

DePaul University

College of Computing & Interactive Media / School of Cinema and Interactive Media

GD300 Graphic Design II

Fall 2013- TU-TH 1:30-3:00PM

CDM 632

Professor Dolores Wilber

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Office hours:

Th 3:00PM-5:00PM CDM 459

Register online or email to confirm appt.

This course explores word and image in content and form. Analysis of meaning, structure, and communication to specific audiences is studied. Readings, design and writing projects in commercial graphic design and fine arts comprise the content of the course. Projects are graphic and expressionist in nature, structured to emphasize the relationship between form and content. Content is largely based on the student's own research and writing. This is a lecture discussion class.

Requirements include: GD200 (Graphic Design I and GD230 (Typography) or the equivalents as well as competency in Photoshop, Illustrator and preferably InDesign.

Add/Drop dates:

Tuesday, September 17: Last day to add classes this quarter

Tuesday, September 24: Last day to drop classes with no penalty; last day to select pass/fail option

Tuesday, October 29: Last day to withdraw from classes this quarter

Course Policies

Grades

Student grades are based upon completion of assignments when due, quality of work, active class participation and attendance.

Academic Integrity

Students must abstain from any violations of academic integrity and set examples for each other by assuming full responsibility for their academic and personal development, including informing themselves about and following the university's academic policy? Violations of academic integrity include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources-alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution.

-DePaul Student Handbook

<http://condor.depaul.edu/~handbook/code17.html>

Attendance & Punctuality

Attendance is mandatory!

Three absences will result in a lower grade (from B to C, for instance) without a verified excused reason. Further absences will result in failure of the course. An excused absence is allowed in the case of a medical or personal emergency (illness with doctor's letter; death in the family). An absence is defined as not showing up for class or showing up 15 minutes or more late for class.

Supplies

Students need to purchase a portable storage device (key drive), IPOD or your choice for class storage. Budget at least \$25 for mounting supplies and a field trip.

Harassment

The policy as specified in the DePaul Student Handbook will be adhered to in this class.

Syllabus Changes

Every effort will be made to adhere to the syllabus but sometimes, changes may occur. You are responsible for keeping up with changes that may occur even when you are not in class; so keep in touch with your fellow students and the teacher.

Changes to Syllabus

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

Academic Integrity and Plagiarism

This course will be subject to the academic integrity policy passed by faculty. More information can be found at <http://academicintegrity.depaul.edu/>.

The university and school policy on plagiarism can be summarized as follows: Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

Withdrawal

Students who withdraw from the course do so by using the Campus Connection system (<http://campusconnect.depaul.edu>). Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

Retroactive Withdrawal

This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career students may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting an appeal for retroactive withdrawal does not guarantee approval.

College office appeals for CDM students must be submitted online via MyCDM. The deadlines for submitting appeals are as follows:

Autumn Quarter	Last day of the last final exam of the subsequent winter quarter
Winter Quarter:	Last day of the last final exam of the subsequent spring quarter
Spring Quarter:	Last day of the last final exam of the subsequent autumn quarter
Summer Terms:	Last day of the last final exam of the subsequent autumn quarter

Excused Absence

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at <http://studentaffairs.depaul.edu/dos/forms.html>. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

Incomplete

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. CDM policy requires the student to initiate the request for incomplete grade before the end of the term in which the course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process in MyCDM.

- All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval.

- If approved, students are required to complete all remaining course requirement independently in consultation with the instructor by the deadline indicated on the incomplete request form.
- By default, an incomplete grade will automatically change to a grade of F after two quarters have elapsed (excluding summer) unless another grade is recorded by the instructor.
- An incomplete grade does NOT grant the student permission to attend the same course in a future quarter.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at:

Student Center, LPC, Suite #370

Phone number: (773)325.1677

Fax: (773)325.3720

TTY: (773)325.7296

Required Textbook

Graphic Design Thinking: Beyond Brainstorming, Ellen Lupton, editor. Princeton Architectural Press. 2011 ISBN 978-1-56898-979-2

Books that you should have from lower level classes for reading reference often:

- Elam, Kimberly, *Geometry of Design*, Studies in Proportion and Composition. Adobe Press, 1999, ISBN 0-672-48543-5
- Hurlburt, Allen, *Grid, A modular system for the design*, John Wiley & Sons, Inc., 1978, ISBN 0-471-282923-X
- Meggs, Phillips, *Type and Image, the Language of Graphic Design*, John Wiley and Song, 1992, ISBN: 04-712-8492-0
- Carter, Rob; Day, Ban; Meggs, Philip. *Typographic Design, Form and Communication*. New York, NY: Van Nostrand Reinhold Company.
- Craig + Bevington, *Designing with Type, A Basic Course in Typography*, Watson Guptill, 4th Edition, 1999, ISBN 0-8230-1347-2

Grading Formula

Please note that all assignments are required for a grade in the class.

Class participation (blog postings, attendance, participation in discussion) 20%

All readings require a 300-word blog posting; All students must respond to three other student's posts after a reading or assignment critique posting.

Project: My Worst Job 30%

Project: Ethnic/Racial/Cultural/Identity 30%

Project: Dating Identity and Performance Strategy 20%

Grading Scale

A	95-100	B	87-90	D+	76-77
A-	93-94	C+	83-84	D	72-75
B+	91-92	C	80-82	D-	70-71
				F	Below 70

DePaul Design Mailing List

All students are strongly encouraged to sign-up for the DePaul Graphic Design mailing list

Design@mailman.depaul.edu

<http://mailman.depaul.edu/mailman/listinfo/design>

Project Descriptions

Each project requires a 300-words statement describing the goals and audience of the project.

Project: My worst job ever

1 – Listen

David Sedaris from This American Life about his job at Macy's Department Store in New York city as a Christmas elf and presentation of previous student work. Available through This American Life website.

2 - Write and Research

Post to blog.

List:

- all the jobs you have had with the dates, employers, work sites, and cities where they took place.
- someone you liked and someone you hated from each job.
- three objects associated with each job.
- how much you were paid per hour and how many hours you worked per week.
- how much money you estimate you made from the job from start to finish.

Choose three of the jobs and make a headline out of each one.

Select a format for that you believe fits each of these (geometric, deconstructive, or integrative - you are not committing to using this for your final, this is practice). Be prepared to discuss why you made each selection.

Begin collecting and constructing mages (make your own images: photograph, illustration, collage, no internet downloads). The text for the project can be derived from: song lyrics, labor statistics, newspaper articles, your own writing...etc.

3 - Format

3 design solutions (see below in syllabus for definitions of these approaches)

1-Geometric grid approach

2-Deconstructivist approach

3-Integrative approach as shown in McLuhan Fiore

Three posted critiques (posted on due dates) are required for a final grade on the assignment.

Readings:

(1) Ellen Lupton and J. Allen Miller

Deconstruction and Graphic Design, 2009

<http://elupton.com/2009/10/deconstruction-and-graphic-design/>

(2) Ellen Lupton and J. Allen Miller

'McLuhan/Fiore: Massaging the Message' from Design, Writing Research, Phaidon Press, 1993

DePaul Library course reserves

(3) Universal Principles of Design, William Lidwell, Kritina Holden, Jill Butler, Rockport Press, 2003; excerpts

Other recommendations: <http://stuffcreators.com/upod/readings.html>

Project: Us vs. them: racial, ethnic + cultural roots

1 - Write and Research

List your ethnic ancestry as far back as you have knowledge, from both your mother's and father's lineage.

List your religious affiliations and those of your ancestors, again, as far back as you have knowledge. List holidays or days of remembrance that you celebrate in your family.

Do you identify with any of these for yourself? Describe.

Have you, or has anyone in your family, been harassed or victimized because of race, ethnicity, sex, sexual preference or religious affiliation? Describe.

Do you identify with a given culture than is not addressed in the above questions? Describe.

Do you have friends that cross ethnic, race, religious, gender, or cultural barriers? Describe.

Locate a situation of tension in the material generated from these questions. These can include news, history, media, narrative, fiction and non-fiction.
You must generate original imagery and text.

2 – Structure

Select one of the structural formats we have studied in class as the format for your project (geometric, deconstructive, integrative).

3 – Format

This is a multiple-page project of at least 8 pages, based on race and ethnic identity, or a large format poster or billboard/public arts project

Project: Dating Identity and Performance Strategy

The topic includes: How to date; how not to date; how to get over lost love (possible approaches, feel free to re-interpret).

1 - Write and Research

This is a dating identity strategy. How do you 'brand' yourself? What is your profile? What is your ideal date's profile?

Include a real or imagined profile of the individual who wants a date and a profile of who the ideal date-partner would be. Propose and analyze the goal: fun, friendship, sex, partnership, marriage, whatever. Include a marketing analysis that included relevant information like: social economic status, physical characteristics, education level, cultural, religious, political and ethnic preferences, spending habits, financial aims, whether children are sought or not, goals (one month, six months, one year, five years, 10 years, etc.)

It can be serious or whimsical, satirical, humorous, light-hearted or angry. Whatever approach you take, generate data, text, and original image development (your own photographs, collage, or drawings, NO images from the internet that have not been so significantly altered that the original maker would not be offended by your use.)

2 – Structure

Select one of the structural formats we have studied in class as the format for your project (geometric, deconstructive, integrative).

3 – Format

Your choice. All finished compositions should be trimmed to size for final, mounted on board cut to size of artwork for final critique.

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Class blog

All reading reflections and projects must be posted to both the class blog and D2L. Please make sure you 'accept' the invitation that was sent to you for the class from me. It is sometimes easier to establish a gmail account for this system to work easily.

<http://gd300fall2013.blogspot.com/>

Previous blogs for this class that you can check-out:

<http://gd300graphicdesigniwinter2012.blogspot.com/>

<http://graphicdesign2fall2012.blogspot.com/>

Format for Essay Analysis of Design Projects

Each projects requires a short essay that describes your project in the following manner:

Introductory Paragraph

Identify the design by title, designer, materials, and date.

Body of the essay

The body of the essay should include the following:

1. Text

- a) What is the medium (method/structure/material) of this design project? (print; digital projection; website; interactive media)
- b) What is the specific subject; are there secondary subjects?
- c) What are the compositional elements or unifying principles in this work? What are these elements and/or principles? For instance, if it is geometric, what makes it so? Or, what makes it deconstructive?

2. Context

- a) What does this work have to do with you as the creator of the project? What particular experiences or attitudes do you bring to the work? How does this work compare to others you have seen in class or have seen and read about? Is it in dialog with others works you have seen in class or have studied? How does it compare to other student works in class?
- b) Tell us something about the designers whose work you are using for comparison or influence your approach.
- c) What events and ideas shape your approach? This could all be contemporary information and/or from the past.

3. Subtext

- a) What is your purpose or intent?
- b) What kind of effect do you aim for this project to have on your chosen audience/user?

4. How successful is the final project? What are the strengths and weaknesses?

5. Format

- a) 500 words minimal, not more than 1000 words.
- b) Post on blog. Include quote from sources other than yourself.
This will be an oral presentation in class in addition to blog post.

Structures

Three structures will be examined in the class:

Geometric Structure

References:

The Geometry of Design

Qualities of geometric design solutions:

- geometric grid
- clean and graphic
- primarily sans serif typography
- diagonal directions
- use of geometric and nautilus shapes
- simple color fields
- symmetry
- single or limited use of graphics
- strong clear hierarchy
- presents singular point-of-view
- seemingly simple
- variations in scale
- not many elements

Deconstructive Structure

References:

Writing/Design/Research (various chapters); Cranbrook and Calarts graduates and websites

Qualities of deconstructive design solutions:

- may or may not be based on geometric proportions
- complex hierarchy
- word play
- overlapping and collaged images
- complex color fields
- distressed images and typography
- stylized typefaces
- mixture of typefaces
- presents multidimensional point-of-view
- many elements
- perspective and strong dimensionality (depth)

Integrative Structure

References:

Writing/Design/Research (McLuhan-Fiore chapter)

Qualities of deconstructive design solutions:

- repetition and recycling: translation
- merging of one image into another
- convergence of content and form
- importance of medium:
- page spreads and use of dynamics of multi-page projects
- sequential unfolding: meaning accumulation
- strong clear hierarchy
- strong variation and comparison of scale
- slant and perspective
- bleeds
- dimensionality
- close attention to cropping
- type is often subservient to image

Syllabus

Please note that readings are to be completed on the date they appear on the syllabus!

WEEK ONE

9.11 Thursday

Introduction to class

Examples of previous projects.

9/17 Tuesday

NO CLASS

Visit Stefan Sagmeister exhibition at the Chicago Cultural Center.

Write a blog reflection before next class: reference the first reading below "How to Define Problems" in your reflections on Sagmeister

Readings:

(1) *Graphic Design Thinking, The Design Process*, pp 6-14; section 01 How to Define Problems, pp14-56

(2) Ellen Lupton and J. Allen Miller

Deconstruction and Graphic Design, 2009

<http://elupton.com/2009/10/deconstruction-and-graphic-design/>

(3) Ellen Lupton and J. Allen Miller

'McLuhan/Fiore: Massaging the Message' from *Design, Writing Research*, Phaidon Press, 1993

(4) *Universal Principles of Design*, William Lidwell, Kritina Holden, Jill Butler, Rockport Press, 2003; excerpts

WEEK TWO

9.19 Thursday

Project: My worst job ever

This American Life/David Sedaris feature about his job at Macy's Department Store in New York city as a Christmas elf and presentation of previous student work.

In-class writing assignment

List all of the jobs you've ever had. Pick-out the best one and the worst one. Write a description of that job. Make a list of objects associated with the job. Gather images that represent the job and bring to class on Thursday.

Present an example (found from your own research) that exemplifies each of the three design paradigms presented in class:

(1) geometric (a classic R2 or golden rectangle) (2) deconstructive; and (3) integrative

Post these on the blog for today.

9.24 Tuesday

Project: My worst job ever

Read for today: *Graphic Design Thinking, The Design Process*, pp 60-111; section 02 How to Get Ideas

Present initial research and grid choice from blog post. You must have selected your job subject and have text and image ideas posted to the blog. We will work in teams reviewing your work.

Meet with instructor and work in class.

WEEK THREE

9.26 Thursday

Project: My worst job ever

10.1 Tuesday

Project: My worst job ever

Read for today: *Graphic Design Thinking*, section 03 *How to Define Problems*, pp112-165

Discuss in class.

First critique; post work of two solutions from the set of three (your choice): geometric, deconstructive, integrative.

WEEK FOUR

10.3 Thursday

Project: My worst job ever

Work in class; meet with instructor

10/8 Tuesday

Project: My worst job ever

2nd Critique - Three approaches posted to blog

WEEK FIVE

10/10 Thursday

Work in class

10/15 Tuesday

Project: My worst job ever

Final Critique

WEEK SIX

10/17 Thursday

Project: Ethnic Identity

Introduction and work in class; choose **one** approach from the three possibilities: geometric, deconstructive, integrative

10/22 Tuesday

Project: Ethnic Identity

Present concept and first critique posted to blog

WEEK SEVEN

10/24 Thursday

Project: Ethnic Identity

Work in class

10/29 Tuesday

Project: Ethnic Identity

First critique post to blog

WEEK 8

10/31 Thursday EEK Halloween!

Project: Ethnic Identity

Work in class.

11/5 Tuesday

Project: Ethnic Identity

Second critique: post to blog

WEEK 9

11/7 Thursday

Project: Ethnic Identity

Work in class; meet with instructor

11/12 Tuesday

Project: Ethnic Identity

Final Critique: post to blog

WEEK 10

11/14 Thursday

Project: Dating Strategy

Introduction and present research and approach choice

11/19 Tuesday

Project: Dating Strategy
1st Critique: post to blog

November 21 Thursday

11:45-2PM

Project: Dating Strategy
Final Critique