

ARTS403. SPRING 2016 DEPARTMENT OF VISUALIZATION

TTH 2:20-4:50, ARCC109A

INSTRUCTOR DONNA HAJASH

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OFFICE HOURS TTH 10-12 ARCC104

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 a further investigation of effective visual communications. You will have 3 major projects each being multi-faceted. It will be an intense semester and important to keep on top of things and develop (if you don't already have one) a good work ethic.

Project. infographic in both poster form and motion.

Project. Magazine Cover, Table of Contents and spreads.

Project. Unified graphic campaigns to promote a product, an organization, a publication, a service, a business. This may be a group project. Students will refine their problem-solving capabilities based on the design process through research, analysis, presentation and a systematic approach to visual development. The course will further build on typographic, compositional and imaging skills that students have developed in the earlier graphics classes as well as photography, drawing and painting classes they may have experienced. Both handmade and digital design processes will be explored where appropriate. Logo/identity design, advertising design, poster design, packaging design, etc. will be integral to the projects. Students will develop sketches, rough comps and finally tight computer comps that will utilize real materials and demonstrate conceptual thinking through the execution of their ideas.

PREREQUISITES

ARTS303 (Graphics1) and **ARTS304** (Graphics 2) or approval of instructor. Knowledge of industry-standard software [Adobe Photoshop, InDesign and Illustrator] is expected.

COURSE OBJECTIVES/GOALS

- ability to speak and write clearly with emphasis on the appropriate use of discipline specific vocabulary
- ability to present work to a client in a professional manner in both word and image
- ability to creatively use type/copy for compelling communications
- ability to produce a body of work that is strategically appropriate, effective, conceptually unique and creative
- ability to demonstrate ability to manipulate and construct imagery and type for communication purposes

TEXTS/READINGS

Suggested: *Designing Brand Identity* by Alina Wheeler; Also recommended is frequent referral to Print, Communication Arts, Digital Arts and How magazines which can be found at Evans Library, purchased at local bookstores, or subscribed to at student discounts.

DIGITAL RESOURCES

www.rebrand.com
www.underconsideration.com
www.identityworks.com
www.branding.com
www.brandingbranding.com

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 be included in your class grade. After three inexcusable 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. These will be submitted along with your individual projects.

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. Students on their cell phones, tablets or using social media during class time will be reminded ONCE and not again. I reserve the right to take away your devices for the rest of the class period.

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.

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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.

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 by the students 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?

DESIGN PROJECTS

The most important aspect of this course will be the creation of comprehensive layouts reflecting your application of design and communication principles. Each layout assignment will also require a design brief detailing your strategy and justification of your design solution. The rationale you present must 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.

Style Guides

You will assemble all the projects from this class into both a CD and traditional identity manual/style guide. The style guides will be the presentation of your work for this class in the professionally accepted manner of presentation to a client. This functions as the final portfolios for this class.

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 apparent.

D | Below average work. A single or combination of problems with technique and/or content. Some objectives not met, others just barely acceptable. Layout needs major revision.

F | Un-publishable. Major problems with technique, content, creativity. Many objectives not met.

Deadlines. All course work is expected to be completed by assigned deadlines. If you should miss a deadline, you will be penalized a full letter grade. Getting work on time is critical.

SUPPLIES YOU MAY NEED

solid black mounting board

sketch book

Xacto knife and blades

pencils, fine black markers

tracing paper

metal ruler

digital storage device

CD for final presentation

Other art and photographic supplies as needed

Copying expenses

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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. **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.

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 EXPECTED TO JOIN AND PARTICIPATE IN OUR STUDENT GROUP.**