



3 CR HOURS * FALL 2014 * VA 320

alma
hoffmann

ahoffmann
@southalabama.edu
office 348
251-461-1437 o.
630-835-5389 c.

office hours

M-W 12:30-1:15pm &
5:30-6:00pm
T 1:30-5:00pm

web

almahoffmann.com
twitter: almahoffmann
pinterest: almahoffmann

Course Description

An intermediate course developing design skills used in the production of printed materials for visual communications with an emphasis on logos, letterheads, brochures and posters. Prerequisites: Must have a C or above in ARS 272, ARS 273. Fee.

Learning Outcomes

As a result of taking this course the student will:

- *Prepare student to be active in a real world design team.
- *Realize the student's design potential.
- *Continue to build the student's portfolio, preparing him/her for the job seeking process.

Textbook

Selected reading and posts on our blog: <http://ars472.wordpress.com/>

Disclaimer

Contrary to popular belief, Facebook will not make you a better designer.

COURSE DETAILS

Welcome to class and congratulations!

You are almost there! You have made it this far, now let's give it all you've got and let's get this done! In this class, we will do several projects, discuss your senior thesis ideas, and work on your portfolio. We may also have field trips and/or guest speakers throughout the semester.

All of the projects are included in your syllabus with an accompanying rubric. Please review your syllabus very carefully. Your syllabus is your road map and in it you will find the answers to many of your questions. In addition to the projects, you will find class policies, expectations, course schedule, and appendixes on specifics and class pertinent how tos.

A note about this class: you will need to work both during class time and outside class. The level of excellence in your projects depends on you spending the time to sketch, hash out your creative blocks, be willing to be very active in class, bring outside materials, and take responsibility for your learning.

CLASS FORMAT

The class format relies on a variety of activities including but not limited to small lectures, reading discussions, conversations, small and large group critiques, sketching, constant sketch revisions, content and visual research, visual explorations, one to one discussions, field trips if applicable, occasional social media and/or design related videos, and etc.. We will use SAKAI for updates, posting the grades, and resources.

Sketching continues until it is resolved

Sketches will take as long as they take. You are required to do a minimum of 50 sketches but sometimes that is not enough to solve a visual problem. Complaining about it will result in me assigning even more sketches. The sketches are assigned to hone your visual thinking skills. Doing them is your decision of course. Though you should know I do count them and grade them as part of the daily work ethics component and the process for every project.

Research

You are expected to research your topics and visual decisions. It is important that you learn to offer a sound rationale for your design solutions. A designer must be a good thinker and a strategist, otherwise, we will end up making photocopies and doing second rate work.

You will need to do several types of research: background information, precedents, demographics, materials, visual precedents (every project requires you to turn in a set of at least 50 images for inspiration and precedent), subject matter, and others as appropriate.

Deadlines

Missing a deadline is strongly discouraged as I am not able to accept late work. Exceptions are only given in extenuating circumstances as long as these are properly documented and/or pre-arranged accommodations properly documented by The Office of Special Student Services. Examples of excused absences are emergency room visits, hospitalization, car accident, and a death in the family.

NOTE TAKING

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. It is NOT available for critiques or any other matters that should be taken care of during class time.

WEB BLENDED DAY

Because this is a web blended class, every so often, we will conduct the class outside of class.

In this class, we will continue to use the blog we set up last semester to post articles, ideas, tutorials, interesting things we find on the web, questions, etc..

You will get 2 points for posting content relevant to the class and 3 points for giving substantial feedback to at least 3 classmates.

To visit the site type this: <http://ars472.wordpress.com/>. To log in, type this: <https://ars472.wordpress.com/wp-login.php>.

The assignment will be turned in by 5:30pm that day.

COURSE DETAILS

CONTINUED

WORK ETHICS & PARTICIPATION

Each class meeting period counts for 5 points. Two points are dedicated to your coming to class on time and being here. The remainder are based the following:

1. Class preparedness (completing assignments on time, bringing materials (all required sketches, visual research, tool, and others, to class, checking class site for instructions).
2. Volunteering answers, asking questions, and helping other students.
3. Paying attention during class demonstrations.
4. Following project's instructions on syllabus and taking notes.
5. Participating in critiques, presentations, and discussions. Not only are you showing respect, but you will also avoid quizzes.
6. Arriving on time and staying for the full time period..
7. Notify instructor before class starts if you need to leave early. Make arrangements with a fellow student to obtain any information you might miss and contact them; class material will not be repeated.
8. Keeping cell phone off.
9. Turning projects, binders, and PDFs on time at the beginning of class.
10. Backing up all your files, taking care of your computer, and other materials.
11. All written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted. Use a 3-hole puncher or plastic sleeves for your binder.
12. Keeping PDA and grooming for your personal time.
13. Only engaging in social media when it is relevant to the class and/or project.
14. All assignments are due at the beginning of class.
15. Keeping excellent craft because craft is as important as the project itself for both binder and final project.
16. Daily work cannot be made up, it depends on being in class.
17. Silent attendance will not earn full credit.

ATTENDANCE

Because class attendance is crucial to the learning process it is expected that students will attend every meeting.

1. Two absences will be allowed.
2. Each absence thereafter will result in the lowering of the final grade by one full letter.
3. Three unexcused late arrivals or three unexcused early departures will equal one absence.
You will not be allowed in class if arriving 30 minutes late. It will be considered an absence.
4. If 6 class days are missed, you will get an F in the class.
5. Missing a critique and/or a project's deadlines will not be excused and will lower your grade one letter grade unless you show proper documentation (refer to class expectations).
6. Please try to schedule doctor's appointments and any other appointments so that they do not fall during your class time.

The University's academic policy and procedures which can be found in the Undergraduate and Graduate Bulletin, page 33:

"An individual student is responsible for attending the classes in which the student is officially enrolled. The quality of work will ordinarily suffer from excessive absences. At the beginning of classes, instructors must define their policy on absences, and all cases of illness and emergency shall be promptly reported and verified to the instructor.

For excessive absences (two or three consecutive class meetings) due to illness, death in family, or family emergency, the Dean of Students' office should be advised.

Absence notices will be sent to each instructor notifying him of the reason for and the approximate length of the absence. This notification does not constitute an excused absence.

Students receiving veterans' benefits are required to attend classes according to the regulations of the Veterans Administration.

All international students on F-1 visas must comply with attendance regulations as dictated by the Department of Justice, Immigration and Naturalization Services. They must remain students in good standing with at least twelve (12) hours per term.

Students attending authorized off-campus functions or required activities shall be excused by the responsible University official through the Office of Academic Affairs. In case of doubt, instructors may consult these lists in that office. Work missed as a result of these excused absences may be made up."

COURSE DETAILS

CONTINUED

What to expect from me

Facilitate

In a manner of speaking I am your facilitator. That is, my job is to provoke your creativity and analytical skills with questions and feedback. I will always ask you why and what if... as a way to give you a bridge for your thoughts. I will push you to produce your best work and sometimes this will mean being tough and others it will mean holding your hand. In either case, my interest is for you to succeed.

Grading

Usually I will grade your work within a month after it is due. However, sometimes attendance to conferences to present a paper, working on a paper for a deadline, and others alike might keep me from grading the work within a month. In those cases, I will inform you and ask you to be patient.

Emails

Every effort will be made to answer your emails within a 24 hour period as long as they are properly written (address, grammar and tone). If you do not get a reply within that time frame, check your email again. Unless I am in the middle of a family situation (kids or other) you can expect an email within the 24 hour period. No emails will be replied on Sundays.

Since I may be delayed in responding to emails, it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. It is NOT available for critiques or any other matters that should be taken care of during class time.

Office hours

My office hours are listed on the first page of your syllabus. Office hours are Mondays and Wednesdays from 12:30-1:15pm and 5:30-6:00pm and Tuesdays from 1:30pm - 5:00pm. There will be a sign up sheet on my door.

Honesty & Respect

I will be honest with you regarding your work, performance, and my life in general. I expect the same from you.

GENERAL STATEMENTS

UNIVERSITY POLICIES

The professor will adhere to all University policies pertaining to attendance, make-up tests, cheating/plagiarism, as well as withdrawal, incomplete, and final examinations. Students are expected to be familiar with and adhere to university policies. Below are a few things to keep in mind:

ACADEMIC DISRUPTION POLICY

The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook. See: <http://www.southalabama.edu/lowdown/academicdisruption.shtml>: *"Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment."*

The University of South Alabama respects the right of instructors to teach and students to learn. Maintenance of these rights requires an academic environment that does not impede their exercise. To ensure these rights, faculty and staff members have the responsibility:

- To establish and implement academic standards.
- To establish and enforce reasonable behavior standards in each academic setting.
- To document and report incidents of academic disruption.
- To refer for disciplinary action those students whose behavior may be judged to be disruptive under the Code of Student Conduct (refer to USA Policies in the student handbook "The Lowdown" for specifics).

Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property, and/or is otherwise prejudicial to the maintenance of order in an academic environment. An academic environment is defined as a classroom, laboratory, library, study hall, field trip or similar setting in which formal learning is taking place. Though dependent upon the size and nature of the academic setting, disruption refers to behavior a reasonable person would view as substantially or repeatedly interfering with the conduct of an activity. Disruptive behavior may range from the mildly annoying (which should be tolerated as much as possible) to clearly disruptive, dangerous and/or violent behavior which should never be tolerated."

RETURNING MATERIALS

All assignments will be returned by the instructor. Any materials not picked up the second week after the assignment is graded will be discarded.

INTERNET

You will be expected to access the Internet for research & communication. You will be asked to activate and use a university assigned email account & to access e-learning through SAKAI.

GENERAL STATEMENTS

UNIVERSITY POLICIES

STUDENT ACADEMIC CONDUCT POLICY

The University of South Alabama's policy regarding Student Academic Conduct Policy is found in The Lowdown <http://www.southalabama.edu/lowdown/academicconductpolicy.shtml>. "The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained.

The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.

Students enrolled in online courses are expected to adhere to the Academic Conduct Policy. In particular, students are expected to complete their own coursework and not provide unauthorized information or materials to another student.

As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort on the part of all students and faculty. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, or altering transcripts or university records. Academic misconduct is incompatible with the standards of the academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate university procedures. Penalties may range from the loss of credit for a particular assignment to dismissal from the University. Note that dismissal from any University of South Alabama college or school for reasons of academic misconduct will also result in permanent dismissal from the University. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct."

STUDENTS WITH DISABILITIES

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Office of Special Student Services (OSSS) will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Office of Special Student Services. OSSS is located at 5828 Old Shell Road at Jaguar Drive, (251-460-7212).

POLICY ON PLAGIARISM SOFTWARE

Students may learn about the meaning of plagiarism and how to avoid it at the following link: <http://www.southalabama.edu/univlib/instruction/plagiarismforstudents.html>.

What is Plagiarism and Why is it Important?

In college courses, we are continually engaged with other people's ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.

How Can Students Avoid Plagiarism?

To avoid plagiarism, you must give credit whenever you use another person's idea, opinion, or theory; any facts, statistics, photos, graphs, drawings—any pieces of information—that are not common knowledge; quotations of another person's actual spoken or written words; or paraphrase of another person's spoken or written words."

Cited from www.indiana.edu/~wts/wts/plagiarism.html.

PLAGIARISM

Being caught plagiarizing in this class will result in earning a failing grade (F) for the project and possibly failing the class.

GENERAL STATEMENTS

UNIVERSITY POLICIES

COURSE AND TEACHER EVALUATION

Make sure to fill out the evaluations when announced. Constructive feedback is appreciated and welcome. These are not for venting or lashing out. Even if you are mad at your instructor, keep it professional, keep it cool. You don't know if in the future, you will need the same consideration.

ADDITIONAL REQUIREMENTS & RECOMMENDATIONS

Online Writing Support

The University of South Alabama provides online writing tutoring services through SMARTHINKING, an online tutoring service. SMARTHINKING is available at <http://services.smarthinking.com>. Students may enter the site by logging on with their Jag number and using the last four digits of the social security number as the password. For log-on problems, technical questions and/or on-campus writing assistance, contact the USA Writing Center at 251-460-6480 or e-mail csaint-paul@southal.edu.

Information about the University Writing Center and Online Writing Lab can be found online at <http://www.southalabama.edu/univlib/instruction/antiplagiarism/writinghelp>.

SUPPLIES & GRADING

SUPPLIES

Please bring the following to class:

- Willingness to work and re-work your sketches. Repeat.
- Tracing paper pads to sketch
- Sketch pad or notebook to take notes (these notes can be doodled or you can doodle your way to take lectures' notes)
- Black markers (fine point and medium). You will need them to sketch.
- Colored pencils or markers
- Pencil to sketch
- Eraser
- Grid paper
- Binders to collect and organize all the process for each project (4 projects)
- Scissors
- Exacto knives #11, blades, and dispenser
- White out
- Good quality masking tape or artist's tape
- Glue stick or Rubber Cement
- Matting boards* to mount your finished work for projects.

*These can be cut professionally at the art or hobby store where you get them.

GRADING CRITERIA & DESCRIPTIONS

At a job interview, no one will ask you what grade you got in Graphic Design classes or this class. However, your portfolio will reflect how well you learned, explored, and expanded upon the concepts covered in this course.

THE STANDARD RULE

Meet the standard requirements (follow the instructions and complete the assignment) and earn a C. That is the default grade. **To get an A, you must MAKE an A, which means making work above and beyond the standard requirements.**

A	100-90
B	89-80
C	79-70
D	69-60
F	59-0

Please note that every project and/or assignment given will have its own rubric attached to it, based on the assignment's specific objectives and parameters.





PROJECTS

& EXERCISES POINT SYSTEM



THIS SEMESTER

1.0 Design Your Own Typeface	100 points
2.0 Poster/Brochure	100 points
3.0 Music Project	100 points
4.0 Portfolio Review	50 points
4.0 Name Your Own Project	100 points
poster/brochure or poster and brochure	
5.0 Web Blended Blog Posts	5 points each
or predetermined by the type of assignment	varies
5.0 *Work ethics: Daily participation, being prepared with assigned materials or work, professionalism, and others	5 points per class time

**Approximately 150 points (maybe a little more)*

Not applicable on holidays or breaks

A	100-90
B	89-80
C	79-70
D	69-60
F	59-0

*There is no design without discipline. There is no discipline without intelligence.
- Massimo Vignelli -*

FALL 2014 SCHEDULE

Class schedule subject to change.

week 1	<p>M AUG 18 Classes begin. Welcome, introductions, syllabus, class policies, grading, projects & others. Assignment of Project 1. Start research of typefaces, history, and examples.</p>	<p>W AUG 20 Lecture: Typography's repetitive elements: what to do with them. In class time to do tracings.</p>	<p>F AUG 22 At least 10 different tracings of letters due. Continue to trace in class.</p>
week 2	<p>M AUG 25 One page paper due. Continue to trace letters in class.</p>	<p>W AUG 27 Sketches and tracings due. Start transferring to the computer.</p>	<p>F AUG 29 Web Blended Day. Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>
week 3	<p>M SEPT 1 Labor Day</p>	<p>W SEPT 3 In progress critique. Continue tracing, this time other names and observe kerning and tracking.</p>	<p>F SEP 5 Work on revisions.</p>
week 4	<p>M SEPT 8 Critique.</p>	<p>W SEPT 10 Revisions in class. Feedback time. Looking at the typeface. Upload to site.</p>	<p>F SEP 12 Web Blended Day. Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>
week 5	<p>M SEPT 15 Final small critique time.</p>	<p>W SEPT 17 Project 1 due. Assign Project 2. Start working in class researching ideas and content for poster or booklet.</p>	<p>F SEP 19 Web Blended Day. Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>
week 6	<p>M SEPT 22 Sketches due. Transfer best to the computer. Start working on best ideas.</p>	<p>W SEPT 24 In class work, continue revisions.</p>	<p>F SEP 26 Web Blended Day. Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>
week 7	<p>M OCT SEP 29 Critique.</p>	<p>W OCT 1 Revisions in class.</p>	<p>F OCT 3 Project 2 due. Lecture: What makes a good portfolio. Work on portfolio during break.</p>
week 8	<p>M OCT 6 Fall Break Work on portfolio during break.</p>	<p>W OCT 8 WEB BLENDED DAY Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>	<p>F OCT 10 WEB BLENDED DAY Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>
week 9	<p>M OCT 13 Assign Project 3. Start working in class getting inspiration, definitions to concepts and terms, etc.. Class feedback to portfolio students.</p>	<p>W OCT 15 PORTFOLIO REVIEW #1 6 students Web Blended Day for the rest. Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>	<p>F OCT 17 Composition #1</p>

FALL 2014 SCHEDULE

Class schedule subject to change.

week 10	<p>M OCT 20 Composition #1 due and start on composition 2. Class feedback to portfolio students.</p>	<p>W OCT 22 PORTFOLIO REVIEW #2 6 students Web Blended Day for the rest. Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>	<p>F OCT 24 Composition #2 due. Start on composition #3.</p>
week 11	<p>M OCT 27 Composition #3 due. Class feedback to portfolio students.</p>	<p>W OCT 29 PORTFOLIO REVIEW #3 5 students Web Blended Day for the rest. Post a relevant story to the project, link, or tutorial to the class' blog. Or work on portfolio and post to the blog for feedback.</p>	<p>F OCT 31 Critique all compositions. Class feedback on portfolio review.</p>
week 12	<p>M NOV 3 Project #3 due. Assign Project #4.</p>	<p>W NOV 5 Discussion of ideas. Small group discussions. Work on sketches.</p>	<p>F NOV 7 WEB BLENDED DAY Post a relevant story to the project, link, or tutorial to the class' blog. Or post research relevant to your project. What do you need to know? What questions do you have?</p>
week 13	<p>M NOV 10 Sketches due.</p>	<p>W NOV 12 In class work. Show ideas. Small group discussions.</p>	<p>F NOV 14 In progress critique.</p>
week 14	<p>M NOV 17 Work on revisions in class.</p>	<p>W NOV 19 Critique.</p>	<p>F NOV 21 WEB BLENDED DAY Post a relevant story to the project, link, or tutorial to the class' blog. Or post progress of your project.</p>
week 15	<p>M NOV 24 In class work on revisions.</p>	<p>W NOV 26 Thanksgiving.</p>	<p>F NOV 28 Thanksgiving.</p>
week 16	<p>M DEC 1 Critique.</p>	<p>W DEC 3 In class work on revisions.</p>	<p>F DEC 5 Project 4 due.</p>
week 17	<p>M DEC 8 FInals week</p>	<p>W DEC 10 FInals week</p>	<p>F DEC 1 FInals week</p>

Designer _____
 Project _____

Date _____
 On time ____ yes ____ no
 Process Binder on time ____ yes ____ no

Possible points 100 Total points _____

		20 or less	50%	100%
RESEARCH: 25 PTS Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations; topical and visual research and sketches go beyond required amount.	
EXPLORATORY PROCESS: 25 PTS Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.	
DESIGN SOLUTION: 30 PTS Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives, design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.	
PRESENTATION & BINDER: 10 PTS Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.	
WORK ETHIC: 10 PTS Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, distracts others, & does not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/her time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.	
COMMENTS				



TYPEFACE DESIGN POSTER

Objectives

- To identify which application will be more suited to advertise the newly designed typeface.
- To design and develop the application professionally.

- Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration. You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.
- Make sure to collect all of your sketches & print outs in a binder.

PROBLEM STATEMENT

Once you have created your typeface, we will proceed to create a poster or booklet to advertise it.

PROCESS

1. Start by collecting examples of type design specimens. You will find many examples in Pinterest and the resources listed for the typeface design project.
2. Assemble this visual research in your binder. Use sticky notes to tag those aspects you consider interesting.
3. Think of your typeface, how did it turn out? Is it decorative, display, body copy, quirky, loud, delicate, eclectic, quiet?
4. Start sketching.
6. After critique, proceed to take the best direction to the computer.
7. Review, revise, and print your final.

FINAL FORM

Minimum size of your poster should be 13 x 19. You can go larger if you desire. No need to mount the poster.

If you have chosen to create a booklet or brochure, then a minimum of 4 pages is required. You may not need binding but if you do, make it look neat and professional. Craft is as important as the project itself.

Final should also be professionally presented in PDF format for final delivery. This is similar to how you would present and deliver to a client, therefore, it must look and be designed professionally.

Designer _____
 Project _____

Date _____
 On time ____ yes ____ no
 Process Binder on time ____ yes ____ no

Possible points 100 Total points _____

		20 or less	50%	100%
RESEARCH: 25 PTS Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations; topical and visual research and sketches go beyond required amount.	
EXPLORATORY PROCESS: 25 PTS Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.	
DESIGN SOLUTION: 30 PTS Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives, design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.	
PRESENTATION & BINDER: 10 PTS Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.	
WORK ETHIC: 10 PTS Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, distracts others, & does not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/her time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.	
COMMENTS				



TYPOGRAPHIC MOODS

Objectives

- To explore how typography can visually convey a feeling or mood.
- To solve a visual communication problem on the spot.
- To take a project from beginning to end in a class period.

- Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration. You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.
- Make sure to collect all of your sketches & print outs in a binder.

PROBLEM STATEMENT

In this assignment you will have the opportunity to explore the expressive qualities of typography using music as a source. Design and typographic principles will be explored as you go through the process of communicating the rhythmic qualities of a musical piece. The final problem solution requires 3 6"x 6" plates. The final composition should have some theme or focus that enables you to fully convey the mood of the musical composition .

PROCEDURE

Process—part one

Three musical pieces will be played in class to candlelight. Each student will make a list of images, words, thoughts, feelings that are experienced while playing the music selections. After each list for each music composition is created, start 3" x 3" thumbnail sketches emphasizing three aspects of the following list:

- accent
- amplitude
- chord
- counterpoint
- cues
- duration
- improvisation
- intervals
- legato
- major/minor key
- mathematical pattern
- melodic theme
- pitch change
- rhythm
- staccato
- syncopation
- timbre
- tone clusters

You can choose the composition's name or the composer's name, or both for the subject matter of the plates. Combine the three chosen variables with typographic principles and/or variables:

- size
- weight
- size and weight
- space
- upper and/or lower cases,
- serif and/or sans serifs
- repetition
- rotation
- color
- black and white
- spot color, etc.

The compositions may use very simple principles for organization such as: transition, reflection, radiation, etc.
(See Wucius Wong, Principles of Form and Design).

FINAL FORM

Now that you have 3 compositions measuring 6 x 6, think of how would you like to finish it; a poster for a concert, cd covers, poster about the composer, an editorial spread, a full page ad, a package design label, etc..

No matter how you choose to finish it, you must make sure you have all the required information. For instance, if it is a cd cover, you should have all the logos, names, a back cover and a spine, names of the tracks that would be included, etc.. In other words, whatever application you choose, it needs to look realistic and as it would appear in the commercial world.

Designer _____
 Project _____

Date _____
 On time ____ yes ____ no
 Process Binder on time ____ yes ____ no

Possible points 100 Total points _____

		20 or less	50%	100%
RESEARCH: 25 PTS Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations, topical and visual research and sketches go beyond required amount.	
EXPLORATORY PROCESS: 25 PTS Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.	
DESIGN SOLUTION: 30 PTS Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives, design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.	
PRESENTATION & BINDER: 10 PTS Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.	
WORK ETHIC: 10 PTS Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, distracts others, & does not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/her time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.	
COMMENTS				

4.0

NAME YOUR PROJECT

Objectives

- To identify a perceived need and/or problem to develop a visual communication piece to address it.
- To design and develop all the parts needed to solve a visual communication problem.
- To use research to justify visual solutions.

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROBLEM STATEMENT

This project will provide you the opportunity to choose a visual communication problem you'd like to solve. This could be the redesign of a board game, the redesign of a map, perfume package, creating an infographic, a survival kit for a type of emergency or problem, a story telling problem, kinetic typographic, a campus map that makes more sense, etc.. Think of things you wish had been better designed.

PROCESS

1. Start by making a list of things that you'd like to redesign or things that maybe do not exist and you'd like to create, or things that need a design of some sort.
2. Once we decide on the subject and project, start researching it. Who needs the design? Why would you do it? Why would yours be better or improve something? Does it need a facelift? In other words, explain the need and how you plan to solve it. Become an expert in the subject matter. If it is a children's book, then study children's books, genres, illustrations, purposes, etc.. Really understand the what, the why, the who, the how's, and the when and where.
3. Start collecting examples both online and in print. As per class requirements, the minimum visual research you should have is 50 images.
4. Assemble this visual research in your binder. Use sticky notes to tag those aspects you consider interesting and that are influencing you.
5. Define what goals you would like to accomplish with this project:
What do you think the company wants to communicate?
What is the audience?
What are the metaphors that are going to be used?
What things are important for the company/service/product you chose?
What is the main intention?
6. Start sketching. Computer sketches do not work for me. You need to sketch with a good old pencil and paper. You will design at least 50 thumbnail sketches for next class. The more detailed the better.
7. Collect verbal and visual content. After you establish a direction, start collecting both the visual and verbal content for the brochure. *Note: you need to keep track of where you find your information to include in your bibliography for your binder.*
8. After critique, proceed to take the best direction to the computer.
9. Critique- Choose one direction for final rendering.

FINAL FORM

Consider paper texture, quality, format, and dimensions. The project should look and feel professional and high end. Print, turn in and critique. Make sure to turn in 2 PDFs of your final version and a reflection statement either printed or digital. Make sure to include all your process and research.

Designer _____
 Project _____

Date _____
 On time ____ yes ____ no
 Process Binder on time ____ yes ____ no

Possible points 100 Total points _____

		20 or less	50%	100%
RESEARCH: 25 PTS Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations; topical and visual research and sketches go beyond required amount.	
EXPLORATORY PROCESS: 25 PTS Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.	
DESIGN SOLUTION: 30 PTS Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives, design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.	
PRESENTATION & BINDER: 10 PTS Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.	
WORK ETHIC: 10 PTS Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, distracts others, & does not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/her time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.	
COMMENTS				



APPENDIX

Process/Documentation Binder

Visual artists, designers, film set designers, and even hair stylists

keep a journal, binder, folder of things that are of interest to them, a specific topic they need to research, and others containing all things that inspire them, their brainstorming ideas, process, sketches, print roughs, and final prints to document their particular project from beginning to end.

In the art world, provenance—the history of ownership of a valued object or work of art or literature—documents authenticate the legitimacy and originality of a work of art. In the design world, partly due to the commercial nature of it and partly because of how technology has transformed this industry, documentation is often overlooked. Yet, it is having proper documentation of the research and the design process that legitimizes the work, helps counter any claims of copyright infringement, and gives a designer credibility in the eyes of clients.

For these reasons, you will keep and maintain a binder for each and every project in class. In the event that you are working in teams, you are still responsible for your own binder and its content.

A properly documented binder will include the following, but it is not limited to them:

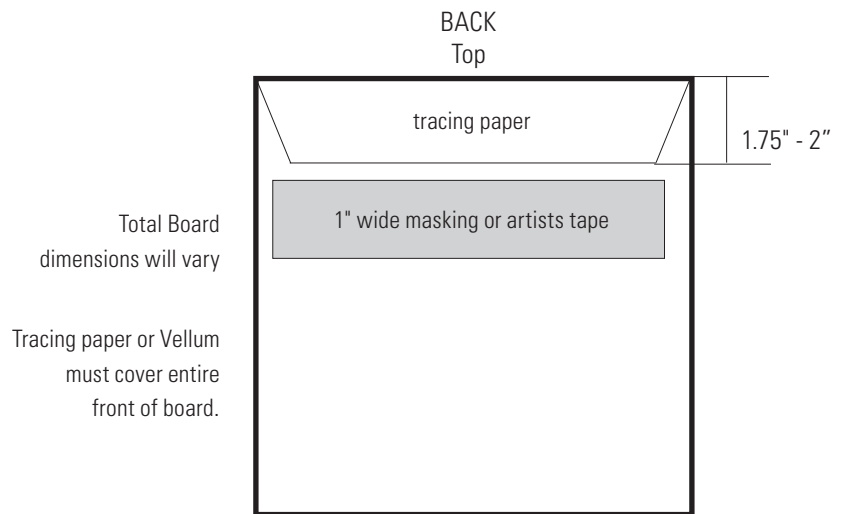
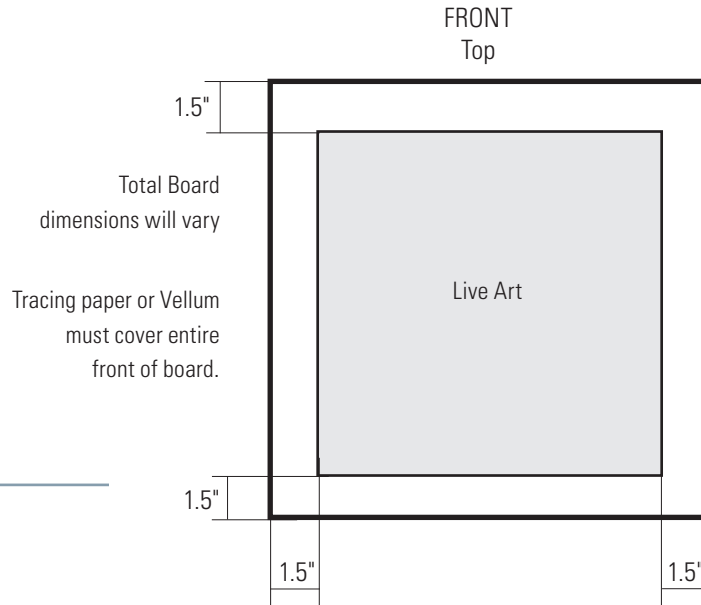
- ***Topic research or information gathering***
This may take different directions depending on the project. If doing an identity for a client, dutiful research will include both proper interviews and information gathering from the client, as well as research about the industry or topic within the industry. Your job will be to become an expert in what your client does. Wikipedia can only be used as a starting point. The bulk of your research needs to come from more reliable sources.
- ***Visual Research***
50+ images of professional work, historical and contemporary. Examples of how well known designers have solved similar problems. No Google images, do your research. You can use Pinterest to help you with this.
- ***Brainstorming sessions***
For the most part, we all get here and do not push farther. However, it is important, if not critical for you to push on and sketch.
- ***Sketching***
Unless otherwise stated in the project description, 50+ sketches are required per project. If working in teams, you would still need to do them.
- ***Print roughs***
Make sure to save and print all changes
- ***Final compositions and iterations***
- ***Reflection statement***
- ***Digital PDFs of your final project in a disc or uploaded to SAKAI and/or Dropbox.***

Unless otherwise stated, **every** project should be turned in the following manner:



APPENDIX

Project Submission Format



DO NOT ATTACH ANY TAPE TO THE BOTTOM OF THE BOARD

3.0

APPENDIX

Oral presentations with slides

Resources

If you need help on how to format a bibliography in MLA style, there are several web sites. One of them, <http://www.liu.edu/cwis/cwp/library/workshop/citmla.htm>.

For help about presentations that are well designed, visit: <http://blog.duarte.com/>

<http://blog.duarte.com/2010/01/5-ways-to-make-powerpoint-sing-and-dance/>

<http://www.youtube.com/watch?v=hT9GGmundag>

<http://www.lynda.com/Keynote-tutorials/duartede-sign-presentationdesign/51412-2.html>

You may also check out Nancy Duarte's books: *Slideology* & *Resonate*

Presentations have become a vital part of a designer's work life. Whether they are sent by email as a PDF for the client to approve or are given to a board of directors, presentations reflect on the designer's skill to succinctly present the research, client brainstorming sessions, process, and rationale of final direction. Presentations also sharpen your verbal and written skills as well as your design skills. Because you are a designer, you will be graded both on content and the design of every presentation you give in class. Following are some guidelines to follow.

- Every presentation must have a introductory slide with your name, class name, and project title, a thank you slide and a final slide with all sources listed.
- Every source you use to gather content must be cited in MLA style both on the slide and at the end.
- Presentations are visual, visual, visual, visual mediums. *Did I say visual?* Show, show, show, show. Let the slide be the visual to your voice.
- There are never enough images in a presentation. Unless otherwise stated, think of 25+ slides.
- The adage of 1 or 2 minutes per slide, is not appropriate in the post carousel age. You need to have as many as your story line needs. Every word that evokes an image, take advantage of it and show it, show it, show it, show it.
- Image choice needs to be intelligent and relevant but you can show humor.
- Use a grid for consistent organization of the content.
- Do not underestimate negative space.
- Typography
 - Use typefaces consistently: headers, subheaders, callouts, bodycopy, etc..
 - No typographic errors such as widows, hyphens, and orphans.
 - Use smart quotes, not inch marks.
 - Hang the punctuation. Use punctuation consistently.
 - Because the slides will be shown on a screen, do not write paragraphs on your slides. Use short lines of text. If needing to keep several lines of text together, build them up by copying and pasting as you move on in the narrative. Do not show a slide with more than one point at a time.
 - Body copy should be over 18 points. Depending on the typeface, this may be too small still.

Remember a presentation is not reading a paper or the newspaper. Do not overwhelm the slides with text. There should be no paragraphs in 10-13 point size type. Spread the information.



APPENDIX

List of Tutorials Outside of Lynda.com

Lynda.com is the preferred place to use for tutorials. You all have a paid membership by the University. However, if you are looking outside of Lynda, here is a good tutorials you can choose from:

ADOBE ILLUSTRATOR

Artist at Work: From Sketch to Finished Vector Illustration
<http://www.lynda.com/Illustrator-tutorials/Artist-Work-From-Sketch-Finished-Vector-Illustration/158376-2.html?srchtrk=index:1%0Alinktypeid:2%0Aq:illustrator%2B%0Apage:2%0As:relevance%0Aa:true%0Aproducttypeid:2>

100 Amazing Adobe Illustrator tutorials

<http://www.creativebloq.com/digital-art/illustrator-tutorials-1232697>

Best Adobe Illustrator Tutorials of April 2014

<http://theneodesign.com/best-adobe-illustrator-tutorials-april-2014/>

Best Adobe Illustrator Tutorials of May 2014

<http://theneodesign.com/best-adobe-illustrator-tutorials-may-2014/>

The Top 60 Free Adobe Illustrator Tutorials for 2014

<http://www.companyfolders.com/blog/top-adobe-illustrator-tutorials-2014>

Top 100 New Adobe Illustrator Tutorials

<http://www.designyourway.net/blog/resources/tutorials/illustrator-tutorials/top-100-new-adobe-illustrator-tutorials/>

IN DESIGN

Get Yourself Noticed! Create a Simple Business Card in InDesign

<http://design.tutsplus.com/tutorials/get-yourself-noticed-create-a-simple-business-card-in-indesign--cms-20652>

44 Brilliant InDesign tutorials

<http://www.creativebloq.com/graphic-design-tips/indesign-tutorials-1232639>

Layers Magazine InDesign Tutorials

<http://layersmagazine.com/category/tutorials/indesign>

15+ InDesign Tutorials for Magazine and Layout Design

<http://design.tutsplus.com/articles/15-indesign-tutorials-for-magazine-and-layout-design--vector-5456>

InDesign Secrets

<http://indesignsecrets.com/>