To practice good, clear portfolio presentation, layout and labeling

## Advice from ghosts of Design Basics past...

Time manage yourself and give yourself enough time to talk things over with Kristina during your process instead of doing it the night before.

Read the description of projects, especially the objectives. If those are followed you'll get a decent grade on all projects.

Normally I am not a fan of reading for classes, but after doing the costume collage project THEN reading, I now have a newfound respect for why we have to read and do these journals BEFORE doing the project.

Buy all of the materials now because you are going to end up spending all of the money and more anyway.

Don't ever start a project the night before

This class takes up a lot of time.

Start the boxes NOW.

Presentation is REALLY important—don't blow it off.

Learn time management skills.

Don't EVER wait until the last minute to do assignments.

Turning in a less than perfect project and re-doing it later is much better than doing double work on top of current assignments.

Don't put off the cube assignment: it is inevitable that you will complete them.

The class isn't scary, just involved.