Syllabus

COMD1100 Graphic Design Principles I
 Learning Community: Ways of Seeing with ENG1101

Credits, Hours

Section : Days : Time : Location
 D104 : M/W : 11:30 - 2:00 PM : N1122

- Course Website: profspevack.com/designcolor
- Learning Community Course: https://openlab.citytech.cuny.edu/rosenspevackfylcf15/
- Office Hours: Monday 2-4pm (by appointment)
- Office Location: N1127
- Contact Jenna

Professor Jenna Spevack
Jenna is an artist, designer, and educator focusing on issues of sustainable ecology and human interaction. Her current work merges her varied titles through projects and practices that support resilience in the shifting natural and social-political landscapes (jennaspevack.com)

Course Description
This basic design and color theory course explores graphic communication through the understanding of the elements and principles of design, as well as the design process, including idea development through final execution. Students develop basic skills in two-dimensional design, color and content creation while employing the design process of research, sketching and experimentation. Communication designers use the concepts explored in this course in disciplines such as advertising, graphic design, web design, illustration, broadcast design, photography, and game design.

First Year Learning Community: Ways of Seeing
Ways of Seeing is a First-Year Learning Community that brings this course together with Prof. Jody Rosen's ENG 1101 English Composition I course. It will include field trips, hands-on projects, and cross-sensory experiences to help you discover and express your creative vision. The Learning Community will have a peer mentor, Loubna Aly, who will help you navigate your first semester at City Tech.

Course Goal
Through hands-on experiments, collaborative learning and individual projects, students will learn the language and process for design thinking, gain a solid foundation in design principles and practices, and demonstrate:

- visual literacy and understanding of design principles and elements, such as

Figure/Ground, Rhythm, Balance, Dominance/Emphasis, and Scale/Proportion, using appropriate design elements, such as Point, Line, Plane, Texture, Pattern, Grid, Value, and Color.

- appropriate use of vocabulary to articulate ideas and concepts in a critique setting.
- tangible realizations of their ideas using appropriate tools, applications and techniques, such as drawing, painting, collage, photography, and digital imaging.
- a personal creative process that leads to life-long learning and a successful, inspired practice.

Teaching/Learning Methods

- Lecture and presentation of new material.
- Use of visual and tactile examples and hands-on projects
- In-class critique sessions where students collaborate in teams and critically discuss the work of their peers.
- Individual assessment/documentation activities
- Field trips / Museum visits
- Sketch book
- Writing and Blogging
- ePortfolio

Grading Policy and Procedure

Grades will be awarded using the standard grading scale, but will be judged based upon a rubric that takes into consideration effort applied, technical understanding & creative use of resources for the completion of various projects.

Grades will be based upon:

- 20% Participation & Dedication
- 70% Projects & Experiments
- 10% Research & Documentation

Participation & Dedication is worth 20% of total grade.
Students are asked to consider this class and others like an audition or internship. Assume that your professor and especially your peers will be in a position to offer you a job or recommend you for a great opportunity in the not too distant future. How you present yourself in class and your dedication to your work will help you achieve your career goals.

Respect for your education, fellow students, and the professor is demonstrated by:

- Class preparedness (completing projects on time, bringing materials to class, **checking class site** for instructions)
- Volunteering answers, **asking questions**, and helping other students
- **Paying attention** during class demonstrations
- Following project instructions and **taking notes**
- Participating in critiques, presentations, and discussions

- **Arriving on time** and staying for the full time period

If during class you are observed taking a phone call, checking email, texting, facebook or the like, or working on other projects, the full 20% will be deducted from your grade. <u>No warnings or second chances will be given.</u>

Critiques:
Each student will present his/her work for critique for weekly review using design vocabulary. The critique is a neutral dialog. Students will present their work and discuss the strengths and weaknesses, expressing what works and what doesn't work in relation to the assignment guidelines. Peer responses will be given. No personal likes or dislikes are discussed without specific reference to design terminology.

Peer Presentations:
Students in groups of three may present an assigned and researched principle or element. For example: one group may research and present Balance. In preparation, students will use library resources, books, magazines, online references and write and present a formal lecture on the topic to the class.

Projects & Experiments are worth 70% of the total grade.
There will be between 5-8 major Projects and several weekly in-class and take-home Experiments. Only projects that strictly adhere to documented instructions and are presented in a clean, professional manner will be accepted for credit. Projects will be collected or critiqued at the beginning of each class.

Each student will document their work on the class blog and should demonstrate:

The Design Process:

Phase 1: Discover: Inspiration and Exploration
Phase 2: Define: Experimentation, Iteration and Feedback
Phase 3: Develop: Refined expression of Form, Skill, Craft and Voice
Phase 4: Deliver: Professional verbal, written, and visual presentation; critical reflection

NOTE: STUDENTS WILL BE EXPECTED TO WORK BETWEEN 2-4 HOURS EACH WEEK OUTSIDE OF THE CLASS. A LAB TIME IS AVAILABLE TO MEET THE SPECIFICATIONS OF THE PROJECTS AND THE TECHNOLOGY, BUT YOU WILL NOT BE ABLE TO FINISH YOUR PROJECTS IN CLASS.

Research & Documentation is worth 10% of your grade.

> The artist or designer's Creative Process involves 1) experiencing the world (ideas, objects, people, nature), 2) interpreting this experience, 3) expressing/sharing it with others, and then... 4) sustaining the process.

The blog posts will:

- Help you to develop and sustain your own creative process through careful observation, documentation, presentation and assessment of each project.
- Organize all the information from the class.
- Display your individual projects in a clear, appropriate manner
- Serve as a record of your learning achievements from which to expand and develop in future courses.
- Interact with your peers in a relaxed, but professional manner.
- Gain experience using standard design vocabulary terms to express your ideas
- Develop online communication and information literacy skills using WordPress and OpenLab.

Attendance
Attendance is required for all classes. If a student misses a class session, it is the student's responsibility to contact the professor or a peer and make up any work missed *PRIOR* to the next class meeting.

- <u>Two lates equal one absence</u>. A student is considered late if s/he arrives after attendance has been taken. If s/he arrives after attendance has been taken and is marked absent, it is the responsibility of the student to notify the teacher before the end of class. Arriving late, leaving during class, or leaving early will count as **half of an absence.**
- <u>After three absences your final grade will drop one full grade for every absence</u>. If you miss more than three classes there is a strong possibility that you will receive a failing grade for the semester. *This policy is in accordance with the school attendance policy which states that* **four or more absences will result in a WU grade.** *Check your* student handbook *(page 14) for details.*
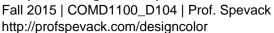
Make-ups
If a student finds they will not be able to present or hand in a project on the scheduled day, it is their responsibility to notify the instructor PRIOR to the due date and request alternate arrangements. Points will be deducted for late projects and missed critiques.

Academic Integrity and Expectations (Cheating/Plagiarism)
You are responsible for reading, understanding and abiding by the NYC College of Technology Student Handbook, "Student Rights & Responsibilities," section "Academic Integrity Standards." Academic dishonesty of any type, including cheating and plagiarism is unacceptable. "Cheating" is misrepresenting another student's efforts/work as your own. "Plagiarism" is the representation of another person's work, words or concepts as your own.

Online Resources:

Course Website
Students will refer to this website [**profspevack.com/designcolor**] for all course content and projects. It is the student's responsibility to check the site before each class meeting for instructions.

The OpenLab
We will be using the OpenLab [openlab.citytech.cuny.edu] for online discussions, blogging, and final ePortfolio work. If you have not used the OpenLab before, please make sure you create an account and sign on at least once during the first week of class to familiarize yourself. If you have questions, please ask!

Recommended Books and Articles

1. *Graphic Design: The New Basics*, Ellen Lupton and Jennifer Cole Phillips, Princeton Architectural Press, 2008, ISBN-10: 1568987706 http://gdbasics.com/index.php
2. Design Basics, Lauer, David and Stephen Pentak. Thomson Wadsworth, 2008.
3. Art Fundamentals: Theory and Practice, Ocvirk, Stinson, Wigg, Bone, and Clayton. McGraw Hill, 2002
4. *Green Guide for Artists: Nontoxic Recipes, Green Art Ideas, & Resources for the Eco-Conscious Artist*, Karen Michel, Quarry Books 2009, ISBN-10: 1592535186
5. *Universal Principles of Design*, Lidwell, Holden & Butler, Rockport Publishers, 2003, 1-59253-007-9
6. *Designer & the Grid* by Julia Thrift and Lucienne Roberts, RotoVision (February 1, 2005), ISBN-10: 2880468140
7. *Design Elements: A Graphic Style Manual,* Timothy Samara, Rockport Publishers (April 1, 2007), ISBN-10: 1592532616
8. *Type, Image, Message: A Graphic Design Layout Workshop*, Nancy Skolos, Tom Wedell, Rockport Publishers, 2006
9. *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*, Ellen Lupton, Princeton Architectural Press, (September 9, 2004), ISBN-10: 1568984480*Sensation and Perception*, Jeremy M. Wolfe, Sinauer Associates Incorporated, 2005
10. *Digital Imaging: Essential Skills*, Third Edition, Mark Galer, Les Horvat, Focal Press; 3 edition, 2005
11. *Design Thinking* (Harvard Business Review) by Tim Brown. June 2008, Reprint: R0806E
12. *Visual Images: Culture and Meaning of Images*, Terence Wright, Berg Publishers (October 16, 2007), ISBN-10: 1859734731, ISBN-13: 978-1859734735
13. *Principles of Design*, Joshua David McClurg-Genevese, Digital Web, 2005, http://www.digital-web.com/articles/principles_of_design/
14. *Elements of Design*, Joshua David McClurg-Genevese, Digital Web, 2006, http://www.digital-web.com/articles/elements_of_design/
15. *Principles and Elements of Design*, Joshua David McClurg-Genevese, Digital Web, 2006, http://www.digital-web.com/articles/principles_and_elements_of_design/
16. *Color: An Investigation*, Joshua David McClurg-Genevese, Digital Web, 2006, http://www.digital-web.com/articles/color_an_investigation/