Art 344
Graphic Design II

Art Department
Student Learning Outcomes

Though all may be addressed, the highlighted SLOs are those emphasized in this course.

1. Acquire a basic knowledge, theories, and concepts about art; develop a foundation of art skills and a high level of execution; communicate ideas and concepts through writing, speaking and art making; acquire a competency with the tools and technologies associated with the visual arts.

2. Broaden knowledge of ancient through contemporary art; develop an understanding of the theoretical, cultural, and historical contexts of art.

3. Apply processes of generating and solving problems in art; analyze, interpret and question traditional methodologies and preconceived notions of art and art making.

4. Explore and engage in interdisciplinary forms of art making.

5. Develop an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.

6. Become involved in both individual and collaborative art experiences with other students, faculty, and community.

7. Develop a career path for an art profession or an art-related field; develop an understanding of the demands and expectations of that area of art profession or art field.

Upper Division Elective
RECOMMENDED

100 Ideas that Changed Graphic Design [Paperback]
By Steven Heller and Veronique Vienne; Lawrence King

Graphic Design School
The Principles and Practice of Graphic Design
By David Dabner, Sheena Calvert and Anoki Casey; John Wiley & Sons, Inc.

Creative Workshop
80 Challenges to Sharpen Your Design Skills
by David Sherwin; How Books

Design for Communication, Conceptual Graphic Design Basics
By Elizabeth Resnick; John Wiley & Sons, Inc.

The Complete Graphic Designer
By Ryan Hembree; Rockport

Making and Breaking the Grid
By Timothy Samara; Rockport

Concept Design—How to solve complex challenges of our time
By Rosted, Lau, Høgenhaven and Johansen; FORA

Contemporary Graphic Design
By Charlotte and Peter Fiell; Taschen

1000 More Graphic Elements
Unique Elements for Distinctive Designs
By Grant Design Collaborative; Rockport

The Anatomy of Design
By Steven Heller and Mirco Ilic; Rockport

Typography Workbook
By Timothy Samara; Rockport

The Big Book of Typographics 1 & 2
By Roger Walton; Harper Design International

Thinking with Type—A Critical Guide
By Ellen Lupton; Princeton Architectural Press

Becoming a Graphic Designer
Steven Heller and Teresa Fernandes; John Wiley & Sons, Inc.

Publication Design Workbook
By Timothy Samara; Rockport

SUGGESTED
Adobe Photoshop CS6 Classroom in a Book; Adobe Press
Adobe Illustrator CS6 Classroom in a Book; Adobe Press
Adobe In-Design CS6 Classroom in a Book; Adobe Press
Course Student Learning Outcomes

- Acquire, articulate, and apply specialized terminology and knowledge relevant to graphic design including relationships to other disciplines and to contemporary global issues
- Demonstrate the ability to analyze, synthesize, and develop effective design solutions utilizing methods and skills in concept development and problem solving
- Understand, recognize and apply the elements and principles of graphic design
- Understand, recognize and apply practical typographic knowledge
- Understand, recognize and apply various layout methods
- Demonstrate an understanding of design process, from research and concept through execution
- Demonstrate an understanding and appreciation of graphic design's important historical legacy
- Demonstrate an understanding and appreciation of contemporary graphic design, as well as functioning knowledge of its various major practitioners
- Demonstrate competency in technical skills applicable to graphic design—specifically, a proficiency in industry-standard software (Adobe Illustrator, Adobe PhotoShop, Adobe InDesign)
- Demonstrate an understanding of the relationship of graphic design to other disciplines (and to society)
- Demonstrate an understanding of the capabilities and limitations of various printing processes
- Demonstrate an understanding of the various processes beyond printing (die-cuts, foils, embossing/de-bossing, lamination, varnishes)
- Demonstrate an understanding of substrates (primarily paper), along with their various capabilities and limitations

Instructional Process

- Lectures and/or media presentations explaining theory and issues specific to the planning and strategy of the project.
- Examples of previous student work along with professional samples.
- Explanation of the problem solving process, methods of execution, project completion and presentation.
- Demonstrations of materials, techniques, process
- Individual critiques with each student during the studio session. Development in-studio is for the benefit of the instructor's personal attention and for the opportunity for the student to interact with other students during the design process.
- Class critiques during project development allow students to observe other projects in progress to gain confidence in the verbal presentation of ideas, to express critical evaluation of other student's projects, and to evaluate their own work.

Materials of Instruction

Notebook for keeping notes and handouts
1 or 2GB traveldrive; jumpdrive; flashdrive with USB2.0 connection
11 x 14 or 14 x 17 inch Canson Tracing Pad
#2 Ticonderoga Pencils
Xacto Knife & #11 Xacto blades (bulk Pack suggested)
18 x 24 Self-healing cutting matte (optional)
3M Super 77 Spray Adhesive
3/4 inch White Artist’s Tape
C-Thru Ruler 18 inch (not centimeters)
Metal Ruler 18 inch
3/16 inch thick Foamcore, black or white—TBD as needed
Black Poster Board (for mounting)

Project Submission
At the end of the semester, students are required to upload a compilation folder containing each of their projects in a PDF format. Students are responsible for obtaining all work (hard copies) saved by instructor by the beginning of the following semester.

Learning Activities and Assignments
Quizzes, tests, or papers related to assignments and/or discussion topics may be given at any time.
LECTURES/DISCUSSIONS
There will be a variety of design lectures revolving around the specific needs of students and projects such as:

- Design for Communication—What is Graphic Design; Semiotics; Meaning
- Perception; Cultural Considerations; Design in Living; Information Design;
- Design Process; Research; Client; Audience; Project Objective; Creative Brief
- Concept Development; Selling the Idea
- Executing the Idea; Printing; Paper; Finishing
- Page Elements; Typography, Imagery; Visual Hierarchy
- Printed Collateral; Posters; Brochures
- Publication Design; Binding; Annual Reports; Catalog Design;
- Consistency; Style
- Color; Marketable Aspects of Color
- The Logo ; Value of Branding; Brands and Culture; Corporate Identity; Identity/Branding Differences
- Defining the Audience; Market Research

PROJECTS
1) Art Exhibit Poster: A lesson in conceptual ambiguity. Combining an image with one of the artist Jenny Holzer’s famous truisms. The challenge is to avoid duplicating the concept of the truism with the visual.

2) Web Site Trade Show Newsletter: Using a web site as both the source for text and imagery, creating a six-panel newsletter that features the web-sites. Media: Computer Generated

3) Catalog: The creation of a catalog designed to market a retrospective-style exhibit. Elements: Photographic imagery, copy and museum/gallery identity. Media: Computer Generated

4) Retail Branding and Identity System: Students conduct comprehensive research related to a retail environment (restaurant, specialty store, department store, etc.). After gathering information and analyzing the design problem they will explore project proposals targeting a specific audience. Students will gather research, develop strategic mood/inspiration panels, establish key words, develop an identity design and apply it to various applications. Applications may include bags, boxes, signage system for store, hang-tags, accessories, etc.

One of the projects above shall also include a workbook (process book) which will be comprised of a project description, research, inspirations, all explorations, and final layout. It is therefore important to save all materials and information associated with your work in this course.

Projects and their order may change at anytime to fit the overall needs of the class.

ASSESSMENT AND EVALUATION
The course grading criteria is based on students’ demonstration of the following:

- Development of concepts that are thoughtful, original and creative
- Careful attention to execution, technique and completion of projects
- Effective visual and verbal presentation skills
- Active and verbal participation in class activities and critiques
- Attendance with necessary materials and assignment preparation
- Personal challenge and effort in project development
- Deadline compliance
- Maintaining currency with reading assignments
- Participation in class discussions

COURSE GRADE BREAKDOWN
Critiques and feedback on main projects will revolve around individual critiques, round table critiques, and wall critiques. Projects will be graded on personal challenge, self-motivation, and attitude in exploration in the development of self-generated graphic design imagery.

The individual stages (thumbnail, rough, comp) of a project that is worth 10 points are graded on the following point system:

10=Flawless 9= Excellent 8= Good 7= Average 6= Weak
A total of 50 points are possible for the course. Final course grades are issued based on a straight percentage:
46.5 points = A. Points will be allocated as follows:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Points</th>
<th>% of Grade</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poster</td>
<td>10</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Trade Show Newsletter</td>
<td>10</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Catalog</td>
<td>10</td>
<td>20%</td>
<td></td>
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<tr>
<td>Retail Branding/Identity</td>
<td>10</td>
<td>20%</td>
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<tr>
<td>Writing Assignment</td>
<td>10</td>
<td>20%</td>
<td></td>
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<tr>
<td>TOTAL</td>
<td>50</td>
<td>100%</td>
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</tbody>
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**FINAL GRADE CRITERIA**

- **A 93-100% 46.5–50 pts.** Clearly stands out as excellent performance and, exhibits mastery of learning outcomes
- **A- 90-92% 45–46 pts.**
- **B+ 87-89% 43.5–44.5 pts.** Grasps subject matter at a level considered to be good to very good, and exhibits partial mastery of learning outcomes
- **B 83-86% 41.5–43 pts.**
- **B- 80-82% 40–41 pts.**
- **C+ 77-79% 38.5–39.5 pts.** Demonstrates a satisfactory comprehension of the subject matter, and exhibits sufficient understanding and skills to progress in continued sequential learning
- **C 73-76% 36.5–38 pts.**
- **C- 70-72% 35–36 pts.**
- **D+ 67-69% 33.5–34.5 pts.**
- **D 60-66% 30–33 pts.**
- **F 59%- 29.5 pts.**

**Quality and quantity of work is below average and not sufficient to progress in the graphic design**

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**Class Policies and Guidelines**

**General Protocol**

1) In order to gain the full benefit of this course, attendance is mandatory (see Attendance and Participation [below]).
2) Students must arrive with all materials necessary to work in class.
3) Also, in order to gain the full benefit of this course, students must devote at least 5 hours per week outside of class to their course work.
4) Throughout the course, there will be various visual presentations, demonstrations, discussions and handouts which are not presently indicated in the syllabus.
5) Throughout the course, there will be various reading assignments and possible quizzes which are not presently indicated in the syllabus.
6) Students are responsible for all information missed due to absence or tardy.
   Demonstrations and information will not be repeated.
7) Students, on occasion, are expected to generate computer output outside of class.
8) The following process shall be used for the development of each course project:
   **noncompliance with this process shall result in the lowering of project grade:**
   a) job briefing
   b) research (thorough & organized)
   c) image gathering (create contact sheets)
   d) listing of words & ideas
   e) more image gathering/creation
   f) concept generation
   g) thumbnail sketches
   h) choose idea to execute
   i) image modification/creation
   j) type explorations
   k) digital roughs (2 stages)
   l) final
9) Desktop monitors may be turned on only during lab time. Laptops may be open only during lab time.
   In other words: Desktop monitors must be in “sleep” mode and laptop computers must be closed at all times, except lab time.
10) Cell phones must be turned off or put on vibrate. Phone talking or texting in class is not allowed.
11) No headphones. No exceptions.
12) Students must bring supplies and be prepared to work in class.
13) With the exception of emergencies, students may only walk out of class during lab time and breaks.

14) Students are advised not to eat in the classroom. Food should be eaten before class, during the break and after class outside of the classroom. All drinks must be capped when not being consumed.

15) On occasion, your instructor will contact you through email. It is imperative that you either access your university email account or have it forwarded to your regularly used email account.

16) Students wishing to bring visitors to class must first make arrangements with the Art Office.

17) Projects may be resubmitted within 2 weeks of original deadline for a new grade.

18) At the end of the semester, all students must upload a folder containing reduced-size PDFs (compatible with: Acrobat 4.0 and later) of all of their work to the classroom instruction computer. Pictures or scans of analog assignments is acceptable.

19) Delivering both outstanding work and more than what is expected is encouraged.

**Files & Organization**

20) It is suggested that students maintain an up-to-date job folder containing all materials pertaining to their current assignment, and bring this job folder to each class. This folder shall be organized in reverse-chronological order from front (recent) to back (previous).

21) Students shall clearly label digital file folders with date (by quarters and year), student's last name and project abbreviation. The following method shall be used for the organization and maintenance of all students' digital files (noncompliance with this method shall result in the lowering of project grade):

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- Q3&4-07_Gutierrez.Designer Pamphlet
  - 00_Q3&4-07_Gutierrez_DesPamph.indd
  - 00_Q3&4-07_Gutierrez_DesPamph.pdf

- 01 Imagery
  - 01 Photoshop
    - 01 Layered
    - 02 Tifs, Eps's, Jpgs
  - 02 Illustrator

- 02 Text

- 03 Information & Correspondence
  - 01 Project Description
  - 02 Research
  - 03 Email

- 04 Fonts

- 05 Downloads (to be filed)

- 06 Previous
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22) To protect their work, it is each student's responsibility to back up their digital files on a separate hard drive, CD or DVD. The loss of files is not a legitimate excuse for failing to deliver an assignment by deadline.

23) Before working from files that have been transported from a flash drive, it is important that students first copy those files to the computer desktop. They should then remove their flash drive from the computer until they choose to replace the files.

24) Although the internet may be used as an image source only if the imagery is at least 300 ppi at the intended size of use, students are encouraged to first consider creating or photographing their own image.

25) Students must be prepared to either flush mount assignments on 3/16” black or white foam core (to be specified—see supply list) OR traditionally mount (2 inch framed border) on black Bainbridge Presentation Board (or an equivalent—see supply list).

**Attendance and Participation**

- Roll will be taken at the beginning of class
- Students not present at the time of roll will be considered absent
- 3 tardies is equal to one absence
- 3 absences will lower a student’s grade by one full point (ex: B- to C-)
- 5 absences will lower a student’s grade by two full points (ex: B- to D-)
- 6 absences: Student will not pass the course
- A doctor's note will not excuse absences
- A medical withdrawal from the course is recommended for illnesses extending beyond 2 class sessions.
- Missing more than 30 minutes of class is considered an absence
- Two late arrivals and/or early departures over 15 minutes will be counted as one absence
Because the University emphasizes group interaction in the classroom, attendance is required and is a strong determinate to the students' success in this course. If a student is absent, his/her benefits received from classroom involvement are lost—as are contributions which otherwise could have been made to the learning of fellow students. Students are responsible for all material assigned or discussed in class. Students may not leave the classroom during critiques, discussions and demonstrations. Students may leave the classroom during the break, which is approximately 75 minutes after the beginning of class.

Late Work
Deadlines: All completed assignments will be delivered on the due date promptly at the beginning of class. Late work will not be accepted. An absence is not an excuse for a late project.

Essential to the mission of CSUN is a commitment to the principles of academic integrity and ethical behavior. Because the integrity of the academic enterprise of an institution of higher education requires honesty in scholarship and research, academic honesty is required at CSUN. Adherence to the Academic Honesty Policy reflects the commitment of our community to the value of learning and our core principle of social responsibility.

Definitions of Academic Honesty
1. CHEATING is the act or attempted act of deception by which a student seeks to misrepresent that he/she has mastered information on an academic exercise that he/she has not mastered.
2. FABRICATION is the use of invented information or the falsification of research or other findings in an academic exercise.
3. FACILITATING ACADEMIC DISHONESTY is intentionally or knowingly helping or attempting to help another commit an act of academic dishonesty.
4. PLAGIARISM is the submission of another’s work as one’s own, without adequate attribution. When a student submits work for credit that includes the words, ideas or data of others, the source of the information must be acknowledged through complete, accurate, and specific references, and, if verbatim statements are included, through quotation marks or indentation as appropriate.

Writing Center
Students having difficulty with writing assignments are encouraged to contact the Writing Center at:
http://www.csun.edu/s/lrc/writing/.html

Code of Student Conduct
Information may be viewed online at http://www.csun.edu/a&r/soc/studentconduct.html

Field Trip Policies
Besides being required to sign 1) an Informed Consent Form and 2) a Vehicle Authorization Form, students must also include their name on 3) a list of those attending the field trip. They may also be required to sign a Guest Confidentiality Form from the particular business to be visited.

Students with Learning Disabilities
If you have a learning disability or feel that you may have a learning disability, it is suggested that you contact the Center on Disabilities (codss@csun.edu; 818-677-2684). You may be encouraged to register in order to be eligible for accommodations.
WEEKLY SCHEDULE

Dates are subject to change

Week 1: Mon Jan 19  Martin Luther King Day—Campus Closed
   Wed Jan 21  Introduction to Graphic Design II
     Introduction to Designisms/Truisms Poster Poster

Week 2: Mon Jan 26  Concept list and research for Designisms/Truisms Poster due; Design for Communication; What is Graphic Design?; Semiotics; Meaning
   Wed Jan 28  Critique of Designisms/Truisms Poster Poster thumbnails; Introduction to Questionnaire

Week 3: Mon Feb 2  Lab; Individual assistance provided to students; Designisms/Truisms Poster Poster rough (round 1)
   Wed Feb 4  Perception; Cultural Considerations; Color Meaning; Design in Living; Information Design
     Critique of Designisms/Truisms Poster Poster rough;

Week 4: Mon Feb 9  Lab; Introduction to Writing Assignment (Due: Apr 3); Individual assistance provided to students; Critique of Designisms/Truisms Poster Poster rough (round 2)
   Wed Feb 11  Design Process; Research; Client; Audience; Project Objective; Creative Brief; Lab

Week 5:  
   Mon Feb 16  Lab
   Wed Feb 18  Designisms/Truisms Poster Poster due; Introduction to Trade Show Newsletter; Lab;

   Mon Feb 23  Concept Development; Selling the Idea; Executing the Idea; Printing; Paper; Finishing; Lab
     Research for Trade Show Newsletter due

Week 6:  
   Wed Feb 25  Critique of Trade Show Newsletter thumbnails

Week 7: Mon Mar 2  Lab; Individual assistance provided to students;
   Wed Mar 4  Page Elements; Typography, Imagery; Visual Hierarchy
     Trade Show Newsletter digital rough

Week 8: Mon Mar 9  Lab; Individual assistance provided to students;
   Wed Mar 11  Lab; Individual assistance provided to students;

Week 9: Mon Mar 16  Trade Show Newsletter due; Design Jobs; Client Considerations; Advertisements; Printed Collateral; Posters;
     Brochures; Introduction to Exhibition Catalog;
   Wed Mar 18  Lab; Individual assistance provided to students;

   Mon Mar 25  Publication Design; Binding; Annual Reports; Exhibition Catalog Design;

Week 10:
   Wed Mar 30  Lab; Concept list and research for Exhibition Catalog due

Week 11: Mon Apr 1  Discussion on Grid and Layout Systems; Critique of Exhibition Catalog roughs;
   Individual assistance provided to students;
   Wed Apr 3  Writing Assignment due; Corporate Identity; Identity/Branding Differences; Consistency; Style
     Critique of Catalog roughs (2nd round); Individual assistance provided to students
Week 12: Apr 6–11  Spring Recess

Week 13: Mon Apr 13  The Logo; Color; Changing Attitudes; Components; Stationery System; Critique of Exhibition Catalog digital roughs;

Wed Apr 15  Exhibition Catalog due; Stationery Elements; Vehicle Graphics; Graphics Standards Manual
Introduction to Retail Corporate Identity;

Week 14: Mon Apr 20  Lab; Discussion on textbook pp 340–361; Concept list and research for Retail Corporate Identity due Branding; Value of Branding; Brands and Culture; Branding Basics; Branding Categories;

Wed Apr 22  Critique of thumbnails for Retail Corporate Identity

Week 15: Mon Apr 27  Defining the Audience; Market Research; Marketable Aspects of Color; Brand Components
Critique of digital Retail Corporate Identity roughs

Wed Apr 29  Lab; Individual assistance provided to students;
Critique of digital Retail Corporate Identity roughs (round 2)

Week 16: Mon May 4  Retail Environment Branding Components; Conclusion
Lab; Individual assistance provided to students ;

Wed May 6  Lab; Individual assistance provided to students

Week 17: Mon May 11  3–5 pm; Retail Corporate Identity project due;

* Projects and their order may change at any time to fit the overall needs of the class.