

ART 1311: 2D Design & Color Theory

Hybrid Studio Curriculum (Analog Craft + Mobile Viewfinder)

Semester: Fall 2026 | Section: 02E | Credit Hours: 3

COURSE & INSTRUCTOR INFORMATION

Instructor: Paul Bryan, MFA

Office Location: Main Art Building, Room 115 / Art 210

Email: paul.bryan@etamu.edu

Office Hours: By appointment (available before and after scheduled classes)

Class Schedule: Mondays & Wednesdays, 2:00 PM – 4:50 PM

Classroom Location: Main Art Building, Room 202 (2D Studio)

1. COURSE DESCRIPTION & PHILOSOPHY

Catalog Course Description: An exploration of the fundamental elements and organizing principles of two-dimensional design and its integration of color and color theory. Assignments may include demonstrations, lectures, and instructional videos that reference composition, color interaction, the history of art, and specific media. Compositional layout and color mixing are implemented through drawing, painting, and collage.

Hybrid Studio Philosophy: This syllabus outlines a hybrid instructional model that bridges traditional analog foundations with contemporary digital workflows. It is specifically designed for a studio classroom without direct computer lab access. Digital components use the student's smartphone as an active design tool rather than a mere documentation device. By combining rigorous physical studio work—using cut paper, fine ink, and opaque gouache—with mobile viewfinders and basic photo editing, students will learn to navigate the professional visual landscape. Understanding and communicating **why** a visual structure succeeds or fails is essential, whether you are crafting an image by hand, directing an apprentice, or prompting a creative machine.

2. STUDENT LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

- Identify, describe, and apply the elements of art (line, shape, value, color, texture, space) and the principles of two-dimensional design (balance, rhythm, pattern, contrast, unity, hierarchy).
- Demonstrate a comprehensive, working understanding of color theory and interaction, including subtractive pigment mixing (gouache) and digital color harmony analysis.

- Develop visual problem-solving skills, transitioning from initial brainstorming and conceptual exploration to final completed physical and digital designs.
- Employ discipline-specific vocabulary accurately during oral critiques and written visual analyses of their own work and the works of others.
- Demonstrate high craftsmanship, neatness, and technical mastery in the physical preparation, cutting, gluing, and painting of studio assignments.
- Effectively use the smartphone camera and mobile software as creative tool for studio exploration, scanning, and editing.
- Synthesize formal design elements and principles to create original, personal artistic expressions that address contemporary and historical visual concepts.
- Exhibit professional studio habits, including proper material safety, cooperative studio clean-up, effective time management, and constructive critical participation.

3. REQUIRED COURSE MATERIALS & TOOLS

Textbooks & Readings: There are no required textbooks for purchase in this course. All readings, videos, and visual assets will be provided digitally via the myLeo Online (D2L) LMS. Assigned materials will include curated selections from Art21, the Museum of Modern Art (MoMA), and ArtForum.

Required Mobile Software: Students are required to have a fully charged smartphone with functioning camera capabilities at the start of every class. The following free applications must be installed during the first week:

- Adobe Scan (or similar high-quality scanner app—used to digitize sketchbook textures).
- Adobe Express or Canva (Mobile Version—used for layout composition and digital collage).

Required Art Supplies & Materials: Students must supply and maintain their own art materials. Estimated total cost: \$100 - \$150. Attending class without your required supplies will result in an unexcused absence for the day.

- Mixed media sketchbook
- Pencils: HB, 4B, and 6B drawing pencils (do not purchase mechanical pencils).
- Illustration Pens: Permanent, waterproof fine-liner pens (e.g., Sakura Pigma Micron, Faber-Castell Pitt, or Copic—sizes Fine, Medium, and Brush; no Sharpies).
- Brushes: #2 Round or Liner brush, #4 Flat brush (synthetic watercolor/acrylic brushes).
- Shaping Tools: 18" Metal Ruler, 1" Roll of painter's tape (blue or green), Pencil Compass, and Protractor.
- Miscellaneous: #11 Hobby Knife (X-Acto) with spare blades, white plastic palette (or white foam plates), matte medium (small bottle), gesso (small bottle), and a secure storage box (tote or tackle box) labeled with your name.

4. EVALUATION & GRADE DETERMINATION

Your final grade in this course will be based on major studio design projects, your developmental sketchbook logs, research assignments, and active professional participation in critiques. Below is the category weight breakdown:

Research assignment on a chosen artist, citing sources, 15-minute oral slide presentations, using at least 15 - 20 labeled images (captions should include title, year, medium, size). For the presentation, identify three elements of art and three principles of design that the artist utilizes in their art. For help with research methods and citing sources, contact Research and Learning Head, Sarah Northam at the Waters Library, 903-866-5434, Sarah.Northam@tamuc.edu. A Research Guide and Tutorial may also be made available to students through the library.

Evaluation Category	Weight (%)	Course Description / Criteria
Major Design Projects	50%	Evaluation of 3 major studio projects Graded on composition, color, and technical execution in addition to written or verbal statements about the work demonstrating mastery of art vocabulary and concepts.
Sketchbooks & Preliminary Work	30%	Visual and conceptual development, preliminary drafts, digital photo logs, digitized textures, and two museum/gallery exhibition reports.
Critiques & Studio Participation	20%	Active verbal engagement in formal peer critiques, daily studio work ethic, punctuality, preparedness with materials, and constructive classroom contributions.

Grading Scale

Final grades are strictly assigned according to the standards outlined in the table below. A grade of 'C' or better is required for coursework to transfer or count toward degree pathways:

Grade	Percentage	Qualitative Standard
A	90% – 100%	Excellent: All requirements met and significantly exceeded. Work displays outstanding technical mastery, conceptual depth, robust experimentation, and proactive critique participation.

B	80% – 89%	Very Good: All course requirements are fully met. Work demonstrates strong competence in technical skills, materials, and conceptual execution, with regular critique engagement.
C	70% – 79%	Average: Requirements are adequately fulfilled. Technical and conceptual development are satisfactory; student participates regularly in critiques and submits most work on time.
D	60% – 69%	Deficient: Requirements are not adequately met. Work shows poor craftsmanship, weak conceptual development, high absences, or poor preparedness. (Will not transfer).
F	59% or Below	Failing: Course requirements are unfulfilled. Insufficient participation, excessive absences, failure to present projects for critique, or instances of academic dishonesty.

5. MAJOR PROJECTS GRADING CRITERIA

Individual studio projects are graded on a 100-point scale. To receive a high mark, students must demonstrate excellence across all five of the core evaluation criteria detailed below:

Evaluation Criteria	Weight (%)	Core Focus & Quality Metrics
Conceptual Development & Iteration	40%	Rigor of the design process; evidence of initial research, sketches, and digital experimentation in the sketchbook and phone camera roll. The final work must demonstrate a meaningful response to the project prompt rather than a safe first draft.
Technique & Use of Media	10%	Proficiency in traditional painting (opaque, flat paint application in gouache) and cutting/gluing techniques, combined with digital competence in capturing, curves-editing, scanning, and

		compositing with mobile applications.
Craftsmanship & Presentation	20%	The neatness and physical integrity of the final submission. Analog work must have clean, crisp edges, correct measurements, and be free of smudges, folds, or tears. Digital outputs must be clean, high-resolution files submitted in the proper format.
Creativity & Risk-Taking	20%	Visual originality and creative ambition in solving design problems. Students are heavily encouraged to push boundaries, avoid safe visual clichés, and take calculated aesthetic risks.
Participation & Effort	10%	Consistent work ethic during dedicated studio hours, responsiveness to instructor and peer feedback, and timely submission of all preliminary drafts and photo references.

6. STUDIO EXPECTATIONS & CLASSROOM POLICIES

Mandatory Critique Policy: Critiques are the equivalent of examinations in this course. Attendance and active verbal participation are mandatory. All major projects must be presented for critique on their scheduled dates, *regardless of their level of completion*. If a student or their artwork is not present for the scheduled critique, the maximum grade the student can receive for that project is 50%. Critique grades cannot be made up, and late critique presentations are not permitted.

Late Work Policy: Late submissions for major assignments will only be accepted up to one week past the original due date, with a strict 10% deduction from the assignment grade per day late (unless official, verifiable documentation of a mitigating emergency is provided). Late submissions are not accepted during finals week. Late work for non-major assignments—including in-class exercises, sketchbook checks, and preliminary drafts—is not accepted under any circumstances, as these tasks directly support the development of ongoing projects.

"Second Chance" Re-work Policy: If a grade on a specific project is lower than desired, students are permitted to re-work and resubmit the piece for a re-grade. To utilize this policy, you must meet with the instructor within one week of receiving the grade to discuss specific improvements. This policy expires on Week 14 of the semester, does not apply to late work, and cannot be used for critiques or final portfolio submissions.

Attendance and Punctuality Policy: Regular, punctual attendance is required. Art is a practice-based discipline, and our interactive classroom environment cannot be replicated. Attendance is taken promptly at 2:00 PM. Students are allowed three unexcused absences. Upon the fourth unexcused absence, the student's final course grade will be lowered by one full letter grade, with additional grade drops for each subsequent absence. A tardy or leaving class early counts as one-half (1/2) of an absence. If a student is absent for 40% or more of the total course hours at any point, they will be administratively dropped from the class.

Studio Safety and Etiquette: Students are expected to maintain a clean, organized, safe, and collaborative studio environment. You must clean your workspace, table, and floor area before the end of each class. No smoking, vaping, or eating is permitted in the studio. Cell phones and personal devices must be turned off and put away during lectures, demonstrations, and critiques. Headphones may be worn only during independent studio work, provided the volume is low enough to hear instructions.

Studio Clean-up & Work Removal: All students are required to attend and actively participate in the collective end-of-semester studio clean-up scheduled during finals week. Failure to attend and participate in this clean-up will result in an automatic one-letter-grade drop in your final course grade. All personal artwork and supplies must be removed from lockers and canvas storage racks by the last day of Final Exams. Any materials left after this date will be disposed of immediately.

7. UNIVERSITY PROCEDURES & POLICIES

Student Conduct & Etiquette: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is detailed in the Student Guidebook. Students must also consult the Rules of Netiquette for online forums.

Academic Integrity: Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all of their scholastic work. Undocumented use of other artists' work, plagiarism, and cheating will result in a failing grade on the assignment or the entire course.

Generative AI Course Policy: All collaborations and appropriations including the use of generative AI software in this course for writing, artwork, or other course submissions must be specifically approved before hand. When permitted, AI may be used only in the manner outlined and may not replace the student's original creative, conceptual, or technical work. Undocumented use of generative AI constitutes academic dishonesty. Students are responsible for documenting their creative process and maintaining evidence of authorship (sketches, digital layers, raw photo files) throughout the semester. Grammarly or similar spelling/grammar editing tools are permitted for final proofreading of writing assignments, provided their use is documented and noted. The goal of the assignments in this class is primarily to shape and strengthen your mind in the fundamentals of art. Any shortcuts taken threaten to deprive the student of cognitive development and threatens their potential for success in subsequent classes for which 2D Design and Color Theory is a prerequisite.

Students with Disabilities (ADA Statement): The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with

disabilities. This legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact the Office of Student Disability Resources and Services, East Texas A&M University, Velma K. Waters Library Rm 162, Phone (903) 886-5150 or (903) 886-5835, Email: studentdisabilityservices@etamu.edu.

Nondiscrimination Notice: East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information, or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement: Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East Texas A&M Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. Report violations to the University Police Department at (903) 886-5868 or 9-1-1.

Student Mental Health Support: The Counseling Center at East Texas A&M University, located in the Halladay Building Room 203, offers counseling services, educational programming, and connection to community resources. Students have 24/7 access to crisis assessment services by calling (903) 886-5145. Mental health and well-being guidance is also available 24/7/365 via Telus Health chat, phone, or webinar (app QR code available in the studio).

Syllabus Change Policy: The syllabus is a guide. Circumstances and events, such as student progress or unexpected weather, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance via myLeo Online (D2L) announcements.