Syllabus.

ARS 250 // INTRODUCTION TO GRAPHIC DESIGN.
M/W: 8a - 10:30p, AEIVA 250

COURSE DESCRIPTION
Introduction to the field. Overview of history, process and production of visual communications, with explorations in typography, basic design concepts, and practices.

INTRODUCTION
This course offers a starting point in graphic design. Topics include typography, illustration, color and materials, design theory and processes, mapping, branding and identity, and presentations skills. Subjects of investigation will include, problem-solving, hierarchy, emotion, expression, the grid and breaking the grid, page layout, informational graphics, type as image and basic typesetting and file-management skills. Students will utilize a process driven methodology that will build-in client acceptance of ideas and create stronger, more meaningful outcomes.

COURSE STRUCTURE
This course is structured like a design studio–members working together to further each others abilities and learn in a community way. It will include a combination of lectures, reading and writing exercises, projects, group discussions, presentations and critiques. Participation in all aspects is imperative to your success in the course and will be an integral part of your final grade. Critique days are an important way for you to get feedback on your work from other members of the studio. It is important that you make an effort to critically look at others work and offer thoughtful, constructive criticism, and that others do the same for you. As a member of the UAB Design community, you will come to rely on the feedback of others as a way to gain clear insight about the effectiveness of your work. Critiques are the most important way to build a stronger body of work and begin to see your work in a more critical way.

EQUIPMENT
1. Students must have and maintain their UAB email address, and check that email on a daily basis. This is the only way I can contact you in case of changes in the schedule or to receive additional information.

2. You must purchase a USB flash drive or harddrive which is MAC compatible for storage and transfer of files. I recommend 64 GB of storage. You must back-up and safe guard all work. It is your responsibility to plan for data loss and provide yourself protection from lost files and projects. Lost or partial projects are not accepted.

3. You must purchase a sketchbook that you will use in the early phases of ideation. Sketching is the quickest way to develop ideas and each project will begin with sketches. You will be asked to present sketches and ideas before moving on to the computer. By sketching first you avoid the typical computer generated solutions. You must tear pages out of the sketchbook for critique. Be prepared to do so.

4. It is highly recommended that you purchase a subscription to Lynda.com. Tutorials on many of the computer programs will be given in class, however, the focus of this course is building proficiency in DESIGN not computer programs.

5. You must have/purchase the items on the course supply list. This is a very basic collection of tools and supplies you will need during the semester and is an integral part of any designers tool kit. Purchase at Forstall Art Center or Alabama Art Supply.

6. You must have a Blazer Bucks card or other way to pay for lab printing. You can purchase a printing card at the library. You can add money to the cards online. You must pay for all printing done in the lab!
DURING THE COURSE OF STUDY WE WILL:
- Identify the relationship and role of graphic design to the larger social, economic, political and cultural contexts;
- Research historical references and trends in design;
- Investigate typography, visual hierarchy, sequencing, legibility, and color in visual translations;
- Explore design thinking and the design process.
- Apply the variables by which visual meaning is achieved [style, posture, emotion, intent and message];
- Examine two dimensional design systems [grids, primary and secondary divisions of space and overall proportion];
- Develop a conceptual mode of thinking about design and the visual world around us;
- Look at the big picture—see how design relates to the context of usage.
- Develop a working understanding of Adobe Creative Suite’s uses and processes;
- Understand scanning, dpi and how to get our own marks and designs onto the computer;
- Use the computer without allowing the computer to take control of the process or aesthetic;
- Become proficient in discussing our work and the work of others... critique thoughtfully;
- Create conceptual, smart, thoughtful work.

CRITIQUE
You are required to critique the work of others as well as your own work. Talk formally about the work, rather than saying you don’t like, for example “green,” tell us why “green” may not be the best choice for this solution. Critique also offers a secondary benefit of allowing you to learn how to talk about your own work. When explaining your work tell us the concept and why certain choices were made. The ability to verbalize the conceptual side of your work will strengthen your own understanding of the design process.

PREPAREDNESS
Because of the large number of students in each class, it is imperative that you are ready for critique at the beginning of class. You cannot use class time to print out work and/or prepare other materials. You are expected to have covered assigned materials before coming to class. You will receive full participation points if I see that you are consistently prepared for class and actively participate in discussions and critiques.

CLASSROOM RULES
The AEIVA is only open during normal business hours. 10am - 6pm. You will not be able to work after hours in this studio. The computer and studio facilities in HB104 are open 24 hours a day except during scheduled class times. You will be given a door code to access that studio after hours. Do not give your room combination to anyone. The door lock logs combinations and times of entry. You are responsible for any activity that might occur through the use of your room combination. Activity in the lab is video-taped 24/7. To maintain lab security, make sure that the door closes behind you. Do not eat or drink around the computers. Report any computer problems immediately via e-mail to me in person or via email. Be sure to leave a detailed message about the problem, station used, error message received, time/date of problem and your contact information. The number one rule when trouble-shooting the macs is to restart the computer, twice if needed.

TIMELINES
All deadlines and due-dates will be announced in class and posted in handouts. It is your responsibility to be aware of these dates AND CHANGES to the schedule. If you have any questions please ask. Late work is lowered one letter grade for each day it is late.

PROCESS BINDER
You are required to keep a 3-ring binder to document your progress. The binder is used to document development, sketching, brainstorming (in and out of class), taking notes and keeping any other material having to do with the course. You will turn in this binder containing the process work for each assignment and at the end of the semester. Only work organized in your 3-ring binder will be accepted, lose materials or materials in an envelope will not be accepted as process work. Make sure your name, class name and number are on the cover of your book.

DISRUPTIVE BEHAVIOR
Cell phones must be turned off before entering the classroom. No text messaging, reading e-mail or Instant Messaging during class time. NO BOBBLEHEADS!

ATTENDANCE POLICY
- After three absences your entire final grade will drop one letter grade per additional absence.
- If you miss more than six class meetings, you will fail the course.
- Two tardies, leaving early, excessive breaks will count as one absence.
- Any student that misses more than 5 classes for either personal or medical reasons will be encouraged to drop the course.
• If you miss role call, it is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
• If you miss a class please ask another classmate for information on the material we covered that day.

**EARLY ALERT SYSTEM (EAS):**
The EAS is designed to help students be more successful academically at UAB. If you receive an e-mail with EAS in the title, please open it, read it, and take advantage of the support that UAB offers to all students. UAB is committed to ensuring that students receive academic support and that students are aware of the resources available that will assist them in successfully completing their degree program.

**ACADEMIC MISCONDUCT:**
UAB Faculty expects all members of its academic community to function according to the highest ethical and professional standards. Academic dishonesty and misconduct includes, but is not limited to, acts of abetting, cheating, plagiarism, fabrication, and misrepresentation. Students are expected to honor the UAB Academic Code of Conduct as detailed in the most current UAB Student Catalog. Please consult this resource for additional information regarding the specific procedures to be undertaken when a student violates the UAB Academic Code of Conduct.
http://main.uab.edu/Sites/undergraduate-programs/general-studies/academic-success/67537/

• **ABETTING** is helping another student commit an act of academic dishonesty. Allowing someone to copy your quiz answers or use your work as their own are examples of abetting.
• **CHEATING** is the unauthorized use or attempted use of unauthorized materials, information, study aids, the work of others, or computer-related information.
• **PLAGIARISM** means claiming as your own the ideas, words, data, computer programs, creative compositions, artwork, etc., done by someone else. Examples include improper citation of referenced works, the use of commercially available scholarly papers, failure to cite sources, or copying another person's ideas.
• **FABRICATION** means presenting falsified data, citations, or quotations as genuine.
• **MISREPRESENTATION** is falsification, alteration, or the misstatement of the contents of documents, academic work, or other materials related to academic matters, including work substantially done for one class as work done for another without receiving prior approval from the instructor.

**ACCOMMODATIONS AND DISABILITIES**
If you are registered with Disability Support Services (DSS), please make an appointment with your instructor to discuss accommodations that may be necessary. If you have a disability but have not contacted DSS, please go to http://www.uab.edu/students/services/disability-support-services. Students with disabilities must be registered with DSS and provide an accommodation request letter before receiving accommodations in this class.

**WEATHER OR OTHER EMERGENCIES**
During any actual emergency or severe weather situation, this site - www.uab.edu/emergency - will be the official source of UAB information. In addition, the UAB Emergency Management Team will use B-ALERT, the university’s emergency notification system, to communicate through voice calls, SMS text messages and e-mails to the entire campus all at the same time. B-ALERT also integrates with Facebook and Twitter.

To register for B-ALERT or update your existing information in the system, go to www.uab.edu/balert. All registration is connected to your BlazerID.

**HEALTH AND SAFETY**
Students are required to follow the Department of Art & Art History Health and Safety guidelines and are required to complete training for each studio course. The goal of the Department of Art and Art History Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of Alabama at Birmingham’s Office of Occupational Health and Safety (OH&S). Please visit the website for details and the departmental handbook:
http://www.uab.edu/cas/art/resources/health-and-safety-program

**COURSE CONTENT AND SCHEDULE CHANGES**
The Course Schedule reflects expected class progress in course subject matter and is considered tentative. The Course Schedule is subject to change in content and scope at the Course Instructor’s discretion.

**ACKNOWLEDGEMENT**
By continuing to participate in this course you acknowledge that you have read and understand this syllabus and the attendance and grading policies outlined here. You acknowledge and accept the terms of this syllabus as one of the factors that will determine your final grade in this course.
## COURSE OUTCOMES AND OBJECTIVES

<table>
<thead>
<tr>
<th>OUTCOMES</th>
<th>OBJECTIVES</th>
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<tbody>
<tr>
<td>Understand the history, current issues and direction of the design discipline.</td>
<td>Gain a fundamental understanding of digital imaging and media and its history, theory, and criticism.</td>
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<td>Place works in the historical, cultural, and stylistic contexts of the design discipline.</td>
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<tr>
<td>Use the technology and equipment of the design discipline.</td>
<td>Acquire knowledge of technologies and equipment of digital imaging and media.</td>
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## SKILLS

| Use the elements and principles of design to create work in the design discipline. | Demonstrate increasing ability to utilize key concepts in the discipline of art and design in order to develop media productions. |
| Create artwork that demonstrates perceptual acuity, conceptual understanding and technical skill. | |
| Analyze and evaluate work in the design discipline. | Develop skill in applying knowledge of media theory and criticism to products in the discipline. |

## SYNTHESIS

| Produce design work demonstrating technical skill and disciplinary knowledge. | Produce works of digital media demonstrating technical skill and disciplinary knowledge. |
| Use knowledge of design and disciplinary vocabulary to analyze work. | Undertake and apply disciplinary knowledge and vocabulary in criticism. |
| Participate in critiques of own work and work of others | Apply knowledge of media criticism and theory in critique of student work. |

## ROSTER OF PROJECTS BY WEEK: *(Subject to change)*

### PROJECT ONE: POSTER // THREE WEEKS

Creating a project folder, main, assets, installing fonts, fonts folder, scanning, dpi, saving files, files types, correct use of thumb drives, copy/work flow. Student will use a mix of hand-drawn or painted imagery to create a final poster. Artwork will be saved as bitmapped tiff files to make them more editable in Illustrator. Files will be used to create textures and pattern, Import into Illustrator, use pen tool, transform, pathfinder, layers, copy/paste, to create a very simple color poster. fill/line, color/swatches, clipping paths. The final poster will be turned in flat printed at 100% on paper. Not mounted.

### PROJECT TWO: PATTERN PLACE // THREE WEEKS

Creating a project folder, main, assets, saving files, files types, correct use of thumb drives, copy/work flow. export to PDF. Each student will be assigned a city, you will research your city and create 10 icons that best represent that city. Your icons will be created in Illustrator using the pen tool. Several icons will be chosen to then create a pattern that will represent your city. Color, form and composition will be examined. The final project will be presented mounted on board.

### MOUNTING PRACTICES // (AT WEEK FIVE)

Project two will be mounted on black board to follow the syllabus mounting guide. We will explore best practices for craft, cutting, mounting and presentation.

### READ AND RESPOND // (AT WEEK SIX)

Students will read selected essays from Bachelard’s “Poetics of Space,” and write a 500 word response to the reading.

### PROJECT THREE: DESIGNER TEABOX // THREE WEEKS

In Adobe Illustrator, we will scan a flat box to create a template and design a package based on specific historic designer. A mix of pixel-based and postscript based imagery created in Illustrator or imported from Photoshop. Printed on cover stock, cut-out, assembled, glued. The final will be turned in 3D and mounted flat on board.

### PROJECT FOUR: LOGO DESIGN // THREE WEEKS

Using design thinking, and a process-driven methodology to create a logo. We will examine historic references and the meaning of signs to create a conceptually driven logo form. The final form will be presented in color and b+w on a presentation board.

### PROJECT FOUR: BUSINESS SYSTEM // THREE WEEKS

Using the final logo form from project four we will create a complete business system. Business card, envelope and letterhead. We will explore the best practices for creating smart business stationery, and use craft skills to create an envelope template and make all elements of the system for client presentation. The final project will be turned in as individual pieces and mounted on board.
**GRADING & EVALUATION**

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will earn your grade through hard work. Your overall grade is based on your understanding of the information and ideas discussed, formal and conceptual progress, amount of process (work) and exploration and professionalism during the course. Your final grade is calculated by adding all the points earned and dividing it by the total possible. Your projects will be graded based on this rubric.

**GRADING RUBRIC // CRITERIA**

<table>
<thead>
<tr>
<th>CREATIVE PROJECT</th>
<th>10 PT. EXCELLENT</th>
<th>8 PT. GOOD</th>
<th>7 PT. FAIR</th>
<th>6 PT. POOR</th>
<th>0 PT. UNSATISFACTORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPOSITION</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>DEMONSTRATES SUPERIOR COMPOSITION AND ARTISTIC SKILLS</td>
<td>DEMONSTRATES COMPETENCE IN COMPOSITION AND ARTISTIC SKILLS</td>
<td>PARTIALLY DEMONSTRATES COMPETENCE IN COMPOSITION AND ARTISTIC SKILLS</td>
<td>DOES NOT DEMONSTRATE COMPETENCY. LACK OF ARTISTIC QUALITY</td>
<td>NO ATTEMPT MADE AT AN ARTISTIC INTERPRETATION. INADEQUATE QUALITY ACHIEVED</td>
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<tr>
<td>TECHNICAL EXECUTION</td>
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<td></td>
<td>DEMONSTRATES TECHNICAL EXCELLENCE - NO IDENTIFIABLE FLAWS</td>
<td>DEMONSTRATES TECHNICAL COMPETENCE - FEW IDENTIFIABLE FLAWS</td>
<td>TECHNICAL COMPETENCE IS FLAWED. INTERFERS WITH FINAL OUTCOME.</td>
<td>TECHNICAL EXECUTION FLAWED TO THE POINT OF DEGRADING QUALITY OF WORK.</td>
<td>NO TECHNICAL EXECUTION. FLAWED TO THE POINT OF UNSUITABILITY</td>
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<tr>
<td>ASSIGNED CRITERIA</td>
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<td></td>
<td>ALL ASSIGNMENT CRITERIA MET WITHOUT EXCEPTION</td>
<td>MOST ASSIGNMENT CRITERIA MET. EXCEPTIONS DO NOT INTERFERE WITH QUALITY</td>
<td>SOME ASSIGNMENT CRITERIA NOT MET. EXCEPTIONS IMPACT PROJECT QUALITY.</td>
<td>MANY CRITERIA ARE NOT MET. SIGNIFICANTLY IMPACTS THE FINAL PROJECT</td>
<td>LESS THAN HALF OF THE CRITERIA MET.</td>
</tr>
<tr>
<td>PARTICIPATION/PROCESS</td>
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<td>PERFECT RECORD ON-TIME, ALL WORK READY, PREPARED AND PARTICIPATED IN CRITIQUES</td>
<td>MOSTLY ON-TIME, EXCEPTIONS DID NOT INTERFERE WITH QUALITY OF PROCESS</td>
<td>INADEQUATE PARTICIPATION. PROCESS IMPACTS THE QUALITY OF THE FINAL PROJECT</td>
<td>VERY LITTLE PARTICIPATION OR PROCESS. IMPACTS THE QUALITY OF THE FINAL PROJECT</td>
<td>NO PARTICIPATION. NO PROCESS.</td>
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<tr>
<td>PRESENTATION/CRAFT</td>
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<td></td>
<td>EXCEEDS STATED PRESENTATION SPECS. PERFECT GLUE, PAPER, MOUNTING</td>
<td>MEETS STATED PRESENTATION SPECS. EXCEPTIONS DO NOT INTERFERE WITH QUALITY</td>
<td>MEETS SOME STATED PRESENTATION SPECS. EXCEPTIONS INTERFERE WITH QUALITY</td>
<td>FAILED TO MEET MANY OF THE ASSIGNED CRAFT AND PRESENTATION CRITERIA</td>
<td>NOT PRESENTED FOR CRITIQUE</td>
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**POINTS**

Total points possible = 50  

A = 50-45 (100 - 90%)  
B = 44-40 (89 - 80%)  
C = 39-35 (79 - 70%)  
D = 34-30 (69 - 60%)  
F = 29 or below
SUPPLY LIST FOR ARS 250

This is a very basic collection of tools and supplies that you will need during the semester. These items are an integral part of any designers tool kit. Many of these items are the same items required by other courses at UAB and can be used for other classes.

REQUIRED ITEMS:
- One Coat Rubber Cement w/ Brush
- Rubber Cement Pickup // Xacto knife (for paper)
- Box knife (for board) // Good Sketch Pencil - 2B
- Faber Artist 4 Pen Set, Thin - Bold
- Bone Folder // Glue Stick
- Kneaded Eraser
- 24" Stainless Ruler (Corkbacked)
- 8.5 x 11 or 9 x 12 Sketchbook Strathmore
- Masking Tape // Roll Tracing Paper
- Colored Pencils Set

PURCHASE AT:
- ONE COAT RUBBER CEMENT w/ Brush
  FORSTALL ART CENTER
  402 PALISADES BLVD.
  BIRMINGHAM, AL
  205.870.0480

- RUBBER CEMENT PICKUP // XACTO KNIFE (FOR PAPER)
  ALABAMA ART SUPPLY
  1006 23RD ST S
  BIRMINGHAM, AL
  205.322.4741

- BOX KNIFE (FOR BOARD) // GOOD SKETCH PENCIL - 2B
- FABER ARTIST 4 PEN SET, THIN - BOLD
- BONE FOLDER // GLUE STICK
- KNEADED ERASER
- 24" STAINLESS RULER (CORKBACKED)
- 8.5 x 11 or 9 x 12 SKETCHBOOK STRATHMORE
- MASKING TAPE // ROLL TRACING PAPER
- COLORED PENCILS SET

GENERAL MOUNTING & PRESENTATION GUIDE

All flat projects must be mounted with a tracing paper cover and label on back. Mounted pieces should be clean, neat, and square with no dog-ears, creases or bubbles. There should be no glue residue or pencil marks from measuring. The main objective when preparing your work for final presentation is to create a client-ready, professional presentation that adds value to your work. If the final presentation is messy and unprofessional, then the overall perception about your work is that it is messy and unprofessional. Failure to meet these basic requirements will result in your project grade lowering one letter grade.

The basic format for all flat projects:
1. Black Mounting Board, cleanly and squarely cut with no tearing.
2. Centered with at least 2 inch borders on outer-sides.
4. All tape is cut squarely with scissors, not torn.
5. Label on the back.
6. No fingerprints, smudges or marks.

Tracing paper folded over top from back is trimmed to the exact dimensions of the board. One piece of tape attaches the sheet to the back of the board.

DATE: DUE DATE
CLASS: ARS 250
PROJECT: #1 LOGO
NAME: YOUR NAME
PROF. BARRETT