

ARTS304.spring 2016 Department of Visualization

mw 12:40-3:10 ARCC 109A

instructor donna hajash

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office hours TR 10-12 ARCC 104

NOTE: I reserve the right to change this syllabus during the semester if I feel it will improve the educational experience of this course. In the event that I do make changes, I will provide you with a revised syllabus.

Course Description

The goal of this course is to help you further develop your ability as a visual communicator, capable of creating visually interesting design solutions. Remember, you are a creative problem solver training to conceive, plan, and execute a design that will communicate a message in an imaginative and arresting manner to a specific audience. The skillful combining of images and text become the core of this course. The emphasis of the course will be on you and your work. By actually working, taking risks, experimenting, making mistakes, much is to be learned. It should help you develop and master the basic conceptual thinking, visual, and technical skills that distinguish graphic designers from desktop technicians. This is a course for the serious creative person: the pace will be demanding. Through completion of class projects you will build a portfolio of materials showing the breadth of your abilities and the quality of your work.

Prerequisites

ARTS 303 or approval of instructor. Knowledge of industry-standard software [Adobe Photoshop, InDesign and Illustrator] is expected.

Learning Objectives

COMPREHENSION. Continued identification and utilization of sources of inspiration outside the classroom that can be helpful for the visual problems presented in class.

APPLICATION. Continued demonstration of skills as a visual communicator, capable of creating visually dramatic design solutions.

APPLICATION. Employs a variety of tools and technologies to solve design problems, both analog and digital.

APPLICATION. Use of combination of principles of typography and animation in time-based motion graphics project.

APPLICATION. Employ self-imposed time-management skills.

ANALYSIS. Illustrate a deeper understanding of the creative process.

ANALYSIS. Examine a variety of visual options for the problem through thumbnails and sketching in personal journal

SYNTHESIS. Formulate written statements articulating the content and rationale of your designs.

SYNTHESIS. Develop and demonstrate a professional, personal demeanor and work ethic.

EVALUATION. Analyze, evaluate and apply the critique process as a means to strengthen personal work and work of peers.

Texts/Readings

Required: Graphic Design Thinking, Ellen Lupton. Also reference to Thinking with Type, Ellen Lupton

Recommended: Frequent referral to Print, Communication Arts and HOW magazines which can be purchased at local bookstores, or subscribed to at student discounts. CMYK and Computer ARTS are available in Langford A in the TRC.

Attendance/Punctuality

Punctual attendance is expected at all class sessions. In order to learn the course material and get the most out of communicating and critiquing with your classmates, you must be present. Roll will be taken and attendance will be included in your class grade. After three unexcused absences, the final grade will be lowered by one letter grade. Excused absences must have documentation.

Idea/Process Log

The steps you take to visually conceptualize a project need to be archived in a Moleskine Cahier sketchbook without lines and a tracing paper pad. This will be referred to throughout the semester and must be brought to each class.

Research and multiple iterations are required for each project. It is not possible to procrastinate, come up with a design at the last minute and expect it to be a worthwhile piece. This is crucial to your development as a designer.

Always be reading. Go to the library. There's magic in being surrounded by books. Get lost in the stacks. Read bibliographies. It's not the book you start with, it's the book that book leads you to.

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Critiques

The critique is a critical part of the design process and essential to producing quality work that clearly communicates your ideas. Being able to critically examine a peer's work and communicate its strengths and weaknesses to fellow designers is important to your growth. On critique days, it is crucial that you come prepared and ready to present your work and critique others'. If you are ill-prepared for presenting your own work or critiquing others, this will negatively affect your grade.

Workload

You are expected to work a minimum of eight hours per week outside of class (some of you will find that you need to spend more time each week).

Please be aware that expecting yourself to continue to work a full-time or near full-time job (over 20 hrs. per week) will most likely have a negative impact on your grades. Work is not an excuse for not having projects done on time. It is difficult to try and balance both a full-time job and a full load of project-based classes.

Design Projects

This course entails the creation of comprehensive layouts reflecting your application of design principles and the clarity of your concept. You will receive a comprehensive design brief for each assignment detailing specifications of the problem. Each layout assignment will also require a brief outline detailing your strategy and justification of your design solution. The rationale you present should be based on facts—go to the library, talk to experts, study

design trends, etc. A grade based on the standards of professionalism described below will be assigned to your work. Project critiques will be done in class. Printing of projects MUST be done prior to the beginning of class on the due date. Printing takes time! Prepare in advance! Beginning of class WILL NOT be delayed because you are having trouble printing.

Grading

Grades are the result of three major areas of evaluation: process, execution, and professionalism. These categories are further broken down and defined for evaluation as follows:

PROCESS

Research: Are the research methods used effectively chosen and implemented to arrive at successful solutions in design problems, and do they cover all aspects of the problem, including historical background and functional concerns?

Exploration: Is the problem exploration both convergent and divergent, has the student exceeded personal taste barriers and expectations in their process?

Concept: Are concepts inventive and appropriate, and do they satisfy the objectives of a stated visual problem?

EXECUTION

Visual organization: Are all syntactic concerns, such as form, composition, and visual hierarchy, clearly and effectively articulated?

Communication: Does the solution to the problem present an appropriate message, and does the form of the message resonate with

the intended audience?

Color: Does the application of color support the message, satisfy aesthetic and emotive concerns? Does the use of color show evidence of an understanding of color theory?

Craft: Does the project reflect the appropriate use of tools, techniques and knowledge of the tools used to create all parts of the project and is it presented in a professional and prepared manner?

PROFESSIONALISM

Attendance: Was the student in class and punctual?

Attitude: Was the student's demeanor professional?

Verbal articulation: Was the student able to critically address his or her work orally and respond to concepts discussed in class or in assigned readings?

Written articulation: Was the student able to write critically about graphic design and write about concepts discussed in class.

Participation: Did the student actively engage in a community of learning through contributions in critiques, discussions and projects?

A | Professional Quality Work. Outstanding in both technique and content. Exceptional creativity. All objectives surpassed.

B | Good or Better than Average Work. Competent technique and effective content. Most objectives surpassed and creativity apparent.

C | Average Work. Technique is just acceptable with objectives just barely met. Presentation lacks imagination. Technical problems

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Portfolio

All projects from this class will be assembled into both a CD and a Cargo Collective site. Your portfolio should provide you with a foundation which, with your own improvements, can help you get an internship or job. Your portfolio should represent still another opportunity to rethink, and improve your creative efforts. Your portfolio will include your resume as well as your specific projects. It will be judged on the quality of the work as well as how intelligently and attractively you have put your "book" together

Student Groups

AIGA, is the largest and oldest professional association for design. It is the place design professionals turn to first to exchange ideas and information, it educates businesses and government about design and promotes critical design dialogue and strives to advance the profession and raise its profile. At Texas A&M University, we have a student group chapter of AIGA which is associated with the professional AIGA group in Houston. Through our association with AIGA Houston, we have the benefit of speakers, field trips, contacts, networking, etc. As a student who is committed to design you are strongly encouraged to join and participate in our student group.

Important Information

I. The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a

learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building, or call 845-1637.

II. The handouts used in this course are copyrighted. By "handouts," I mean all materials generated for this class, which include but are not limited to syllabi, quizzes, exams, lab problems, in-class materials, review sheets, and additional problem sets. Because these materials are copyrighted, you do not have the right to copy the handouts, unless I expressly grant permission.

II. PLAGIARISM. As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc., which belong to another. In accordance with this definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have the permission of that person. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicated.

If you have any questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section "Scholastic Dishonesty."

III. Aggie Honor Code

"An Aggie does not lie, cheat, steal or tolerate those that do."

Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to uphold the Honor Code, to accept responsibility

for learning and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements or the processes of the Honor System.

Academic integrity is an essential force in the academic life of a university. It enhances the quality of education and celebrates the genuine achievements of others. It is, without reservation, a responsibility of all members of the Texas A&M University Community to actively promote academic integrity. Apathy or acquiescence in the presence of academic dishonesty is not a neutral act—failure to confront and deter it will reinforce, perpetuate, and enlarge the scope of such misconduct. For additional information please visit:

www.tamu.edu/aggiehonor/

IV. College of Architecture statement on defacement of property

"It is unlawful for any person to damage or deface any of the buildings, statues, monuments, trees, shrubs, grasses, or flowers on the grounds of any state institutions of higher education (Texas Education Code Section 51.204)"

The words damage or deface refer specifically to any and all actions, whether direct or indirect, that either diminish the value or mar the appearance of the physical environment.