

UNIVERSITY OF THE PACIFIC

Course/Section: **ARTS 075/01**
Title: **Graphic Design I**
Units: **3**
College: **College of the Pacific**
Department: **Visual Arts
Department**

Instructor: **Professor Marie Lee**
Office Room: **Jeannette Powell Arts Center, rm. 120**
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Website: **<http://marieannalee.com/arts075>**
Office Hours: **MTWR 12-1pm by appointment only**

Term: **Spg /2015**
Class Meeting Days: **M/W**
Class Meeting Hours: **1:00-3:50**
Class Location: **Arts Center 119**
Dates: **Jan 12-April 29**

UNIVERSITY COURSE CATALOG DESCRIPTION

A beginning, non-computer, studio course giving students a broad and thorough exposure to the practice and profession of Graphic Design.

This course is a requirement of students pursuing a BFA in Graphic Design and Minor in Graphic Design. It is not a general education course.

COURSE PREREQUISITES

Arts 005 Drawing I, Arts 007 2-D Design and Color, or Instructor Permission.

COURSE OVERVIEW

Graphic Design I is the first in a series of 5 consecutive courses that are intended to provide the student with opportunities to develop their knowledge and skills in the competencies required for professional practice in the field of graphic design. In addition to skill development, opportunities are also provided to help students develop professional attitudes and practices that are required for success in achieving their career entry objectives. Starting with basic design problems, assignments build on concepts introduced in the BFA foundations courses. In addition to these design concepts, theories in communications and Gestalt psychology provide students with the opportunity to plan and execute successively more complex communication problems in GD I and also future design courses. GD I is intended to provide the foundation for effective and professional processes that are consistently developed around the general parameters of client need, target audience, design brief and graphic style.

This semester students will explore conceptual development, the full creative design process, project documentation, image generation and applied typography. Students can expect to receive four major projects in addition to a final project during the semester.

COURSE OBJECTIVES/LEARNING OUTCOMES

Upon completion of this course the student should be able to:

1. Describe and apply fundamentals of graphic design such as concept development, design process, image generation and typography to better prepare students for Graphic Design II.
2. Describe and apply design basics such as form and function, layout, figure and ground, and how to apply them to tasks such as symbol recognition and logo development.
4. Analyze and interpret objects visually, and translate any given object, being, idea into a sign, from a literal descriptive representation to abstract graphic translation.
5. Critique one's own work as well as that of others.

The objectives will be achieved by:

1. Completing projects of increasing complexity
2. In class & homework exercises
3. Analysis & critique one's own work & then apply the skill to the work of others
4. Readings, lectures & discussion of readings

TENTATIVE CLASS EXERCISES AND PROJECTS

100% coursework and in-class participation:

- Fair Trade Motifs and Product Development 25%
- Graphic Translation 20%
- Symbol Development & Grouping 20%
- Visual Communication 25%
- Portfolio Review 10%

I reserve the right to adjust the projects and percentages as I see fit for the students' learning benefit.

Students will submit a comprehensive CD containing all projects completed during this course at the conclusion of the semester to assess how the learning objectives of the course are being met. I reserve the right to adjust the projects and percentages as I see fit for the students' learning benefit.

BFA IN GRAPHIC DESIGN LEARNING OBJECTIVES/OUTCOMES

Program Learning Objectives Introduced	Class Project Fulfilling Learning Objective
Solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.	Visual communication Fair Trade Goods
Describe and respond to the audiences and contexts, which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.	Visual communication Fair Trade Goods

Create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.	Graphic Translation Fair Trade Goods Symbol development & grouping Visual communication and continuity
Understand design-related tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).	Graphic Translation Fair Trade Goods Symbol development & grouping Visual communication and continuity
Demonstrate ability to form and defend value judgments about graphic design and to communicate art ideas, concepts, and requirements to professionals and laypersons related to the practice.	Project critiques, group discussions
Identify the major historical achievements, current issues, processes, and directions in the graphic design field as well as in art in general.	Fair Trade Goods Class discussions Visual communication and continuity
Identify current intercultural and global issues as they relate to visual communication. Apply ethical reasoning to create sustainable, and socially and environmentally responsible design solutions.	Fair Trade Goods Visual communication and continuity

Retention of Student Work

Student work may be retained for assessment purposes. It may be used in teaching and in publication by the instructor.

RECOMMENDED TEXTS & LEARNING MATERIALS

Graphic Design: The New Basics By Ellen Lupton
 Princeton Architectural Press, ISBN 1568987706

Further Reading Resources

Inside / Outside, From the Basics to the Practice of Design By Malcolm Gear
 AIGA / New Riders, 0-321-44067-6

The Visual Design Primer by Susan G Wheeler and Gary S. Wheeler
 Prentice Hall, ISBN 0-13-028070-4

Graphic Design: Vision Process, Product by Louis D. Ocepek
 Prentice Hall, ISBN 0-13-041883-8

Other items you should already own... but if you don't, purchase them as needed.

Sketchbook, 11" x 14"

Design Vellum Pad, 8.5" x 11"

Drawing pencils: H, 2B, 2H

Eraser

Black markers, a variety of widths or weights (Micron brand is great)

Scissors

Container to carry supplies (tackle box, plastic bucket, etc.)

Cork back steel ruler for cutting

No. 1 Xacto knife: approx. and pack of #11 blades

Rubber Cement and Rubber Cement pickup

instead of the rubber cement a quality spray mount product may be used such as 3M Super 77

Letramax 100, black professional mounting board (2 sided black) 15x20" 5 sheets

GRADING

Grading scale:

A	Minimum 95%
A-	Minimum 90%
B+	Minimum 87%
B	Minimum 83%
B-	Minimum 80%
C+	Minimum 77%
C	Minimum 73%
C-	Minimum 70%
D+	Minimum 67%
D	Minimum 60%
F	Below 60%

Please retain all grade sheets for your record.

Below is university policy followed when administering letter grades on projects, papers, & other tasks that do not utilize a point or percentage system.

A: Exceptional, means objectives of the assignment are fully understood as applied to the particular assignment & an intriguing balance exists between clear communication of the message & creativity. The assignment is executed with impeccable craftsmanship, accuracy, & neatness & exists as part of the complete design development of thumbnail, rough, & finished comp; a quality piece of work.

B: High, objectives are met & design principles are primarily well understood. May be lacking in overall quality, craftsmanship, clarity, or design development; good overall effort.

C: Average, the minimum requirements of the assignment have been met but not exceeded. Extra effort & insight into development of the basic assignment are necessary to produce higher quality work.

D: Below average, there exist problems in completely understanding the concept or objectives of an assignment. Incompleteness in several areas of craftsmanship, design, creativity, clarity, or development is also apparent; see instructor.

F: Unacceptable, please do assignment over see instructor immediately for further clarification.

Areas of Evaluation: Professionalism, Process & Realization:

Project grades are the result of three areas of evaluation: Professionalism, Process & Realization. At any time during the semester, you may meet with the instructor for evaluations of current grades or dissatisfactions with a grade that you received on any project & how it may be improved upon.

Professionalism: Your grade in the area of professionalism will focus on issues of attendance, preparation, deadlines, critique participation, personal attitude & articulation - the ability to speak & write clearly about ideas/concepts presented in class. Projects for this course will be assigned similar to the way that professional designers receive "design briefs" detailing the specific requirements for a project. The student will then be expected to document the creative process, which they follow in developing individual design solutions. Successive projects will be assigned for the class, & modified or customized to a certain degree based on the overall understanding of previous assignments.

Process: Faculty rely on classroom observation in evaluating a student's process in developing a project. It will focus generally on how thoroughly the student pushes visual exploration & concept research through such processes as sketching/thumbnails & creative/thoughtful writing. Students who attend class, make visible their process investigations & are prepared for the scheduled activities/discussions, reveal valuable information about their performance. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process. When handing in an assignment, you may be required to include photocopies of relevant pages from the journal & other process materials in addition to the actual assignment.

Realization: The final evaluation of work (realization) involves more than totaling the grades on individual projects &/or determining that all assignments have been completed. Faculty assess student's abilities in realizing concepts & controlling the visual elements of communication throughout the semester. This includes such issues as craftsmanship & the improvement & progressive mastery of increasingly complex material are evaluated.

Grade Dissemination: For each project & assignment, you will receive a detailed rubric that will break down the grade according to your performance within the areas of Professionalism, Process & Realization. Each area will be customized to the project's specifications & learning objectives.

Late Work Policy: All projects & exercises are due on the day & time given, always at the beginning of class unless otherwise noted. A late accommodation is given only with the understanding that emergencies & unforeseen circumstances occasionally arise. *A late project must be turned in by the following class & will be marked down one letter grade accordingly. A later submission will not be accepted. Missing a scheduled critique or presentation will result in an "F" for that project.*

Grades of "Incomplete": The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course & the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Group Work Policy: Everyone must take part in a group project. All members of a group will receive the same score; that is, the project is assessed & everyone receives this score. However, that number is only 90% of your grade for this project. The final 10% is individual, & refers to your teamwork. Every person in the group will provide the instructor with a suggested grade for every other member of the group, & the instructor will assign a grade that is informed by those suggestions. Once formed, groups cannot be altered or switched, except for reasons of extended hospitalization. If group members indicate that a student did not contribute to the project, student will receive an F for the entire project.

TECHNOLOGY & MEDIA

Email: Email is the preferred communication tool. Please check your university email regularly since I may send out important announcements pertaining to the class. When emailing me, please follow standard email conventions including addressing me & signing your communications. I check my email regularly & will try answer your questions within one day (with the exception of weekends or holidays.)

Laptop Usage: You are welcome to bring your own laptop & use it in class. Although it is possible to use different computer platforms, the Apple Macintosh is the industry standard used in the majority of professional design fields & is the platform used in the Visual Arts Department.

All programs in the computer labs are licensed for the machines in the labs only. Students are prohibited from copying programs from the computers in the lab for their personal use. It is not only a violation of University policy; it is a violation of the law.

Cell Phone Usage: Per university policy & classroom etiquette; mobile phones, iPods, *etc.* **must be silenced** during all classroom & lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment.

COURSE POLICIES/STUDENT EXPECTATIONS

Student Requirements & Responsibilities:

- A minimum of six studio hours in class & three hours outside of class per week.
- Three-ring binder notebook for lectures, sketches, & for assignment sheets & critiques. This notebook should be brought class & utilized for recording lectures & demonstrations, as well as drawings & sketches.
- Active participation in all phases of the course, attendance, lecture / demonstrations / critiques
- Materials described in the attached materials list.
- Meeting assignment deadlines

- A concern for the highest level of craftsmanship
- Projects for this course will be assigned similar to the way that professional designers receive "design briefs" detailing the specific requirements for a project. The student will then be expected to document their creative process, which they follow in developing individual design solutions. Successive projects will be assigned for the class, and modified or customized to a certain degree based on the overall understanding of previous assignments.

Expectations & Work Load: The basic structure of this course will revolve around assigned studio problems. There will be time given to lecture & class discussion, practical tutorials, exercises, & assignments. A significant amount of time will be also spent in critique of student work.

It is very important that all students engage themselves in a discourse of the work at hand. In turn I will give each of you conscientious feedback on as much of your work as is possible. All students should be prepared to spend a significant amount of time outside of class time for research, process & final production of assigned projects.

Students are expected to think creatively & critically as well as participate thoughtfully in class. As a good portion of this class is based in critique of student work, it is expected that all students will participate in this dialogue so that we may all benefit from the feedback. All comments are expected to be constructive & honest. It is the group dynamic that will inform & educate our individual projects. Be open to the critique process, as your lack of participation will impact your final grade.

Class Preparation: Students are expected to arrive to class on time & be prepared for work with the requested supplies/materials/assignments. Class preparation is essential to receiving feedback on one's work. Lack of preparation on a continual basis will affect your final grade. If you happen to miss a class or lecture, please make arrangements with a fellow student who can either take notes for you &/or get the required handouts, etc. While I will be happy to clarify information for students who are confused, I cannot repeat lectures or elaborate project descriptions on an individual basis.

Controversial Content: Since a portion of the course will include studying art/design throughout history, there may be times when some of this art may have nudity in it. If you feel uncomfortable with this, please let me know and we can make accommodations.

Attendance Policy: No more than three absences are allowed per semester. Students are required to make prior arrangements with the instructor whenever possible. Students are expected to be on time & to participate for the duration of the class. The student's grade will be negatively affected & lowered one full grade point for each absence exceeding the three allowed. So, for example, if you were to earn a B+ & had four absences, your final grade will be C+.

Students should be informed that the allotted absences are to accommodate routine illness, weddings, transportation troubles, etc. Doctor appointments, advisor conferences, trips to supply stores & labs, employment, etc. should not be scheduled to conflict with class. Religious Observances cited in the handbook will be followed.

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the teacher. Three tardies will be counted as one absence. Tardiness that exceeds one hour will be counted as an absence. Each student is responsible for his/her own recorded attendance. If you are late it is your responsibility after that class period to make sure the teacher has you added to the roll.

Open Studio Hours Policy:

Studio Hours are:

- M, T, W, TR 6:00am to 9:00 p.m. (except those studios holding evening classes)
- F 8:00am to 6:00 p.m.
- Sat & Sun 1:00 to 6:00 p.m.

Plan your schedule so that you will be able to complete your assignments during these hours. If you have exhausted these times & need additional time to finish projects or have extenuating circumstances that keep you from finishing during these scheduled hours you must receive written permission to stay in the studio beyond the normal hours. You must obtain this permission by 5:00 p.m. on the day in question. This written permission will allow you to work until midnight only. No students will be allowed in the building after 12:00 midnight.

Honor Code: The University Honor Code is an essential element in academic integrity. It is a violation of the Honor Code to give or receive information from another student during an examination; to use unauthorized sources during an examination; or to submit all or part of someone else's work or ideas as one's own. If a student violates the Honor Code, the faculty member may refer the matter to the Office of Student Life. If found guilty, the student may be penalized with failure of the assignment or failure of the course. The student may also be reprimanded or suspended from the University. A complete statement of the Honor Code may be found in the Student Handbook, *Tiger Lore. Section 1.1 - 1.3*

A violation of the principle includes, but is not limited to: Plagiarism: Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc., is common knowledge. Artists & designers occasionally work from photographs or other imagery. This is allowed & is sometimes necessary, however the artist's intent must be clear that the new work was not made to merely duplicate someone else's artwork in another medium or form & claim it as one's own.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you are a student with a disability, who requires accommodations, please contact Mr. Daniel Nuss, Coordinator of the Office of Services for Students with Disabilities in Bannister Hall, room 101, for information on how to obtain an Accommodation Request Letter. Contact: SSD@pacific.edu or (209) 946-2879. Then please schedule a meeting with me during office hours or some mutually convenient time to arrange the accommodation(s). These services may include, but are not limited to, extended time for completing exams, alternative testing procedures, note takers, & transportation to & from classes. The Policy Manual can be found at:

<http://web.pacific.edu/Documents/schooleducation/acrobat/PolicyManualforStudentswithDisabilities.pdf>.

UNIVERSITY WRITING CENTER

The University Writing Center is a free resource for student, where a trained writing consultant will work individually with you on anything you are writing (in or out of class), at any point in the writing process from brainstorming a to editing.

IMPORTANT DATES TO REMEMBER

Last Day to Add/Drop Classes:	Jan 23 th
Last Day for Pass/No Credit/Letter Grade:	Jan 23 th
Last Day for Pro-Rated Refund:	Mar 6 th
Spring Break:	Mar 9 th – Mar 13 ^h
Final Critique:	Wednesday, April 20: Mandatory to pass the class.

Please retain a copy of your syllabus. It is not only an outline of the course it represents a contract between you, the instructor & the University.

Tentative Schedule

This schedule is a tentative outline of how the course assignments will progress through the first half of the semester. Dates and assignments are subject to change as individual and group projects develop. Always refer to current project handouts for most updated information.

Week One

Monday, January 12

Review syllabus, discuss course structure
Lecture: What is design
Lecture: Design Principles
Introduce Graphic Translation Project

Assignment: (1) Order textbook and supplies (2) Bring 3-ring binder, sketchbook, pencil, ruler, .05 sharpie, tracing paper (3) Bring reference photographs (printed at 8.5"x11" size) for several animals that you can translate into a graphic form

Wednesday, January 14

Lecture: Design Process
Inking demo
Work on Graphic Translation: pick an animal and draw a realistic sketch

Assignment: (1) 20 thumbnail translation sketches of all

Week Two

Monday, January 19

Lecture: Gestalt, figure and ground relationships
Review progress on sketches/studies of Graphic Translation
Refine realistic drawing and generate more detail/larger sketches of translation steps

Assignment: (1) Complete realistic drawing of graphic translation in ink

Wednesday, January 21

Work on any three steps of Graphic Translation

Assignment: (1) Complete 1 step of Graphic Translation

Week Three

Monday, January 26

Mounting demo
Complete 3 steps of Graphic Translation

Assignment: (1) Complete 3 steps of Graphic Translation

Wednesday, January 28

Scanning/Image retouching in Photoshop demo
Review 3 steps of graphic translation
Work on the remaining steps

Assignment: (1) Prepare project for pre-critique
(2) Bring in laptop if available

Week Four

Monday, February 2

- Introduce Fair Trade Project
- Graphic Translation Pre-critique
- Scan/Retouch finished images in Photoshop, crop, resize, label and organize in a folder

- Assignment: (1) Finish Graphic Translation and prepare for critique
(2) Bring in laptop if available

Wednesday, February 4

- Graphic Translation Critique
- Pick patterns to trace

- Assignment: (1) Prepare Graphic Translation for hand in
(2) Research motifs: identify technique and describe it, identify motifs, research similar motifs in other cultures and gather images, identify colors and write up color schemes

Week Five

Monday, February 9

- Hand in Graphic Translation including image library
- Discuss research findings in class
- Illustrator demo
- Trace image on design vellum with fine sharpie. Make sure separate shapes do not touch.

- Assignment: (1) Finish tracing the image
(2) Research fair trade topic

Wednesday, February 11

- Lecture: Fair trade
- Illustrator demo
- Scan image / life trace it / simplify paths
- Meet in groups and brainstorm trade good ideas

- Assignment: (1) Scan image / life trace it / simplify paths
(2) In groups: Based on research into tourist trade and taking into consideration predominantly Chinese visitors, propose three items that one or more of your patterns can be easily applied to. The items have to be easy and inexpensive to make, created from attainable/renewable/local resources.

Week Six

Monday, February 16

- Lecture/illustrator demo: Color
- Continue tracing/scanning/refining motifs
- Groups report ideas for trade goods and how to make them
- Further refinement of ideas, generate sketches, research techniques

- Assignment: (1)
Refine ideas for trade items, refine sketches

Wednesday, February 18

Lecture: Hierarchy
Motif should be digitized
Add color to motif, describe color scheme

Assignment: (1) Create a library with finished motifs: Insert all motifs into provided template, add labels, descriptions and research and generate EPS files
(2) Refine ideas for trade items, refine sketches

Week Seven

Monday, February 23

Lecture: Symbols and Simplicity
Groups present more refined sketches / rough mock ups of trade items
Check motifs library

Assignment: (1) Continue trade goods development
(2) Refine motifs library

Wednesday, February 25

Lecture: Symbols and logos
Work on refining trade goods

Assignment: (1) Prepare mock ups of trade items

Week Eight

Monday, Mar 2

Introduce Symbol Development Project
Mid Semester Reviews By Appointment
Pre-critique

Assignment: (1) Prepare for critique

Wednesday, Mar 4

Fair Trade Critique
Work on Symbol Development sketches

Assignment: (1) Finish sketches for Symbol Development

Week Nine

Spring Break

Week Ten

Monday, March 16

Sketches for Symbol Development due
Lecture: Sequence and Continuity
Refine sketches, choose a direction to go with and create 4 symbols that go together stylistically

Assignment: (1) Finish sketches for the 4 symbols

Wednesday, March 18

Hand in Fair Trade project
Review the 4 matching symbols
Create tight comps of 4 symbols

Assignment: (1) Create tight comps of 4 symbols

Week Eleven

Monday, March 23

Review tight comps and additional sketches
Create comp for the rest and start rendering the finals

Assignment: (1) Create comps for the rest and start rendering the finals

Wednesday, March 25

Lecture: Visual communication
Continue refining the project

Assignment: (1) Prepare for pre-critique

Week Twelve

Monday, March 30

Lecture: Audience
Symbol Pre-critique
Introduce Visual Communication Project

Assignment: (1) Finish Symbol Project and prepare for critique

Wednesday, Apr 1

Symbol critique
Research current social problems

Assignment: (1) Visual Communication sketches
(2) Incorporate feedback and prepare project for hand in

Week Thirteen

Monday, Apr 6

Hand in Symbol Project
Review sketches for Visual Communication
Lecture: design with a purpose

Assignment: (1) Choose 3 sketches and tighten them
(2) Write a statement of what you are communicating

Wednesday, April 8

Review refined sketches
Lecture: Text and Image, copy-writing
Write your copy, develop tighter compositions

Assignment: (1) Write your copy, develop tighter compositions

Week Fourteen

Monday, April 13

Review copy and progress
Continue working on the project

Assignment: (1) Continue working on the project

Wednesday, April 15

Pre-critique: Review progress, continue with project development

Assignment: (1) Incorporate feedback

Week Fifteen

Monday, April 22

Finish work, print
Hand in files of all in-class projects

Assignment: (1) Prepare your work for critique

Wednesday, April 24

Visual Communication Critique and hand in

Assignment: (1) Prepare for Portfolio Review: Organize portfolio, photograph work

Week Sixteen

Monday, April 29

Final portfolio review: Mandatory to pass the class
(come to your appointed time slot)

Wednesday, May 1

Final portfolio review: Mandatory to pass the class
(come to your appointed time slot)