



GRAPHIC DESIGN 1

FACULTY INFORMATION

Adjunct Instructor of Graphic Design
Email: TBD | Call or Text: TBD
Office hours: by appointment

 [Facebook.com/IUSGraphicdesign](https://www.facebook.com/IUSGraphicdesign)  [Instagram.com/IUSgraphicdesign](https://www.instagram.com/IUSgraphicdesign)

GENERAL COURSE DESCRIPTION

FINA-S250 | Studio: KV207
Tuesdays & Thursdays from 6:00 P.M. – 9:00 P.M.
Pre-requisite: FINA-D210

Graphic Design 1 is an introduction course that is primarily concerned with creating and managing visual forms (combined with type) to communicate meaning and values to influence an intended audience across a wide variety of media in informative, systematic, symbolic, intuitive, and sometimes provocative ways. The course is primarily concerned with equipping the students to learn about three aspects of the design process: i) ideation; ii) production; and iii) delivery. In ideation, students give form to an idea through sketching and refining the idea which leads to the next step: production where they will use relevant techniques, methods, and tools necessary to realize their ideas in digital or physical forms. Finally, in delivery, students learn not just how to present their work verbally but more importantly, how to “package” their ideas into a presentable format, both digitally and physically via specified sizes. Due to the pre-requisite for this course, you are deemed to have learned the skills necessary in using relevant the software.

COURSE OBJECTIVES

- To develop the ability to **ideate** (sketch, analyze, and revise ideas based on feedback and evaluate of outcomes through a rigorous feedback process), **produce** (create and develop visual forms that correspond to communication problems) and **deliver** (generating solutions, prototyping; and presenting ideas manually and digitally in persuasive manners);
- Identify applicable elements and principles of graphic design for tackling specific design problems; and
- To solve problems in graphic design using appropriate elements and principles of design via relevant knowledge, techniques, and tools.

RECOMMENDED TEXTBOOK AND ONLINE REFERENCES

Textbook
Optional: [Graphic Design: The New Basics](#) (2nd Ed) by Ellen Lupton & Jennifer Cole Phillips, Princeton Architectural Press; 2 edition (July 14, 2015), ISBN-13: 978-1616893323

SUPPLIES

You will be expected to ideate, produce work, and produce professional quality prototypes of your work. In order to do this you will be expected to have the following supplies:

- Exacto knife
 - Sharpie Marker
 - Paper or Sketchbook
 - Folding Bone
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- Professional Printing Services

ASSESSMENT COMPONENTS

A+ 100% - 98% | A 97% - 93% | A- 92% - 90%
 B+ 89% - 87% | B 86% - 83% | B- 82% - 80%
 C+ 79% - 77% | C 76% - 73% | C- 72% - 70% (Failing for fine-art majors)
 D+ 69% - 67% | D 66% - 63% | D- 62% - 60% | F 59% - 0%

- Unless specified, all exercises/projects are due at the beginning of the class at a designated date and they can be turned in only on class days.
- Incomplete exercise/project will be marked down by a letter grade drop from the overall grade earned.
- Digital submissions are required for every assignment, project, and discussion. You may be required to submit printed work, but this will always be in addition to the digital submission.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.
- Please note, some assignments may change due to individual needs and overall learning pace. If an assignment changes, you will be given a two-week notice and a new rubric and/or syllabus to reflect the changes and how those changes may affect the grading.
- There will be additional smaller assignments, discussions, and in-class activities you will be expected to complete. These will be included as part of your grade.

Assessment	Points	%	Notes
Projects (P)	125	62.5	Projects are larger activities, and will span several class meetings. You will have time in-class to complete these projects, but work outside of class will also be required. Rubrics will be assigned per project and available on Canvas under each "Assignment" project description.
Assignments (A), Discussions (D), & Participation	50	25	Smaller in-class & homework assignments or discussions may be assigned to increase understanding of subject. Participation in critiques and discussions is counted as In-Class Activities. Participation on Canvas can be used to make up this point if absent.
Learning Journal	25	12.5	You will be keeping your sketches, inspirations, and notes in a learning journal. You are expected to keep it current for each class, and it should be submitted the week before midterms and finals.
Extra Credit	+10	+	Throughout the course, there will be opportunity for a few extra credit points. Extra credit is defined as going above and beyond the course expectations.
Total	200	100	

- You are expected to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, color explorations

to final product collectively in a Learning Journal. You may also document screen shots showing your ideas as they evolve.

In general, the following traits are also expected:

- **Professionalism:** Conducts him/herself professionally; Demonstrates time management skills; Maintains communications with professor
- **Quality of Work:** Achieves satisfactory results for completing the project
- **Quantity of Work:** Works effectively and efficiently; tasks done in a timely manner; handles multiple tasks
- **Work Habits:** Prepared and being pro-active in approaching the tasks
- **Comprehension:** Seeks to/Understands the assigned duties and tasks
- **Reliability:** Job completion, ability to get things done, conscientiousness
- **Attitude toward work:** Enthusiastic and willing to perform duties and tasks
- **Dependability:** Punctual and reliable in attendance; completes assigned duties and tasks
- **Initiative:** Interacts will with others in the office; Being proactive; Exhibiting high levels of engagements
- **Leadership:** Demonstrates leadership abilities; Takes initiatives w/o being told

Grading Criteria: This is the basic grading rubric used for Assignments and Projects in this course.

Criteria	Pts
Completion & Craftsmanship - Completion of the project or assignment. Craftsmanship &/or Quality of the final submission. This includes physical craftsmanship, digital accuracy, and attention to detail.	20 pts
Formalism - A Formalist assessment of the work based on design principals and gestalt theory. Composition & Space, Scale, Rhythm, Linespacing, Kerning, Tracking, Alignment, etc.	30 pts
Creative Problem Solving - How well visual and communication problems are identified, and the approach to solving those problems using critical and design/creative thinking.	20 pts
Communication &/or Legibility - The ability to communicate information, persuasion, and/or feeling through the work.	20 pts
Overall Impressions & Design Aesthetic - What is the overall impression of the work and any additional aesthetic design considerations.	10 pts
TOTAL	100 pts

**ATTENDANCE
AND
TARDINESS**

Class attendance is required. Illness is usually the only acceptable excuse for absence from class. Other absences must be explained to the satisfaction of the instructor, who will decide whether missed assignments may be made up. *This should be discussed outside of class time, and will be assessed per individual student per individual circumstance.* A student who is absent from the final examination and who has a passing grade up to that time may be given a grade of I (incomplete) at the discretion of the instructor. The student must contact the instructor within two weeks of the examination date to schedule a make-up examination. Failure to do so may result in a failing grade being awarded in the course.

**LATE
WITHDRAW
POLICY &
PRACTICE**

Students are generally expected to know when the last day to drop a class is and govern themselves accordingly. However, students who have extenuating circumstances such as an extended illness or equivalent distress that prevents them from completing their classes and that causes them to fail to meet the deadline for withdrawing with an automatic assignment of a non-punitive "W" grade may request either a Late Course Withdrawal Request Form (Effective Fall 2015) or Late Withdrawal Petition from the Office of the Registrar.

- Following the general withdrawal deadline, by the last day of classes for the term as stated in the academic calendar (before the start of final exam period), students may request a late withdrawal by securing the permission of the instructor and the dean of the school offering the class via a Late Course Withdrawal Request Form. In instances where the instructor and/or the dean do not approve the late withdrawal request, the Executive Vice Chancellor of Academic Affairs will review the request and make a final decision.
- Once the final exam period for any term has begun, students may only submit a Petition for Late Withdrawal (obtained from the Office of the Registrar) to seek a non-punitive "W" in a course. The Executive Vice Chancellor for Academic Affairs alone decides on Late Withdrawal Petitions.
- The deadlines for filing a Late Withdrawal Petition are March 15 for the immediately preceding fall semester, September 1 for the immediately preceding spring semester, and November 1 for the immediately preceding summer session(s). Requests for late withdrawal from terms before the immediately prior term will be accepted at the sole discretion of the Executive Vice Chancellor of Academic Affairs. Petitions submitted after the deadlines may be summarily denied for untimeliness.
- A desire to avoid a low grade is not an acceptable reason for requesting a late withdrawal.
- Approval is not automatic and will be based on the criteria described in the policy. Students are expected to provide appropriate documentation to substantiate their reasons for seeking late withdrawal.

A completed withdrawal form, if approved, will be dated and processed as of the date it was originally submitted by the student to the Office of the Registrar.

**FINE ARTS
GRIEVANCE
POLICY**

If you have any issues or concerns pertaining to this course, you must discuss it with the instructor first. If you are unable to reach a resolution, you may then contact the Area Head. (For Graphic Design, you may contact Kok Cheow Yeoh: yeohk@ius.edu.) If the issue remains unresolved, contact the Fine Arts Coordinator before taking the matter further to the Dean of the School of Arts and Letters.

**OTHER
STANDARDS OF
CONDUCT**

- If you expect an interruption in your schedule, notify the professor in advance. A doctor's note or a note from your employer will be considered a legitimate reason to be late or missing from class. **Talk to me!**
- Sending a notification email or an employer/doctor's note does not exempt you from your obligations.
- Despite having the legitimate notes, you are still considered to have missed the class. Note that email notification is not considered a legitimate note, rather a professional behavior that is encouraged. Academically, it may be considered for "buying" you extra time for a renegotiated due date. Turning in your project in absentia is not acceptable.
- If you show up after class has started, you will be considered tardy. It is your responsibility to find out what you have missed. **The professor is not obligated to repeat the delivery of course materials as missed information can be obtained from your classmates.**
- At the end of class the room must be returned to order before you leave.
- Losing your work due to failed technology or media is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files.
- Allow at least 48 hours for a response to a voice message, text, or email. If you send a text, please state your name and what course(s) you are referring to in your text.

IUS FLAGS

This semester I will be using IU's FLAGS System to provide real-time feedback on your performance in this course. Periodically throughout the semester I will be entering data on factors such as your class attendance, participation, and success with coursework, among other things. This information will provide feedback on how you are faring in the course and offer you suggestions on how you might be able to improve your performance. You will be able to access this information in the student center: One.iu.edu > Student Center (SIS) > Start > My Academics and Grades > My Grades.

**IUS ACADEMIC
DISHONESTY**

The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President's Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the project and/or an F in their course(s) from the instructor and may be suspended from the university by the administrative action. Furthermore (where applicable):

- The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).
- Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.
- Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.
- It is your responsibility to familiarize yourself with university and school policies and to uphold the values of academic integrity such as the Standards of Excellence for Fine Arts Students.
- **More about cheating and plagiarism**
[here](https://policies.iu.edu/policies/aca-72-cheating-plagiarism/index.html)<https://policies.iu.edu/policies/aca-72-cheating-plagiarism/index.html>

**PROFESSIONAL
-ISM:
STANDARDS OF**

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.

**EXCELLENCE
FOR FINE ARTS
STUDENTS**

- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.
- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work and practice.

1

**THE
PROCESS-ES
OF GRAPHIC
DESIGN**

NOTE: While efforts were taken to ensure that complete information are represented here, more information may be shared during class as contingency and circumstantial events shall alter the information presented in the syllabus.

Our first set of activities are intended to introduce you to the definition of Graphic Design and give you a solid foundation in the process of creation. These assignments are to get you to be familiar with the processes of graphic design such as ideating, mocking-up, producing, prototyping, refining, and delivering your ideas. You will also be introduced to the industry standard software used for the creation process for print and digital graphic design assets. In this course, Adobe Illustrator, Photoshop, and InDesign will be used. This first part of the course will give you an introductory experience with these tools.

Schedule:

8/27	Lecture: Introduction to the course Demo: Basics of Illustrator Avatar Creation
8/29	Lecture: Vector vs. Raster and the History of Illustrator Visualize Your Data
9/3 & 5	Lecture: What is Graphic Design? & Design as a Process What is Graphic Design Good For? Assigned: Eggcellent Logos
9/5 & 10	Lecture: What Makes a Good Logo? Demo: Vectorizing Sketches Techniques Work in Class: Eggcellent Logos
9/10 & 12	Critique: Eggcellent Logos

Objectives:

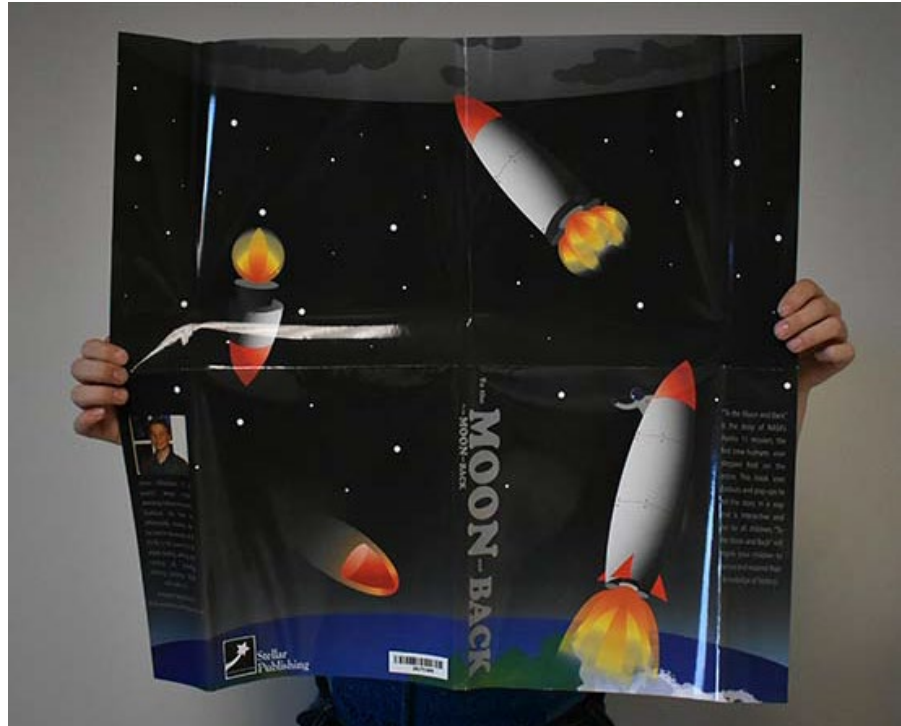
- To introduce students to the processes of graphic design from researching, sketching, refinement, and production.
- To inculcate an efficient and professional mode of working that can be applied to other projects throughout the course.
- To expose students to important elements and principles of design where composing with text and images are understood from a contextualized viewpoint.

Why something is deemed beautiful while another functional? On what basis do we decide? As a designer, it behooves us to understand those defining qualities. Psychologists have suggested that cuteness triggers emotional bonding and nurturance in parents. In some instances, manufacturers have used cute mascots to help sell their products and services.

2

LAYOUT DESIGN

For this project, we ask, “How do we define cuteness? What is cuteness good for?” We will explore proportions and characteristics associated with theories by an Austrian zoologist, ethologist, and ornithologist, Dr. Konrad Lorenz who linked cuteness to evolutionary biology by proposing the concept of *kinderschema*, the set of traits that we identify as cute and adorable. Apply your understanding of Dr. Lorenz’s baby schema to create a book jacket for a children’s book. You are free to pick a relevant size, think of a title for the book and to design a jacket that covers the front, spine and back of the book which also includes the inside flaps. Be mindful of the qualities that define cuteness when choosing the book which will be used as a “skeletal structure” in which your book jacket will snugly wrap itself on. A fictitious publishing company logo is also part of this project.



Schedule:

9/12 & 17	Lecture: Research, Ideation, & Form vs. Function Discussion: What is cute? Design Thinking Assigned: Children’s Book Jacket https://www.youtube.com/watch?v=ZozConOPZ8Y For next class, locate a book to bring as a “skeletal structure” for the book jacket mockup. Measurements to be based on the book.
9/19 & 24	Lecture: Design Thinking Book selection due this week. Work in class: Children’s Book Jacket
9/26 & 10/1	Lecture: Design Elements & Principles Discussion: Review Book Jacket Ideation
10/3 & 8	Lecture: Gestalt Theory Demo: Illustrator vs. Photoshop, Photoshop Basics Work in class: Children’s Book Jacket
10/10 & 15	Work in class: Children’s Book Jacket
10/17	Lecture/Demo: Printing, Prototyping, & Craftsmanship

	Work in class: Children's Book Jacket
10/22	Critique: Children's Book Jacket
10/29	Due: Children's Book Jacket

Objectives:

- To expand the student's knowledge on how to express an emotion or intangible concepts.
- To create original artwork, print it, and to apply it to a physical object.
- To compose using layout, grid structure and compositional elements that deal with proportions to emulate the idea for an intended audience.

References:

- About Konrad Lorenz: <http://www.britannica.com/biography/Konrad-Lorenz>
- The 50 best-designed book covers produced in North America since 1995: <http://designarchives.aiga.org/#/collections>

3

PACKAGING

In a consumptive marketplace where consumers' interests can be heightened, your 3rd project is about creating a structural packaging to protect the product which also serves to bring out the best features of the product. Include a self-created logotype for a fictitious company.

You will be randomly assigned an everyday object. Using this object as a product, you will create a packaging that will bring out the best feature of the object through clever usage of photographic images, appropriate colors with persuasive and succinctly written copies of text to accommodate the product on a packaging. You are expected to use photographic skills, lighting, and relevant software to create a digital layout before producing a physical mock-up for the packaging. Information pertaining to the product such as its size, descriptions, features, bar codes, and manufacturer's contact must also be included.



Schedule:

10/24	Lecture: Products & Packaging Assigned - Packaging Watch Deborah Adler: https://www.youtube.com/watch?v=A_DGAGzyPEg
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10/29	Due & Crit: Children's Book Jacket 20 sketches of ideas for packaging due. Pick three for crit.
10/31	Work in class: Construct digital dieline
11/5	Demo: Materials, Mockups, & Craftsmanship
11/7	Work in class: Crit and refine packaging
11/12	Work in class to finalize: Constructing packaging
11/14	Due: Packaging

Objectives:

- To study the attractiveness of a product and propose a structural element which serves to protect and advertise the product's features.
- To use photography primarily as a persuasive image-based message for the intention to "sell" the message to a targeted audience.
- To design and fabricate a structural design element that deals with three dimensionality (front, top, bottom, back and sides)

References:

- The key to making consumers pick your product:
<http://www.profitguide.com/industry-focus/retail/the-key-to-making-consumers-pick-your-product-77347>
- FDA Food labeling guide:
<http://www.fda.gov/Food/GuidanceRegulation/GuidanceDocumentsRegulatoryInformation/LabelingNutrition/ucm064877.htm>
- Designing the perfect food label: A visual guide:
<http://inspiredm.com/designing-perfect-food-label-visual-guide-infographic/>

4

Designing for a brand is not just creating a simple logo. It is giving a company, business, or organization a personality, an identity, and unique place in the world. Yes, a logo can act as a face, but knowing what a face looks like is only a small part of understanding an entire person. How can we use persona profiles, marketing demographics, and visual elements to bring a brand to life? How do you get a brand to tell a story within the confines of a single page ad?

BRANDING

Our last project is about branding and through the idea of integration and identity systems. You will be rebranding individual stores of a small town. You will each have your own brick-&-mortar store, where you will be creating not just a logo, but an entire identity system, presented in a branding guide format.

You will consider copywriting: the U.S.P. (unique selling point) of your store through a tag line. You will explore technical typographical details such as font size, kerning, tracking, colors, and so forth are important considerations to add meaning to the logo design. You will look at primary and secondary colors as well as define proper imagery and application of your brand. We will also expand the logo to apply it to multiple touch points from any of the following: Billboard, website mockup, vehicular design (van, airplane), kiosk design, P.O.P, ephemeral design, or uniform.



Schedule:

11/19	Lecture: Branding Guides Refer to FutureBrand's Country brand index 2014 – 15: http://www.futurebrand.com/uploads/CBI2014-5.pdf Research: Country assigned
11/21	Crit and work in class
11/26	Work in class. Apply branding to touchpoints.
11/28	Thanksgiving Break :: NO CLASS
11/26	Refine ideas and work in Class
12/3	Work in class to finalize
12/5	Critique: Branding
12/10	Due: Branding. All grades are due from me to administration by 12/20

Objectives:

- To create original designs, incorporating type, photos, and graphical elements
- To learn about aspects of branding where styling and consistency are important elements to generate recognizability.
- To handle graphic design from a marketing standpoint where design is based on logic instead of aesthetics.