

UNIVERSITY OF THE PACIFIC

Course/Section: **ARTS 171/01**
Title: **Graphic Design III**
Units: **3**
College: **College of the Pacific**
Department: **Visual Arts Department**

Instructor: **Professor Marie Lee**
Office Room: **Jeannette Powell Arts Center, rm. 120**
Phone: **209.946.7323**
E-Mail: mlee2@pacific.edu
Website: <http://marieannalee.com/arts171>
Office Hours: **MWTR 12-1pm by appointment only**

Term: **Spring /2015**
Class Meeting Days: **T/R**
Class Meeting Hours: **9-11:50pm**
Class Location: **Arts Center 119**
Dates: **Jan 12-April 29**

UNIVERSITY COURSE CATALOG DESCRIPTION

As the third course in the Graphic Design curriculum sequence, **Graphic Design III** builds upon the concepts introduced in Graphic Design I and II. Acceptance into GD III requires completion of GD II and all relevant portfolio requirements established by the overall GD program. Students will further examine typography and forms of image making for specific design applications. GD III assignments expand upon the theories of two-dimensional graphic design, visual identity branding and theme development into the areas of packaging, installation and environmental design. Model-making, interpretive signage, the object as graphic symbol, and control of three-dimensional space as a means of graphic communication will be explored. Skill in conceptual development and technically accurate representation are equally emphasized with increasingly more multi-part and complex design problems. Course study will include historical examples of style as reference points to developing meaningful contemporary design.

This course is a requirement of students pursuing a BFA in Graphic Design. Students pursuing a Minor in Graphic Design may choose it as an elective. It is not a general education course.

COURSE PREREQUISITES

Arts 077 Graphic Design II, Arts 081 Typography II or instructor's permission.

COURSE OVERVIEW

As the third course in the Graphic Design curriculum sequence, **Graphic Design III** builds upon the concepts introduced in Graphic Design I and II. Acceptance into GD III requires completion of GD II and all relevant portfolio requirements established by the overall GD program. Students will further examine typography and forms of image making for specific design applications. Grid systems will be explored as a means of visual organization. Course study will include historical examples of style as reference points to developing meaningful contemporary design. It is a challenging class that requires thinking, reading, research, discussion, art, design, work and fun—involvement—please be prepared!

For three quarters of the semester, we will work on an exciting collaboration with graduate Engineering students this semester. You will each be assigned to one team and become their graphic designer and consultant. Each Engineering team will come up with a new invention, create a prototype and design a business plan to get the project off the ground. You will name it and give it a visual form. You will create a visual identity and style manual, packaging and advertisements. You will also assist

them with some info graphics for their presentation. It looks like there will be eight Engineering groups so some teams will get two graphic designers. In that case, each designer will come up with her/his own name and solution.

This should be a good addition to your portfolio since there is more and more collaboration between design disciplines with graphic designers being asked to give feedback during the product development rather than after the fact as it used to be common. And besides some awesome graphic design, you will come out with experience in collaboration across disciplines and working within a group setting among other skills. All of these should give you a head start over your peers from other institutions.

The Engineering class, **ENGR 293: Technology Venturing meets on Tuesdays and Thursdays 6:30–7:50pm**. Dr. Wagner-Weick invites you to come to the Engineering class whenever you want and listen to presentations or learn new valuable marketing skills that very much relate to design practice but are not taught in our program.

We will need to meet with their class as a whole several times this semester during their class (see the schedule.) Please let me know if you have a time conflict. Besides in-class time, you will need to coordinate with your own group and meet to work on the project. Your group is required to give you adequate information for you to complete the project. You are likewise required to meet with them, come to in-class meetings and presentations and meet deadlines. These in class meetings will be short and to the point with no time wasted. They are necessary so that you receive feedback from the engineers and don't waste time on a direction that does not work. I will compensate you for the extra meeting with time off our class during the joint meeting weeks.

COURSE OBJECTIVES/LEARNING OUTCOMES

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

1. Explore a wide range of processes of arriving at meaningful visual solutions in order to develop one's own ways of investigation and methodologies.
2. Apply theories of visual communication to three-dimensional media and situations involving packaging, installation, environmental and display design.
3. Complete exploratory projects in design theory and practice, which may be used to develop a presentation portfolio of personal work including packaging, installation, environmental and display design.
4. Define and employ industry standard graphic design terminology to describe projects.
5. Identify the key elements of a packaging composition including placement, product, and audience.
6. Apply and demonstrate compositional skills working with type and color to 3-dimensional objects, and structure.
7. Develop and apply effective 3-D design skills to graphic design applications and techniques in advertising communication, specifically in package design and display.
8. Communicate concepts and collaborate on solutions with colleagues from other disciplines.
9. Carry specific role and develop responsible habits in a group setting

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
5. Reports, written exams & quizzes

TENTATIVE CLASS EXERCISES AND PROJECTS

100% coursework and in-class participation:

- Wine label and packaging 20%

Collaboration with Engineering:

- Product identity and identity manual 30%
- Packaging design 25%
- Advertising 25%

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.

Retention of Student Work

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

BFA IN GRAPHIC DESIGN PROGRAM LEARNING OBJECTIVES

Program Learning Objectives Introduced	Class Project Fulfilling Learning Objective	Mastery Level
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.	Wine label and packaging Product Identity, Packaging and Advertising (in Collaboration with Technology Venturing class)	Master
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.	Wine label and packaging Product Identity, Packaging and Advertising (in Collaboration with Technology Venturing class)	Master
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.	Wine label and packaging Product Identity, Packaging and Advertising (in Collaboration with Technology Venturing class)	Master
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).	Wine label and packaging Product Identity, Packaging and Advertising (in Collaboration with Technology Venturing class)	Develop
Demonstrate proficiency in communication, presentation, and business skills necessary to engage in professional practice in graphic design including the ability to organize and manage design projects and to productively collaborate with others in a team. This competency is based on an understanding of organizational structures and working patterns in design, intellectual, economic, technological, and political contexts.	Wine label and packaging Product Identity, Packaging and Advertising (in Collaboration with Technology Venturing class)	Develop

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.	Wine label and packaging Product Identity, Packaging and Advertising (in Collaboration with Technology Venturing class)	Develop
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.	Wine label and packaging Product Identity, Packaging and Advertising (in Collaboration with Technology Venturing class)	Develop

RECOMMEDED TEXTS & LEARNING MATERIALS

Packaging Design by Marianne R. Klimchuk, Sandra A. Krasovec (John Wiley & Sons, Inc.) ISBN-10: 047172016X ISBN-13: 9780471720164

Further Reading Resources

The Brand Gap: Revised Edition (2nd Edition), by Marty Neumeier (New Riders and AIGA)

Brand Apart, by Joe Duffy (One Club Publishing)

Wally Olins On Brand, by Wally Olins (Thames & Hudson)

Please organize all class materials in a three-ring binder. You will be expected to bring it to every class.

At this stage in your education it is highly recommended that you own your own computer, applicable software and printer. For this course you will be using Adobe Creative Suite: InDesign, Illustrator, and as needed, Photoshop. The facilities here on campus are to augment your needs and help educate you on the implementation of typographic standards especially in the use of InDesign. If you do not own this program, I suggest you purchase it for your own system.

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

- Three-ring binder notebook
- Sketchbook
- Tracing Paper 18" x 50 Yards Roll
- White Artist Tape (lower tack)
- 3M Spray Mount or Rubber Cement and Rubber Cement pick up
- Various print-quality papers
- Xacto Knife, No. 1 and Pack of #11 Blades
- Cutting Mat
- Black solid core mattboard
- Flash media jump drive
- CDs for archiving and transferring data from home to school

LAB FEE

There will be a lab fee of \$30 to cover purchase of consumable some materials maintenance, printing costs, & upkeep of computer facilities. There will be no refund of this fee if the course is dropped after the drop deadline, third week of the semester.

GRADING

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.

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.
- 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 h&. 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 & 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 6:00a.m. to 9:00 p.m. (except those studios holding evening classes)

F 8:00a.m. 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 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 Examination: Tuesday, April 28. 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.