



Instructor: Taekyeom Lee taekyeoml@appstate.edu
Wey Hall 210A / 217.417.3393
Office hours: mon + wed 1-3, and by appointment

Teaching Assistant: Matt Duncan duncanmd@appstate.edu
Prerequisites: ART 1001 and ART 1003. Studio six hours.
class website lore.com/Intro-to-Graphic-Design-MW101

COURSE DESCRIPTION

This is an introductory level course for students entering the field of graphic design. It involves studio inquiry into the nature of visual communication. The course is structured to foster a personal approach to the design process and the ability to discuss design critically. Topics introduced in the course include typography, symbols, contemporary design practice and the relationship between designer, audience and message. Work produced in this course allows for the discovery of the language, creative problem-solving processes and technologies fundamental to graphic design.

COURSE OBJECTIVE

This course is an introduction to graphic design and visual communication, exploring shape, color, visual hierarchy, word/image relationships and integration, typography; symbol design, and visual rhetoric. The aim of the course is to develop a general understanding and a verbal and visual vocabulary to describe, generate, and evaluate graphic design from a conceptual, visual, and technological viewpoint.

The course focuses on design both as a mental discipline and as a set of skills; as both a process and a set of techniques. It positions design as a state-of-mind and a form of inquiry, and focuses on:

- › techniques not for their own sake but as a means to facilitate communication
- › principles of organizing space and communicating through words and images
- › the process of arriving at a solution rather than the solution itself
- › preparing the student comprehensively for further study

This course should prepare you to:

- › think clearly and creatively about visual communication to a specific audience
- › analyze visual problems thoroughly and from multiple perspectives
- › arrive at more than one solution to a problem
- › speak critically and knowledgeably about graphic design and visual culture
- › strive to learn new techniques and technologies

TO SUCCEED IN THIS CLASS

You should believe in yourself, embrace your talents, and work outside of your comfort zone.

- › be on time
- › feel free to research what others have done and be inspired (but create your own masterpiece)
- › keep making something
- › your efforts do not let you down
- › if you need help, do not hesitate to ask
- › no texting in class

CLASS WEBSITE

lore.com/Intro-to-Graphic-Design-MW101

This website will be the "course website." It will be used for distribution of assignments, course schedule, posting announcements, and web links. Bookmark this website and check it often. You will be evaluated on both the quantity and quality of your work as defined in each assignment.

LEARNING OBJECTIVES

This course has 5 core educational objectives.

1. Quantity of work: Experimentation, Exploration, Breadth of materials representing your ideas.
2. Personal Creative Growth: Taking risks, Responding to self-imposed challenges, Ownership of your own ideas as expressed through your work, Intuition as guiding force, Discovery of methods.
3. Responsible Action: Deep questioning of intention, Understanding of the social, cultural and environmental implications of your work, Designing solutions through a fundamental observation of your place in this world.
4. Professional Development: Attention to details; Craft; Ideas expressed through form; Breadth of knowledge.
5. Typographic Skills: Learn more about the terminology, anatomy and history of typography; Learn how to use typography to communicate and organize information; Learn how typography works and how to effectively use typography for a wide range of communication needs in graphic design.

ASSIGNMENTS

Assignments will include preparing materials for the next class, doing quick sketches of ideas, readings, and completing projects assigned in class. Work sessions are provided during class time; however, work outside of class will be necessary and expected. Students are expected to maintain a sketchbook of ideas and inspiration throughout the semester.

—In-class workshops are given as a means of generating ideas and encouraging students to think about text and image in new ways. Students will not be graded on workshops; however, participation is mandatory.

—Everything produced in this class will be made by you unless otherwise directed – no web image downloads. The class will serve as a laboratory for rigorous, directed investigation and creative problem solving. Course work will follow a general model of observation, inquiry, interpretation, and presentation. Class time will be used for project work, short presentations, discussion, and critiques.

grading : Projects will be evaluated using the following criteria: concept: idea generation, development + execution creativity: invention + experimentation effort: ambition, energy, intensity, research, participation professionalism: accuracy, craft, presentation, timeliness design: formal design + image-making decisions

Point	assignments
5	Word
20	Leaf
5	Designer Presentation
20	Life Cycle
10	Designer Poster
5	Word Time
5	Halloween GIF
20	Image library
5	mini assignments
5	Process Book and Digital Archive
100	total points possible

ACADEMIC INTEGRITY

ASU has official policies covering academic integrity code, accommodations for students with disabilities, and class attendance policy (including the state mandated religious observance policy.) Please read it online: <http://academicaffairs.appstate.edu/syllabi>.

ATTENDANCE

There are no excused absences. An absence is defined as missing class entirely, showing up fifteen minutes past the official class time as listed in the course catalog, and/or not being in class fifteen minutes or more during the duration of the class. There are, however, extenuating circumstances where missing class is a necessity. In these instances, it is best to engage in conversation with the instructor so that any necessary course arrangements can be made. Like previously mentioned, attendance in class is mutually beneficial for all involved. However, students are allowed two absences before their grade is affected. Three or more absences will result in a loss of grade points. Six or more absences will result in a F. Any student that misses a class is expected to make up the work on his/her own time.

LATE WORK

Achieving success in academic pursuits depends not only on students doing their work well, but also on time. Accordingly, assignments for this course must be received on the specified due date. Assignments are to be submitted as per the guidelines in each brief.

ASSORTED SUPPLIES

Assorted supplies for individual projects purchased throughout semester, including paper. Local resources include: Art Mart + ASU bookstore, Cheap Joe's or Purveyors. Affordable art supply websites online: dickblick.com, amazon.com, jerrysartarama.com

REQUIRED

Graphic Design: The New Basics by Ellen Lupton & Jennifer Cole Phillips—You may find that you need additional resources for learning Adobe Photoshop and InDesign. Choose the resource that best suits your learning style (book or online):

Illustrator, Visual QuickStart Guide.

Photoshop, Visual QuickStart Guide.

InDesign, Visual QuickStart Guide.

Subscription to lynda.com online training library is required (you can log in with your Appstate ID and password).

support.appstate.edu/answers/how-login-lyndacom

Although additional materials + supplies may be required as the course progresses, students will be expected to procure the following items:

- › Sketch Book, at least 8x10
(keep this with you at all times to record your process)
- › pad of grid paper + tracing paper
- › mechanical pencils, eraser, pens
- › black markers of different thicknesses
- › metal ruler—at least 18" + 45° triangle
- › PMA adhesive, grey mat board
- › bone folder
- › binder + plastic sleeves, 3 hole punch
- › exacto knife + blades, scissors
- › double stick tape, clear tape, artist tape + stick glue
- › camera
- › back-up storage (external drive, jump drive, or cloud storage)
- › \$ for app card and high quality color printing in art dept.

CREATIVE PROCESS BINDER + BOOK

You are expected to document your creative process for all of your projects. Keep everything you make as a project develops including sketches, brainstorming, concept development, early versions/drafts. Also keep your notes on research, readings, lectures, discussion and critique. You should be able to show the process by which you arrive at your final solutions at any stage in their development. Include all of your steps—successes and failures.

Establish a regular practice of documenting your work through printouts and photographs. As you work on the computer, save multiple files to show a project's progress. You will turn in documentation of a project's design process on its due date. Your process will be graded.

This documentation is required and will be a part of each project's grade (up to 75%). The development of an active, thorough design process is one of the main objectives of this course. Be prepared to show evidence of this process at any time by bringing the process for any active project to class.

PROCESS BINDER

Keep your process documentation in a large three-ring binder. Use letter-size plastic sleeves and/or punched holes to place items into your binder. You may use a sketchbook for notes, brainstorming and sketches, but remove the pages from your sketchbook and place them in your binder. A sketchbook with perforated pages may make this easier for you. Dedicate your process binder to this class. Do not use it for another class. Date and label all entries. Keep your binder organized. If you are a prospective Graphic Design major, you will submit this binder as part of your portfolio to the Graphic Design Candidacy Portfolio Review on Reading Day.

PROCESS BOOK

You will use your careful process documentation to design, print and bind a book that is a summary of your work throughout the semester. Reproductions of your sketches, prototypes and final pieces will appear in this book along with reflective writing about each project and the course. This book will be due on our final exam day.

REFLECTIONS

The design process is often a process in which decisions are made at a subconscious level. With each assignment, you will prepare written responses to tap into, and articulate, the intuitive process of design. Each assignment will ask you to explain different aspects about your process. Guidelines for how to do so will be included with each assignment. If you do not complete all of the reflections, your final grade will drop by a letter grade.

CRITIQUES

Given the time constraints and the amount of material that we will be covering, it is imperative that critiques be conducted as efficiently as possible. Here are a few things you can do to help with this.

1. On critique days, please have your work posted and ready for critique at the start of class.
2. Participate during critiques. Being a student, it is your duty not just to learn for yourself, but also to help your fellow students.
3. Listen to the critiques of everyone's work, not just your own. You will pick up pointers from comments about the work of your fellow students and I will often make comments such as "You are facing the same problem as so-and-so. Try some of the things that were suggested earlier."

GRADE EXPLANATIONS

» A+ (100 %) A (95–99 %) A- (90–94 %)

[Excellent concept and execution]

The grade "A" is assigned in situations where students clearly excel in their mastery of course topics both intellectually and visually. This grade indicates sound engagement with the course material, the ability to verbally articulate the process, and success in synthesizing ideas into form and content.

» B+ (87–89 %) B (84–86 %) B- (80–83 %)

[Better than average conceptualization, or average]

conceptualization and excellent execution The "B" grade is assigned to student performance that reaches beyond the minimum in grasp of the topic and/or execution. Often, students are able to engage course matter at a higher intellectual level than their visual sophistication allows; i.e., their form-giving skills are not yet developed adequately to allow them to express their ideas visually. Thus, an ambitious attempt at extending themselves out beyond their own comfort zone, even though it may not succeed as an end product, may constitute "B" level performance.

» C+ (77–79 %) C (74–76 %) C- (70–73 %)

[Average performance; all minimum requirements met]

It is assumed at the beginning of the course that all students are capable and at least willing to perform at an average level; therefore, "C" represents average performance. It is left to the individual student beyond that point to distinguish himself or herself, rising to the levels of "B" or "A" grades.

» D+ (67–69 %) D (64–66 %) D- (60–63 %)

[Less than average concept, or average concept with poor execution]

"D" grades are intended to communicate to students that they are not performing even to the average basic level in the project or course. It is absolutely imperative if you receive a "D" grade that you set up an appointment with your instructor to discuss means of improvement.

» F (≤59 %)

[Non-fulfillment of minimum requirements]

A failing grade of "F" is given when students have not demonstrated a sufficient degree of mastery of the course content to proceed to the next level in the curricular sequence.

READING LIST

Selections from the following books will be required throughout the semester in addition to your required text book. Necessary materials will be available on the course website and the books will be on reserve in the library for the entire semester.

Graphic Design, Ellen Lupton

Lettering & Type, Bruce Willen + Nolen Strals

Thinking with type, Ellen Lupton

The language of graphic design, Richard Poulin

Graphic Design Theory, Helen Armstrong

Graphic Design Theory, Meredith Davis

Graphic Design Thinking, Ellen Lupton

Hand Job: A Catalogue of Type, Mike Perry

Make your own luck, Kate Moross

Typography Sketch books, Steven Heller & Lita Talarico

Stop, Think, Go, Do, Steven Heller

Additional reading list_for advanced interest.

Stop Stealing Sheep, Erik Spiekermann

Understanding Comics: The Invisible Art, Scott McCloud

Book Typography, Mitchell & Wightman

Letter Fountain, Joep Pohlen

Type Matters!, Williams and Ben Casey

Letter Perfect, The art of Modernist Typography, David Ryan

Graphic Agitation, Liz McQuiston

Left to Right: The Cultural Shift from Words to Pictures, David Crow

Dot Font : Talking about Fonts, John D. Berry

Modern Typography, Robin Kinross

How Typography Works, Fernand Baudin

Universal Methods of Design: 100 Ways to Research Complex

Problems, Develop Innovative Ideas, and Design Effective

Solutions, Bruce Hanington

100 Things Every Designer Needs to Know About People, Susan

Weinschenk

COURSE SCHEDULE (SUBJECT TO CHANGE)

A – assignment W – workday C – critique

WEEK 01	MON, AUG 17	marshmallow Challenge A – warm up project R – graphic design theory, Meredith	WEEK 09	MON, OCT 12	W – life cycle part 3
	WED, AUG 19	C – warm up project R – graphic design, Lupton A – word		WED, OCT 14	C – life cycle part 4 A – what is a graphic designer R – list of readings for designer poster
WEEK 02	MON, AUG 24	W – word	WEEK 10	MON, OCT 19	C – what is a graphic designer A – designer poster
	WED, AUG 26	C – word A – leaf part 1		WED, OCT 21	C – designer poster A – word time
WEEK 03	MON, AUG 31	W – leaf part 1	WEEK 11	MON, OCT 26	C – word time A – halloween GIF
	WED, SEP 2	C – leaf part 1 A – leaf part 2		WED, OCT 28	W – halloween GIF
WEEK 04	MON, SEP 7	No class – Labor day	WEEK 12	MON, NOV 2	W – low poly portrait A – image library
	WED, SEP 9	W – leaf part 2		WED, NOV 4	W – image library
WEEK 05	MON, SEP 14	C – leaf part 2 A – leaf part 3	WEEK 13	MON, NOV 9	W – image library
	WED, SEP 16	W – leaf part 3		WED, NOV 11	W – image library
WEEK 06	MON, SEP 21	C – leaf part 3 A – leaf part 4 A – designer presentation	WEEK 14	MON, NOV 16	C – image library A – processbook
	WED, SEP 23	C – leaf part 4		WED, NOV 18	W – button making
WEEK 07	MON, SEP 28	C – designer presentation A – life cycle part 1	WEEK 15	MON, NOV 23	W – processbook W – bookbinding demo
	WED, SEP 30	W – life cycle part 1		WED, NOV 25	No class – Univ. break
WEEK 08	MON, OCT 5	W – life cycle part 1	WEEK 16	MON, NOV 30	C – processbook
	WED, OCT 7	W – life cycle part 2		WED, DEC 2	Clitique (salon style)