

Art 140: Beginning Two-Dimensional Design

Art Department

Student Learning Outcomes

Though all may be addressed, the highlighted SLOs are those emphasized in this course.

- 1 Acquire a basic knowledge, theories, and concepts about art; develop a foundation of art skills and a high level of execution; communicate ideas and concepts through writing, speaking and art making; acquire a competency with the tools and technologies associated with the visual arts.
- 2 Broaden knowledge of ancient through contemporary art; develop an understanding of the theoretical, cultural, and historical contexts of art.
- 3 Apply processes of generating and solving problems in art; analyze, interpret and question traditional methodologies and preconceived notions of art and art making.
- 4 Explore and engage in interdisciplinary forms of art making.
- 5 Develop an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.
- 6 Become involved in both individual and collaborative art experiences with other students, faculty, and community.
- 7 Develop a career path for an art profession or an art-related field; develop an understanding of the demands and expectations of that area of art profession or art field.

Lower Division Required Course

California State University Northridge

Mike Curb College of Arts, Media, and Communication
DEPARTMENT OF ART
GRAPHIC DESIGN

MISSION - The CSUN Art Department is committed to teaching students to experience and value visual thinking and creative problem solving in art, as well as recognize the concurrent importance of perception, experimentation, innovation, and critical thinking. We encourage students to understand the history and traditions of art with their relevance to social and community concerns as well as the art of different cultures. Students are also encouraged to utilize and interact with the services, facilities and technologies offered throughout the University as well as those provided by the Art Department.

PROGRAM OUTCOMES

Communication • Creativity • Critical Thought •
Social Responsibility • Transdisciplinarity • Ethical Practice

**Art 140 Beginning Two-Dimensional Design • Class Number 10167
3 UNITS (3-3)**

Term: Fall 2014 • AC 600 • Fall 2014 • TTh • 6 PM–8:45 PM

Instructor: Jim Kelley • james.kelley@csun.edu

Office Hours: TTh: 9 am–10:30 am • Sagebrush 225—
It is best to email instructor first to schedule an appointment

Catalog Description

Introduction to the elements and principles of 2-dimensional design that are common to the visual arts. Foundation course stressing visual perception and an effective knowledge of the graphic means of expression and communication. 6 hours per week. (Available for General Education, Arts and Humanities)

Course Description

This class introduces students to design elements and principles that are essential to the creation of effective compositions. Knowledge of the design elements and principles correlates with all art disciplines including animation, art history, ceramics, drawing, graphic design, illustration, painting, photography, printmaking, video and sculpture.

Prerequisite(s)

None.

Texts

REQUIRED

Launching the Imagination [Paperback]

By Mary Stewart; McGraw-Hill Humanities/Social Sciences/Languages

RECOMMENDED

Introduction to 2-D Design: Understanding Form and Function [Paperback]

By John Bowers; Wiley

Moving the Eye Through 2-D Design: A Visual Primer [Paperback]

By Buy Shaver; Intellect Ltd

Principles of Two-Dimensional Design [Paperback]

By Wucius Wong; Wiley

Design Basics [Paperback]

By David A. Lauer, Stephen Pentak; Cengage Learning

Design Through Discovery: An Introduction to Art and Design [Paperback]

By Marjorie Elliott Bevin; Harcourt Brace College Publishers

Prebles' Artforms: An Introduction to the Visual Arts [Paperback]

By Patrick Frank; Pearson

Basic Design: The Dynamics of Visual Form

By Maurice de Sausmarez; A&C Black

Art and Visual Perception: A Psychology of the Creative Eye [Paperback]

By Rudolf Arnheim; University of California Press

Universal Principles of Design, Revised and Updated: 125 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach through Design

By William Lidwell, Kritina Holden, Jill Butler; Rockport Publishers

Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions

by Bruce Hanington, Bella Martin; Rockport Publishers

SUGGESTED:

Visual Thinking [Paperback]

By Rudolf Arnheim; University of California Press

Basics Design 08: Design Thinking [Paperback]

By Gavin Ambrose, Paul Harris; Fairchild Books AVA

Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation

By Tim Brown; HarperBusiness

Emotional Design: Why We Love (or Hate) Everyday Things

By Don Norman; Basic Books

The Elements of Color: A Treatise on the Color System of Johannes Itten Based on His Book the Art of Color

By by Johannes Itten (Author), Faber Birren (Editor), Ernst Van Hagen (Translator); Van Nostrand Reinhold Company

Interaction of Color

By Josef Albers; Yale University Press

The Power of the Center: A Study of Composition in the Visual Arts [Paperback]

By Rudolf Arnheim; University of California Press

GE Student Learning Outcomes

Goal: Students will understand the rich history and diversity of human knowledge, discourse and achievements of their own and other cultures as they are expressed in the arts, literature, religions and philosophy.

1. Explain and reflect critically upon the human search for meaning, values, discourse and expression in one or more eras/stylistic periods or cultures;
2. Analyze, interpret and reflect critically upon ideas of value, meaning, discourse and expression from a variety of perspectives from the arts and/or humanities;
3. Produce work/works of art that communicate to a diverse audience through a demonstrated understanding and fluency of forms;
4. Demonstrate the ability to engage and reflect upon their intellectual and creative development within the arts and humanities;
5. Use appropriate critical vocabulary to describe and analyze works of artistic expression, literature, philosophy or religion and a comprehension of the historical context within which a body of work was created or a tradition emerged.

Course Student Learning Outcomes

- Demonstrate and apply knowledge of design elements and principles in relation to two-dimensional composition, utilizing various two-dimensional art media and techniques. The elements are: line, shape/form, color, value, texture and space. The principles of design are: unity/variety, emphasis, scale/proportion, balance, visual weight and rhythm.
- Knowledge of design vocabulary and terms.
- Acquire the ability to analyze, discuss and write about works of art in a critical manner, using design vocabulary.
- Development of problem-solving skills, processes and strategies; including brainstorming, conceptual development, collection and organization of source material.
- Acquire and apply knowledge of color theory and color usage.
- Acquire knowledge of art historical movements and artwork in relation to course content.
- Communicate ideas and concepts through artistic development and art making

General Course Activities

There are four primary activities in this course. The are:

Art Production in a variety of media, inspired by research, themes, artists and artwork.

Readings as assigned, including periodic evaluative exercises such as quizzes, essay and discussion questions.

Research and **Writing** related to:

- Content for artworks
- Analysis of artwork
- Photo references and documentation
- Gallery/museum visits

Instructional Process

Students will learn the principles and elements of design in relation to 2-D composition. The course will concentrate on developing the students ability to use basic visual language to enhance their studio practice. The course will prepare students for further study in all visual art courses.

- Lectures and/or media presentations explaining theory and issues specific to the planning and strategy of the project.
- Examples of previous student work along with professional samples.
- Explanation of the problem solving process, methods of execution, project completion and presentation.
- Demonstrations of materials, techniques, process
- Individual critiques with each student during the studio session. Development in-studio is for the benefit of the instructor's personal attention and for the opportunity for the student to interact with other students during the design process.
- Class critiques during project development allow students to observe other projects in progress to gain confidence in the verbal presentation of ideas, to express critical evaluation of other student's projects, and to evaluate their own work.

Materials of Instruction

Many of the supplies can also be purchased at Michael's. Register online or download Michael's app to receive 20-50% off weekly coupons. Do not buy new supplies if you already have supplies from other classes. If you are not sure about supplies please ask your instructor.

PENCILS

- 7mm mechanical pencil and H leads
- #2 Pencils, small sharpener, white pencil (PrismaColor)

ERASERS

- Staedtler Mars-plastic, pink pearl, art gum

DRAWING

- Waterproof black India ink (Winsor Newton, Sumi or Bombay not Higgins)
- Sharpie markers- ultra-fine, fine, chisel, Black Niji Sylist pen

PAPER

- Strathmore 400 series Bristol Pad, vellum finish – 11" X 14"
- 9 x 12" sketchpad
- 11 x 14" Calque Canson Tracing paper
- 2 White, 2 black, 2 gray Canson Mi Tientes papers or 2 white, 2 black Art Center paper from Swain's
- Assorted colored papers not construction paper (Canson Mi Tientes Assorted Color Pack or sheets, or Strathmore 300 series colored art paper pad recommended)

GLUE

- Glue sticks or rubber cement and rubber cement pick-up

PAINT

- Acrylic. System 3 Daler Rowney.
Ultramarine Blue, Cadmium Red Hue, Process Yellow, Titanium White, Black

BRUSHES

- Flat 1/4" and 3/4"
- Round 00 and #1 and #2 (soft synthetic hairs)
Tips: Make sure that: the brushes come to a fine point, the bristles are soft synthetic, pull on the brush hairs to make sure none of them come out

OTHER

- Itoya Portfolio 11 X 14
- Self healing cutting mat 18 X 24
- X-acto knife #11 blade with extra blades
- Sharp scissors
- C-Thru Ruler 18 inch (not centimeters)
- 18" metal ruler with cork or foam back
- 18" metal T-square
- 10" plastic triangle, 45-45 degrees
- Disposable Paper Palette 9 x 12" (no hole)
- Magic tape, drafting tape, white artist's tape
- Paper towels or cotton rags
- Metal palette knife (not plastic)-Artist Loft, Trowel #102 or similar
- Inexpensive Fabric portfolio with handles 20 x 26 (Blick Student, Alvin Student or Artist Loft)
- Clear plastic box to hold supplies
- Compass
- Circle template

Art Supply Stores (take student ID as most stores give student discounts)

Carter Sexton M–F 9–6
5308 Laurel Cyn. Blvd. Sat 9–5:30
N. Hollywood
818-763-5050

Continental Art Supplies M – F 10 – 7
7041 Reseda Blvd. Sat 10 – 6
Reseda
818-345-1044

Dick Blick M–F 9–8
44 S. Raymond Ave. Sat 9–7
Pasadena Sun 10–6
626-795-4985

Tops Art Supplies M – 6 9:30 - 6:30
3447 W.8th street Sat 9:30 - 5:30
Los Angeles
213-382-8229

Utrecht Art Supply M–S 9–8
11677 Santa Monica Bl. Sun 10–7
Los Angeles
310-478-5775

San Clemente Art Supply M–F 10–6
1531 N. El Camino Real W 10–7
San Clemente Sat 10–6
949-369-6603

Swain's M–F 9–7
537 N. Glendale Ave. Sat 9–5:30
Glendale Sun 10–5
818-243-3129

Blue Rooster Art Supplies M–Sat 10–8
1718 N. Vermont Ave. Sun 10 - 7
Los Angeles, CA 90027
323-661-9471

There are several good catalog art supply companies.

www.danielsmith.com www.aswexpress.com www.jerrysartarama.com www.DickBlick.com
www.UtrechtArt.com www.RexArt.com www.cheapjoes.com

Learning Activities and Assignments

Quizzes, tests, or papers related to assignments and/or discussion topics may be given at any time.

LECTURES/DISCUSSIONS

There will be a variety of design lectures revolving around the specific needs of students and projects such as:

Technical

- Paint application methods
- Cutting
- Drawing
- Presentation techniques

Design

- General Introduction to Art and Design
- Elements of Art and Design
- Principles of Art and Design
- Psychological Aspects of Design Elements & Principles
- Gestalt Theory
- Function vs. Form
- Color Application Methods
- Psychological Aspects of Color
- Methods of Attracting Attention in Design
- Materials, Methods and Tools Techniques
- Mounting and Presentation Techniques
- Concept Development
- Design Process—Concept through Execution
- Establishing a Solid Work Ethic
- The Importance of Details
- Including *Launching the Imagination* readings
 - Basic Elements 4; Point 4–5
 - Line 6–13
 - Developing Critical Thinking 137

- Shape 14–21
- Form, Subject, Content 138
- Texture 22–28
- Stop, Look, Listen, Learn 138
- Value 28–33
- Objective and Subjective Critiques 139
- Critique Strategies 139
- The Element of Color 38; Color Physics 39–42
- Defining Color 42–47
- Harmony and Disharmony 48–53
- Composing with Color 53–56
- Emotion and Expression 57–61
- Principles of Two-Dimensional Design 65; Unity and Variety 65–73
- Develop a Long-Term Project 144–146
- Turn Up the Heat: Pushing Your Project’s Potential 146–149
- Balance 74–80
- Taking Responsibility 149
- Proportion and Scale 81–84
- Emphasis 84–87
- Illusion of Space, Illusion of Motion 89; Creating the Illusion of Space 90–95
- Spatial Dynamics 96
- The Illusion of Motion 97–102

PROJECTS

- Assignment #1: LINE & TEXTURE
- Assignment #2: SHAPE & Figure/Ground Relationships
- Assignment #3: VALUE
- Assignment #4: COLOR
- Assignment #5: UNITY & FOCAL POINT
- Assignment #6: SPACE, BALANCE & VISUAL WEIGHT
- Assignment #7: UNITY/VARIETY & RHYTHM/REPETITION

These projects are intended to help students establish the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization and composition, information hierarchy, symbolic representation, aesthetics, and the construction of meaningful images.

Projects and their order may change anytime to fit the overall needs of the class.

ASSESSMENT AND EVALUATION

The course grading criteria is based on students’ demonstration of the following:

- Development of concepts that are thoughtful, original and creative
- Careful attention to execution, technique and completion of projects
- Effective visual and verbal presentation skills
- Active and verbal participation in class activities and critiques
- Attendance with necessary materials and assignment preparation
- Personal challenge and effort in project development
- Deadline compliance
- Maintaining currency with reading assignments
- Participation in class discussions

GRADE BREAKDOWN

Critiques and feedback on main projects will revolve around individual critiques, round table critiques, and wall critiques. Projects will be graded on personal challenge, self-motivation, and attitude in exploration in the development of self-generated graphic design imagery.

The individual stages (thumbnail, rough, comp) of a project that is worth 10 points are graded on the following point system:

10=Flawless 9= Excellent 8= Good 7= Average 6= Weak

A total of 100 points are possible for the course. Final course grades are issued based on a straight percentage:
100 points = A. Points will be allocated as follows:

Activity	Points	% of Grade
Assignment #1	10	10%
Assignment #2	10	10%
Assignment #3	10	10%
Assignment #4	10	10%
Assignment #5	10	10%
Assignment #6	10	10%
Assignment #7	10	10%
Research Paper	10	10%
Final Portfolio	10	10%
Midterm and Final	10	10%
TOTAL	100	100%

Assignments: Format

1" minimum margins—Do not draw or paint up to the trim edges of the illustration board or bristol.

Final Portfolio

All of your assignments will be put into your 11 x 14" Itoya Portfolio on right pages only. Your portfolio will also include a front page (beautifully designed by you) with your name, the course name, date and a quote about art or design that inspires you.

Final Grade

Final Grading is based on: Final portfolio, project grades, research paper, effort and attendance (see below). Each project, the final portfolio, midterm/final exams and the research paper are worth 100pts.

FINAL GRADE CRITERIA

A	93-100%	46.5–50 pts.	A	Clearly stands out as excellent performance and, exhibits mastery of learning outcomes
A-	90-92%	45–46 pts.		
B+	87-89%	43.5–44.5 pts.		
B	83-86%	41.5–43 pts.	B	Grasps subject matter at a level considered to be good to very good, and exhibits partial mastery of learning outcomes
B-	80-82%	40–41 pts.		
C+	77-79%	38.5–39.5 pts.		
C	73-76%	36.5–38 pts.	C	Demonstrates a satisfactory comprehension of the subject matter, and exhibits sufficient understanding and skills to progress in continued sequential learning
C-	70-72%	35–36 pts.		
D+	67-69%	33.5–34.5 pts.		
D	60-66%	30–33	D	Quality and quantity of work is below average, exhibits only partial understanding and understanding and skills are not acceptable to progress in the graphic design
F	59%-	29.5 pts. —	F	Quality and quantity of work is below average and not sufficient to progress

Class Policies and Guidelines

General Protocol

- 1) In order to gain the full benefit of this course, attendance is mandatory.
- 1) Also, in order to gain the full benefit of this course, students must devote at least 5 hours per week outside of class to their course work.
- 3) Throughout the course, there will be various visual presentations, demonstrations, discussions and handouts which are not presently indicated in the syllabus.
- 4) Throughout the course, there will be various reading assignments and possible quizzes which are not presently indicated in the syllabus.
- 5) Students are responsible for all information missed due to absence or tardy. Demonstrations and information will not be repeated.
- 6) Cell phones must be turned off or put on vibrate. Phone talking or texting in class is not allowed.
- 7) No headphones. No exceptions.

- 8) No laptop use during lectures. Using your laptop to work on anything outside of this course during class time is not permitted. Violations will affect your final grade.
- 9) Students must bring supplies and be prepared to work in class.
- 10) With the exception of emergencies, students may only walk out of class during lab time and breaks.
- 11) Students are advised not to eat in the classroom. Food should be eaten before class, during the break and after class *outside of the classroom*. All drinks must be capped when not being consumed.
- 12) On occasion, your instructor will contact you through email. It is imperative that you either access your university email account or have it forwarded to your regularly used email account.
- 13) Students wishing to bring visitors to class must first make arrangements with the Art Office.
- 14) Projects may be resubmitted within 2 weeks of original deadline for a new grade.
- 15) Delivering both outstanding work and more than what is expected is encouraged.

Attendance and Participation

- Roll will be taken at the beginning of class
- Students not present at the time of roll will be considered absent
- 3 tardies is equal to one absence
- 3 absences will lower a student's grade by one full point (ex: B- to C-)
- 6 absences: Student will not pass the course
- A doctor's note will not excuse absences
 - A medical withdrawal from the course is recommended for illnesses extending beyond 2 class sessions.
- Missing more than 30 minutes of class is considered an absence
- Two late arrivals and/or early departures over 15 minutes will be counted as one absence

Because the University emphasizes group interaction in the classroom, attendance is required and is a strong determinate to the students' success in this course. If a student is absent, his/her benefits received from classroom involvement are lost—as are contributions which otherwise could have been made to the learning of fellow students. Students are responsible for all material assigned or discussed in class. Students may not leave the classroom during critiques, discussions and demonstrations. Students may leave the classroom during the break, which is approximately 75 minutes after the beginning of class.

Late Work

Deadlines: All completed assignments will be delivered on the due date promptly at the beginning of class.
Late work will not be accepted. An absence is not an excuse for a late project.

Essential to the mission of CSUN is a commitment to the principles of academic integrity and ethical behavior. Because the integrity of the academic enterprise of an institution of higher education requires honesty in scholarship and research, academic honesty is required at CSUN. Adherence to the Academic Honesty Policy reflects the commitment of our community to the value of learning and our core principle of social responsibility.

Definitions of Academic Honesty

1. CHEATING is the act or attempted act of deception by which a student seeks to misrepresent that he/she has mastered information on an academic exercise that he/she has not mastered.
2. FABRICATION is the use of invented information or the falsification of research or other findings in an academic exercise.
3. FACILITATING ACADEMIC DISHONESTY is intentionally or knowingly helping or attempting to help another commit an act of academic dishonesty.
4. PLAGIARISM is the submission of another's work as one's own, without adequate attribution. When a student submits work for credit that includes the words, ideas or data of others, the source of the information must be acknowledged through complete, accurate, and specific references, and, if verbatim statements are included, through quotation marks or indentation as appropriate.

Writing Center

Students having difficulty with writing assignments are encouraged to contact the Writing Center at:
<http://www.csun.edu/s/lrc/writing/.html>

Code of Student Conduct

Information may be viewed online at <http://www.csun.edu/a&r/soc/studentconduct.html>

Field Trip Policies

Besides being required to sign 1) an Informed Consent Form and 2) a Vehicle Authorization Form, students must also include their name on 3) a list of those attending the field trip. They may also be required to sign a Guest Confidentiality Form from the particular business to be visited.

Students with Learning Disabilities

If you have a learning disability or feel that you may have a learning disability, it is suggested that you contact the Center on Disabilities (codss@csun.edu; 818-677-2684). You may be encouraged to register in order to be eligible for accommodations.

WEEKLY SCHEDULE *Dates are subject to change*

Week 1:	Tue Aug 26	General Introduction—Guidelines—Syllabus; Pre-introduction to Assignment #1: LINE; Art Supplies; Materials for following class
	Thu Aug 28	Discussion on Basic Elements 4; Point 4–5; Introduction to Assignment #1: LINE & TEXTURE; Class labwork on Assignment #1: LINE & TEXTURE— Questionnaire
Week 2:	Tue Sep 2	Discussion on Line 6–13; Introduction to Assignment #1: LINE & TEXTURE; <u>Questionnaire due</u>
	Thu Sep 4	Discussion on Developing Critical Thinking 137; Class labwork on Assignment #1: LINE
Week 3:	Tue Sep 9	Discussion on Shape 14–21; <u>Assignment #1 LINE due</u> ; Introduction to Assignment #2: SHAPE & Figure/Ground Relationships
	Thu Sep 11	Discussion on Form, Subject, Content 138; Class labwork on Assignment #2: SHAPE
Week 4:	Tue Sep 16	Discussion on Texture 22–28; Class labwork on Assignment #2: SHAPE
	Thu Sep 18	Discussion on Stop, Look, Listen, Learn 138; Class labwork on Assignment #2: SHAPE
Week 5:	Tue Sep 23	Discussion on Value 28–33; <u>Assignment #2 SHAPE due</u> ; Introduction to Assignment #3: VALUE
	Thu Sep 25	Discussion on Objective and Subjective Critiques 139; Class labwork on Assignment #3: VALUE
Week 6:	Tue Sept 30	Discussion on Critique Strategies 139; Class labwork on Assignment #3: VALUE
	Thu Oct 2	Discussion on The Element of Color 38; Color Physics 39–42; Class labwork on Assignment #3: VALUE
Week 7:	Tue Oct 7	Discussion on Defining Color 42–47; <u>Assignment #3 VALUE due</u> ; Introduction to Assignment #4: COLOR
	Thu Oct 9	Discussion on Harmony and Disharmony 48–53; Class labwork on Assignment #4: COLOR
Week 8:	Tue Oct 14	Discussion on Composing with Color 53–56; <u>MIDTERM EXAM</u> ; Class labwork on Assignment #4: COLOR
	Thu Oct 16	Discussion on Emotion and Expression 57–61; Class labwork on Assignment #4: COLOR
Week 9:	Tue Oct 21	Discussion on Principles of Two-Dimensional Design 65; Unity and Variety 65–73; <u>Assignment #4 COLOR due</u> ; Introduction to Assignment #5: UNITY & FOCAL POINT
	Thu Oct 23	Discussion on Develop a Long-Term Project 144–146; Class labwork on Assignment #5: UNITY & FOCAL POINT
Week 10:	Tue Oct 28	Discussion on Turn Up the Heat: Pushing Your Project's Potential 146–149; Class labwork on Assignment #5: UNITY & FOCAL POINT
	Thu Oct 30	Discussion on Balance 74–80; Class labwork on Assignment #5: UNITY & FOCAL POINT

Week 11: Tue Nov 4	Discussion on Taking Responsibility 149; <u>Assignment #5 TEXTURE</u> due ; Introduction to Assignment #6: SPACE, BALANCE & VISUAL WEIGHT
Thu Nov 6	Discussion on Proportion and Scale 81–84; Class labwork on Assignment #6: SPACE, BALANCE & VISUAL WEIGHT
Week 12: Tue Nov 11	VETERAN'S DAY
Thu Nov 13	Discussion on Emphasis 84–87; Class labwork on Assignment #6: SPACE, BALANCE & VISUAL WEIGHT
Week 13: Tue Nov 18	Discussion on Illusion of Space, Illusion of Motion 89; Creating the Illusion of Space 90–95; <u>Assignment #6 SPACE</u> due ; Assignment #7: UNITY/VARIETY & RHYTHM/REPETITION
Thu Nov 20	Class labwork on Assignment #7: UNITY/VARIETY & RHYTHM/REPETITION; <u>Writing Assignment</u> due
Week 14: Tue Nov 25	Discussion on Spatial Dynamics 96; Class labwork on Assignment #7: UNITY/VARIETY & RHYTHM/REPETITION
Thu Nov 27	THANKSGIVING
Week 15: Tue Dec 2	Discussion on The Illusion of Motion 97–102; In class work on Assignment #7: UNITY/VARIETY & RHYTHM/REPETITION
Thu Dec 4	Class labwork on Assignment #7: UNITY/VARIETY & RHYTHM/REPETITION
Week 16: Tue Dec 9	<u>Assignment #7: UNITY/VARIETY & RHYTHM/REPETITION</u> due
Tue Dec 11	8 pm - 10 pm— <u>FINAL EXAM</u> — Assignment #7: UNITY/VARIETY & RHYTHM/REPETITION returned

* Projects and their order may change at any time to fit the overall needs of the class.