



O V E R V I E W

Visualization is an introduction to the tools, materials, methodologies and hands-on processes of graphic design. The skill of rapid prototyping, through the processes of idea development, thumbnailing, sketching, and mockup, will be covered. Basic concepts in graphic message making (namely, symbol, color and layout) will be introduced. A special emphasis will be placed on craftsmanship in this course.

O B J E C T I V E S

In this course, the student will:

- continue to reinforce the principles, concepts and skills acquired in GPHD 25
- continue to elaborate on the process of the design introduced in GPHD 25
- hone their design handskills, from drawing to craftsmanship
- learn the rudiments of symbol through explorations in basic form and message
- learn the basics of color theory through perceptual studies and palette development
- learn to orchestrate symbol and color into diverse, visually compelling patterns
- begin to integrate type, image and color into layouts

A D V I S I N G

Class Hours MW 11:30a–1:20p or MW 1:30p–3:20pm
Locations KDM-113 and MRP-1003
Office Hours MW 9:00a–10:30a / MRP-5011

T E X T S

The Color Workbook, 4th edition (required)

Becky Koenig/ ISBN 0205255949

The Interaction of Color (recommended)

Josef Albers, Yale University Press/ ISBN 0300115954

Color Index (recommended)

Jim Krause, How Design Books/ ISBN 1581802366

S U P P L I E S

Standard tools and materials will be required for the mounting of major projects at home. For regular class time, however, please bring the following:

- black medium sharpies
- black micron pens
- mechanical pencil
- white out pen
- post it notes (canary)
- scotch tape
- glue stick
- red colored pencil + sharpener
- scissors + exacto knife
- metal-edged ruler
- tracing paper pad (9 x 12 min)
- design vellum pad (9 x 12 min)

Color Aid Standard Pack (4.5"x 6")

This pack can be purchased in the Hornet Bookstore in the art supplies section. There are a limited number available so it is important to purchase the swatch pack as soon as possible in the first week of classes. Once packs are sold out, those who still need them are required to purchase them online through www.coloraid.com.

P O L I C I E S

Attendance

Roll will be taken at the beginning of every class. If a student is consistently late or leaves early, he/she will be marked absent. If a student walks in late, it is that student's responsibility to approach the instructor *after* class (or during a break) to let him know. Watch the instructor mark your name in the roll book to be sure late attendance has been recorded. Students missing class are responsible for assignments and notes given during the missed period (swap phone numbers with as many peers as you can, do not ask the instructor). Students are still responsible for getting their work in the period it is due, even if they are absent. Every absence after the third absence will take one letter grade off the final semester grade earned (i.e., an A- becomes a B-). Three lates equal one absence.

Participation

In GPHD-30, the student is expected to be self-motivated and a self-starter. Part of a student's grade will be a reflection of his/her work ethic *in*, as well as *out* of class. Come prepared with course supplies and finished homework and be ready to participate in class. This will be the first of three type classes taken in the major. As symbol and color take time to see and compose, it is important to gain a strong foundation this semester. Much of the skills learned come through close observation and dedicated practice while participating in lecture and activity sessions.

Academic Dishonesty

Cheating is unacceptable at CSUS. The instructor will be vigilant in monitoring the original quality of work done in this class. If cheating, copying or plagiarism is discovered, the instructor will not hesitate to use the provisions outlined in the university's administrative policy.

Drops

Students are expected to know the university's policy on dropping classes. Drops requested beyond the usual deadline require a 'serious and compelling reason.' Refer to the official drop policy found in the spring/fall class schedule for more details.

Deadlines/Make-Ups

All work is due on the date specified at the onset of the assignment. Take deadlines very seriously. If you cannot make it to class when there is a deadline, make arrangements to get the homework or project to class on time. Assignments must be turned in or pinned up at the beginning of period they're due. Assignments that arrive late or at the end of the period will be marked down 20%. Everyday an assignment is late, it is marked down 30% (this includes weekends, so if you miss a Wednesday deliverable, turning it in the following Monday would result in zero credit).

Practical Precautions

Students are to take proper measures to protect their work when storing and transporting it. Put course supplies, works-in-progress, and finished projects in secure places. Use a packing material and a sturdy portfolio case (or box) to transport fragile pieces to and from campus. Lockers are available in Kadema-166 and in the Art Department breezeway. Bring a reliable lock if using these storage areas. Stolen or damaged projects will not be excused. When dealing with digital files, save early and save often. Back up all files, whether done at home or in the lab. Make at least *two* digital backups of everything you do, and save generations of your work. Corrupt files and defective disks will not be excused.

Decorum

Professional etiquette is expected when working in the studio. Students should use speech and conduct becoming of a professional. DO NOT work on an assignment in class the same day it is due. Avoid working on assignments while the instructor is lecturing, demo-ing or doing a class critique. Set all electronic handheld devices to silent mode while class is in session and keep them out of sight.

Sac CT

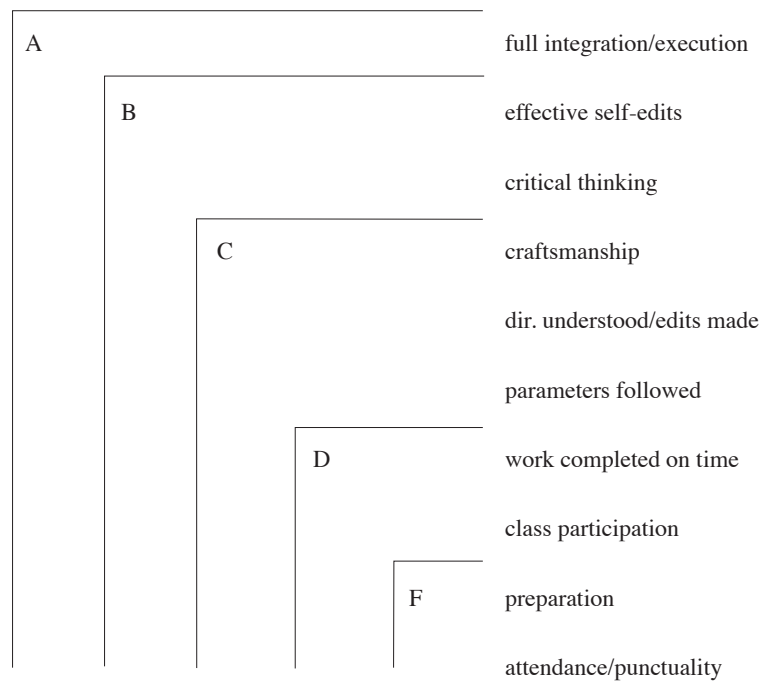
Students registered for the course will be automatically added to the course Sac CT group. On the site you will find the course syllabus, readings, discussion board and email. Some assignments will involve posting up to the site. Be sure to set email forwarding from Sac CT to your regular email address within the first week of class.

Extra Credit

Additional credit may do so by attending one or two of the *Festival of the Arts* lectures in April. Students who turn in one-page typed reflection (per lecture) the Wednesday following the festival will earn 10 extra credit points. Note: 20 points maximum.

G R A D I N G

Grades in GPHD-30 will be based on quizzes, activities, reflections, and work done throughout the semester. Though quiz grades will be fairly straightforward, the breakdown of the other listed items will be based on merit.



The rubric above shows the steps of proficiency equal to each letter grade. Note that the higher the grade climbs in the rubric, the more skills the student must demonstrate in the process. It is important to understand the tiered quality of the rubric above: students must master all skill levels bracketed within any particular grade. For example, a student who demonstrates proficiency in critical thinking (a *B* level trait), but fails to follow given parameters of the assignment (a *C* level trait), will earn a final grade of *C+* on the assignment. Just as a chain is no stronger than its weakest link, a student must show a mastery of all traits corresponding to the grade they desire. What follows is a more detailed description of each skill category.

G R A D I N G
continued

Attendance/Punctuality

Refer to the *Attendance* clause outlined in the *Policies* section of this syllabus.

Preparation

To be prepared for class simply means coming with the required tools and materials. These are students who are ready to participate when they come to class.

Class Participation

Participating students are those who come to class on time, fully prepared to work, and actually *do* meaningful work in class. Though in typical classes, participation entails a student's vocal involvement, in the context of a graphic design class, those who truly participate are those who are actively engaged in perfecting their craft through the duration of the class meeting. Traits of good participation include staying on task during class activities, paying attention when instruction is being given, and asking questions when a concept or task is not understood. Students who truly participate are those who make the best use of their time in class.

Work Completed On Time

This is a big one. It is key that assigned homework be completed before a student comes to class. If work is unfinished, a student's skill level can not be accurately assessed. This not only results in a phase/project being turned in late, but it also hampers the student's involvement in an class exercise (especially one that hinges on previous work being completed). Come to class not only with needed tools and materials; come with finished homework that reflects an honest effort. This, along with the aforementioned three traits, are the minimum needed to secure a *D+* grade.

Parameters Followed

A student must show that he/she can adhere to basic project parameters. Though in this class setting, it may mean using specifically prescribed materials or sizing a piece to an exact dimension, such a skill has broader application when working on real world projects (i.e., staying within a limited budget, working in *x* number of colors, etc). A student must demonstrate that set guidelines can be followed.

Direction Understood/Edits Made

Beyond given parameters, a student must show that he/she can understand and take art direction. This involves the ability to listen and adapt to changing conditions. The student must not only show that art direction was understood, but also that it was thoroughly explored in successive edits. Taking direction and following parameters are basic to a *C* grade in this course.

Craftsmanship

Craft refers to the clean execution of a design phase or end product. In process, it describes work that is aesthetically appropriate for a given stage, and in finished pieces, it refers to the expert handling of the tools and materials (to the point that their roll becomes transparent to the audience). True craft demonstrates commitment to a high visual standard. Well-made projects are devoid of dings, dirt, smudges, fingerprints, mis-cuts, errant rules, uneven mounting, sloppy glue jobs and shoddy materials. A student must gain mastery of this skill to earn a *B-* or better in this course.

G R A D I N G
continued

Critical Thinking

Once the aforementioned production skills are in place, a student further distinguishes his/her work by the quality of thinking that goes into it. Critical thought goes beyond simply noting the lecture or doing what the instructor directs. It involves a Socratic approach to design problem solving and opens the mind up to original thought. Students operating at this level are mindful of all of the spheres of the Design Model and the many variables that affect the design process. They not only think innovatively, but document it in their notes and mockups.

Effective Self-Edits

Individuals who go beyond given art direction and explore meaningful, aesthetically discriminating edits, show the potential to be future designers. These are they who take critical thinking and apply it in their editing. This is the type of student who goes beyond the minimum effort required in an assignment and explores additional options intelligently. The students who make effective self-edits show an eye for design and requires less art direction over time. This is where proficient *design* begins; where grades range between *B* and *B+*.

Full Integration

When all of the aforementioned levels combine, the student begins to weave his/her designs into seamless gestalts. Projects that are 1) fully integrated in organization, aesthetics and meaning, 2) designed effectively over different formats and media, and 3) are executed with expert craftsmanship, will have realized their full potential. Students operating at this level of excellence generate portfolio-worthy pieces and perform like high-level designers. Such work warrants a solid *A* grade.

Final Grades

The final evaluation of a semester grade will involve the percentage totals of two different areas: *body of knowledge* and *design projects*. Body of knowledge is made up of the quizzes and activities portion of the class. Design projects account for the process/crafting of major deliverables. The following items will constitute the course workload:

Body of Knowledge

<i>Item</i>	<i>Description</i>	<i>Points Possible</i>
Quizzes/Class Activities	multiple installments	200
Journaling	10 installments	100

Design Projects

<i>Item</i>	<i>Description</i>	<i>Points Possible</i>
1 - Symbol Studies + pb	reptile/amphibian project	300
2 - Color Studies	Albers studies + palettes	200
3 - Pattern Studies	synthesis of symbol & color	+200

1000

Final grade = [regular course points + extra credit points earned] ÷ 1000

Final grades will break down as follows: 90-100%=A range, 80-89%=B range, 70-79%=C range, 60-69%=D range, 59% and below=F range. When a grade averages fall closely between two ranges, the instructor reserves the right to grade up or down depending on his evaluation of the student's overall class participation.