Attendance.

Syllabus 21976 ART 270.001 Graphic Design, 11 -1:40 M/W Spring 2018, SFASU School of Art graphic design lab B121
Instructor: Peter Andrew, email: pandrew@sfasu.edu, 936-468-4804 x 4451, office hours and advising by appointment.
Registered students are responsible for fulfilling the requirements in this syllabus in order to receive a passing grade.

Course Description
Graphic Design 270. Three semester hours, six hours studio, six hours assigned independent study per week. Design fundamentals applied to graphics and production. Pre-requisites: ART 100, 110. The ART 270 class applies ART 110 basic design elements and strategies to client projects using a variety of media and expressive techniques. Students make formal presentations of client-directed graphic design projects, critically assess work, and develop a graphic design portfolio. Students design logos, brand identity campaigns, packaging, promotions, web graphics, and a design campaign. Students work individually and as teams.

Intended Learning Outcomes
A. Program Learning Outcomes
• Students will be proficient in foundation studio skills, investigate art materials, art methods, and art techniques using elements & principles of design.
• Students will explore, create, synthesize, and solve visual art challenges, using the elements and principles of design.
• Students will demonstrate a broad understanding of significant art issues, both contemporary and historical, by speaking and writing about them.

B. Student Learning Outcomes
• Students will show how to follow directions and meet prescribed deadlines.
• Students will demonstrate the ability to explore creative options within clearly defined limits.
• Students will create original advertising and graphic designs using the elements and strategies of design with current technology.
• Students will demonstrate the ability to position projects appropriately for clients and audiences.
• Students will publicly present, critically discuss, and assess the design work.
• Students will exhibit a portfolio reflective of their graphic design abilities and creative goals.

Requirements and Class Etiquette
• ART 110 Design is the prerequisite for this class.
• The graphic design lab is a shared space. Tend personal property. Neatness counts. Work safely. Cut on designated areas, not unprotected surfaces. Eat outside the classroom. Spray aerosol only in OSHA spray booths in the drawing/sculpture studios.
• Develop ART 270 class projects in the graphic design lab. Back up files onto external memory. Graphic design lab is intended for school work only.
• This class requires a dedicated removable memory device. Self-guided tutorials help with learning apps. Log out when finished for security. Personal laptops are encouraged. ART 261 helps.
• Students are responsible for printing project work. Graphic design lab printers are for class projects, not personal use.
• Personal device use is unacceptable during class time. No earbuds, cell phones, public distractions.
• You will create a research-based process book this semester. Save your notes and all project-related work in the book. Collect and submit class research in your process book along with your final portfolio at Portfolio Night.
• Your final portfolio, containing printed graphic design projects, plus your process book, is submitted two formats: digital & print. Neatly mat each print and attach a positioning statement to the back with the title, name, positioning statement. Submit class work at Portfolio Night, scheduled 4-6 PM Tuesday final exam week. Pick up your portfolio the following day.
File naming: 270S17yourlastname01, 02, etc; collected inside a folder titled: 270S15yourlastname.

Recommended
• Join AIGA-SFA student chapter of national American Institute of Graphic Arts professional organization.
• Join AAF-SFA student chapter of the American Advertising Federation. Contact student officers, websites, & faculty advisors for info.
• Enter design competitions. Addys, Communication Arts, One Show, AAF-Houston & AAF-Dallas conferences, and more.
• Apply for internships. Internships give professional experience and advanced credit.
• Apply for scholarships. University scholarship applications due February 1, art scholarships due February 14.

Required Supplies
Dedicated portable memory device, quality finished prints (on & off-site printers, supply own paper stock), process books, mat board and other papers as needed, markers, pens, pencils, tape, glue, dry mount, scissors, knife, ruler, presentation portfolio. Lockers are available through the Art office; supply a lock. Secure and identify personal property and materials.

Class Etiquette:
Eat and drink outside the graphic design lab. Computers, Internet, and printers, are for class project work. Log out for security when done. Each person is responsible to keep the graphic design lab clean in a safe and condition.
Please recycle. Clean up after yourself. Leave furniture neat. The graphic design lab is a shared space. Distractions (i.e., cell phones, earbuds, texting, etc) are inappropriate during class time. Turn off phone during class. Mutual respect is the golden rule. “My rights end where my neighbor’s territory begins.” Respect work time. Be professional. Work on projects in the classroom and actively solicit feedback from the instructor. Schedule an equal amount of studio time outside of class time for class project work. Accelerate personal progress. Strive to improve. Focus helps with concentration and improves work quality. Distractions and disruptive behaviors adversely affect us all.

GRADES
Grades are recorded by:
1. Individual ART 270 deadlines. Projects may be revised for improved grades until Portfolio Night. Assignments are due on time regardless of absence. Late projects are not accepted. In the event of absence, submit project work early or email project. Grade scale: A (90-100), B (80-89), C (70-79), D (60-69), F (59 & below).
2. Final portfolio and process book, due 4 PM Tuesday of final exam week in graphic design lab ART B121. Pick up portfolios the following day.
3. Attendance. Attendance qualifies grades. School of Art attendance policy: “Class absence over 6 hours has grade consequences. Student will not receive credit for class after missing 16 contact hours total.” Arriving late and leaving early are inclusive. Attendance includes class performance, attention, participation, bringing supplies and a positive attitude. An excellent grade comes from excellent attendance.
From the SFA General Bulletin

Class Attendance and Excused Absences:
Regular and punctual attendance is expected at all classes, laboratories and other activities for which a student is registered. For those classes where attendance is a factor in the course grade, the instructor shall make his/her policy known in writing at the beginning of each term and shall maintain an accurate record of attendance. Regardless of attendance, every student is responsible for course content and assignments. It is university policy to excuse students from attendance for certain reasons. Among these are absences related to health, family emergencies and student participation in University-sponsored events. Students are responsible for providing documentation satisfactory to the instructor for each class missed. Students with acceptable excuses may be permitted to make up work for absences to a maximum of three weeks of a semester or one week of a summer term when the nature of the work missed permits. In the case of absences caused by participation in University-sponsored events, announcement via mySFA by the provost/vice president for academic affairs will constitute an official excuse. Faculty members sponsoring the event should submit an e-mail attachment with a written explanation of the absence, including the date, time and an alphabetical listing of all students attending to the office of the provost/vice president for academic affairs for publication.

Grading System:
The student's grades are determined by daily work, and written quizzes, and final examination.
A grade of A indicates excellent; B, good; C, average; D, passing; F, failure; QF, quit failure; WH, incomplete or grade withheld; WF, withdrew failing; WP, withdrew passing. WP and WF are assigned only when a student has withdrawn from the university after the midterm deadline or with special approval of the student's academic dean. No grade can be taken from the record unless put there by mistake. Specified courses are graded on a pass/(P)/fail(F) system with no other grades awarded. A student who makes an F can get credit only by repeating the work. A grade of A gives the student four grade points per semester hour; B, three grade points; C, two grade points; D, one grade point; and F, WH, WF and WP, no grade points. The semester hours undertaken in all courses—except some remedial courses, repeated courses and courses dropped with grades of W or WP—are counted in the individual grade point average. A grade of WF counts as hours attempted in computing the grade point average. A grade of WP does not count as hours attempted in computing the grade point average. Ordinarily a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH or the grade automatically becomes an F. - SFA General Bulletin

Withheld Grades Semester Grades Policy (A-54):
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Acceptable Student Behavior:
Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program (please see Student Conduct Code, policy D-34.1). The instructor has full discretion over what behavior is appropriate in the classroom. Students who do not attend regularly or who perform poorly may be referred to the Early Alert Program to provide recommendations, resources, or other assistance to help SFA students succeed.

Academic Integrity (A-9.1):
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism. Originality is good. Plagiarism is illegal and immoral.

Definition of Academic Dishonesty:
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials or methods in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are: (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academicintegrity.asp

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004/468-1004 (TOO) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Health Disclaimer
"If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to material that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your professor." - SFA General Counsel
Week 1
1 W 1/17 Syllabus and course overview. Basic design review; process books; file management, and resources.
   Introduce Adobe Creative Cloud intro: Photoshop, Illustrator, InDesign

Week 2
2 M 1/22 Project 1 research. Photoshop hands-on project.
3 W 1/24 Project 1 research. Photoshop hands-on project.

Week 3
4 M 1/29 Project 1 research. Adobe Illustrator hands-on project.
5 W 1/31 Project 1 research. Adobe Illustrator hands-on project.

Week 4
6 M 2/5 Project 1 research. Adobe InDesign hands-on project.
7 W 2/7 Adobe InDesign hands-on project. Project 1 Logo process book due - PRESENTATIONS.

Week 5
8 M 2/12 Project 2 studio work time.
9 W 2/14 Project 2 studio work time.
   F 2/16 Richards Group Trip, Dallas, Professor Danny Anguiano

Week 6
10 M 2/19 Project 2 Logo design due - PRESENTATIONS.
11 W 2/21 Project 3 Logo applications to a brand identity campaign.

Week 7
12 M 2/26 Project 3 studio work time.
13 W 2/28 Project 3 studio work time.

Week 8 Mid-semester
14 M 3/5 Project 3 studio work time.
15 W 3/7 Project 3 Brand identity due - PRESENTATIONS.

- SPRING BREAK -

Week 9
16 M 3/19 Project 4 Product/package design.
17 W 3/21 Project 4 studio work time.

Week 10
18 M 3/26 Project 3 Product/package design due - PRESENTATIONS.
19 W 3/28 Easter Holiday

Week 11
20 M 4/2 Project 5 Point of purchase.
21 W 4/4 Project 5 studio work time.

Week 12
22 M 4/9 Project 5 Point of purchase due - PRESENTATIONS.
23 W 4/11 Project 6 Campaign design.
   F 4/13 & S 4/14 AAF Trip Corpus Christi

Week 13
24 M 4/16 Project 6 studio work time.
25 W 4/18 Project 6 studio work time.

Week 14
26 M 4/23 Project 6 Campaign due - PRESENTATIONS.

Week 15 Dead Week
28 M 4/30 Project 7 studio work time.
29 W 5/2 Project 7 reviews - PRESENTATIONS.

Week 16 Final Exam Week
30 T 5/8 Portfolio Night 4 - 6 pm
#1 Logo process book
Description:
- Select & research a company. Collect design information on this client and its competitors. Write a positioning statement.
- Create an idea for your own business. Generate concept sketches that communicate and present your idea visually. Brainstorm multiple creative ideas. Create original logo concepts.
- Present two logo printouts (minimum 6” image size):
  1. logo in high contrast black and white “line art” only (no gray, no color);
  2. precise same logo in color.
- Record the logo design project in a process book.

#2 Brand identity campaign
- Research branding and corporate identity.
- Develop an original brand identity campaign that includes:
  - Logo on letterhead, envelope, and business card, professionally grouped and presented together on one mat board:
    1. Letterhead, 8.5 x 11 inch vertical format, full color. Contains logo, company name, address, phone, fax, website.
    2. Business envelope, 9 1/4 x 4 1/8 inch horizontal format. Contains logo, company name, address.
    3. Business card, 2 x 3 1/2” or multiple, full color. Contains all above plus persons name and title.
  - Logo on company clothing.
  - Logo on company signage (indicate scale) and/or vehicle.
- Mat projects and attach positioning statements to the back.
- Record the brand identity campaign in a process book.

#3 Package design
- Research existing package designs.
- Design an original product/package appropriate to your client.
- Produce and submit a digital printout of the 3D mock up, mounted on presentation board with positioning statement on back.
- Record the product/package design project in a process book.

#4 Point of purchase design
- Research existing point of purchase/point of sale designs.
- Design an original point of purchase/point of sale appropriate to your client.
- Produce and submit a digital printout of the 3D mock up, mounted on presentation board with positioning statement on back.
- Record the point of purchase/point of sale design project in a process book.

#5 Web site home page design
- Research existing web page designs.
- Design an original web page appropriate to your client.
- Produce and submit a digital printout of the web page(s), mounted on presentation board with positioning statement on back.
- Record the web site design project in a process book.

#6 Ad Web site front page design
- Research existing campaigns.
- Design an original campaign appropriate to your client. Develop 3 to 5 original items choosing media appropriate to the campaign.
- Produce and submit printouts of the campaign, mounted on presentation board with positioning statement on back.
- Record the campaign design project in a process book.

Portfolio Event 4 - 6 PM Tuesday 5/9/17 (pick up graded portfolio the next day).
- Final graphic design portfolios include:
  - Design projects neatly presented on a presentation boards with positioning statements attached to the back of each project.
  - Research-based process books printed out.
  - Design projects and process books in digital file format (pdf or jpg).
- Back up files on to removable media. Files on school machines are routinely erased.
Design Vocabulary 21976 ART 270.001 Graphic Design, 11 -1:40 M/W Spring 2018, SFASU School of Art graphic design lab B121
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Design considerations:
(1) paper, (2) color, (3) type, (4) arrangement

Design elements:
- line
- shape
- space
- color
- texture

Design strategies (plans/actions):
- balance
- dominance
- scale
- economy
- movement

Creative Process
1 accept (own it)
2 define (describe it)
3 analyze (search and research it, primary & secondary)
4 ideate (quantify, brainstorm, thumbnail sketches)
5 select (qualify, rough sketch)
6 implement (finished design)
7 evaluate (assess, critique)

Positioning statement
"The advertising will (verb, example: persuade) (target customer, who) that (product, what) is/will/provides (the objective or benefit)."
Support (the reason why it works), the tone (seasonal selling adjectives), character (unchanging brand values).
Example: The advertising will convince health-conscious parents that Special K is low calorie and high protein.
Example: The advertising will persuade weight-sensitive 30-somethings that Special K will help control weight.
"The support will be..." The support is the reason why the ad will work. Example: The support will be that weight control will be attributed to the nutritious low calorie cereal.
"The tone will be..." The tone consists of product selling adjectives. Example: The tone will be outdoorsy, active, and high-energy. The tone is changeable.
"The character will be..." The character is described by brand value adjectives. Example: Special K is the cereal that cares about your health and enjoyment of life. The brand character does not change over time.

Logo design (trade marks, brand marks)
- simple, clear, minimal, memorable
- appropriate (apt)
- must translate from black & white to line color
- must possess an obvious design strategy
- must be scaleable, small to large, with no loss of detail, legibility, or meaning

Corporate Identity (logo applications, branding)
- basic ensemble:
  logo b&w 6x6", logo color 6x6", business card (3 1/2 x 2"), letterhead (8 1/2 x 11"), envelope (9 1/4 x 4 1/2"
- extended logo applications:
  building signage
  company vehicles
  company uniforms (hats, aprons, etc.)

Print Ad ingredients.
One ad = one idea. The idea must be effective and original, and the design strategy clear.
- visual (art, illustration, photo, white space)
- headline
- sub-headline
- body copy
- slogan, themeline, or tagline (jingle)
- logo & company signature

The positioning statement includes:
the client
the client's product or service
the target market (or customer, measured by psychographics and demographics)
the unique benefit of the product or service (problem/solution)
the advertising goal
media categories (to accomplish the advertising goal)

The media categories include:
- print (newspaper, magazine)
- broadcast (tv, radio, cable)
- outdoor (billboard, transit)
- direct mail
- electronic: www, email
- new media, alternative media, such as guerilla advertising, word or mouth, others

Campaign: a series of items for one client with one goal based on one idea and a one consistent design strategy in a variety of media with changing visuals and changing copy.
Presentation

1. begin by introducing yourself and your client project,
2. read the ad headline & copy,
3. explain the advertising goal and how the design strategy helps achieve the goal,
4. welcome comments and questions,
5. end by thanking your audience.

Positioning Statement

Positioning is how the client’s product or service is perceived by it's audience. A product is a tangible object with physical properties, such as consumer goods and packaged products. A service is intangible, such as credit, insurance, and education. Positioning uses both quantitative (measurable) and qualitative (emotional) insights about the target audience. Quantitative information is called demographics, such as U.S. Census data about a group of people. Qualitative information is called psychographics, such as beliefs, causes, and interests.

The positioning statement is written before the project starts. The positioning statement provides direction.

This is a sample positioning statement:

“The advertising will (verb, example: persuade) (target customer, who) that (product, what) is/will/provides (the objective or benefit).”

Follow this sentence with the support (the reason why it works), the tone (seasonal or changeable selling adjectives), and the brand character (unchanging brand values).

“The support will be...
The support is the reason why the ad will work. The support can be a key word prominent in the headline, and a key visual and color.

“The tone is...
The tone consists of product selling adjectives. Example: The tone will be active and high-energy. The tone is changeable.

“The character is...
The character is described by brand value traits. Character strengths are morally valued styles of thinking, feeling, and acting that contribute to a fulfilling life. The brand character is permanent and does not change over time. Examples of adjectives that describe brand character values include: trust, togetherness, comfort, and security.

The positioning statement includes information about the client, the client’s product or service, the target market (called the customer, measured by psychographics and demographics), the single most important unique benefit (customer based: a key insight about how the user uses the product/service) or objective (product based: something about the product itself that is important to know) of the product or service, the advertising goal (what the ad aspires to do), and the chosen media. Media categories include: print (newspaper, magazine), broadcast (TV, radio, cable), outdoor (billboard, transit), direct mail, telemarketing, electronic (Internet, www, email), new media, such as guerilla advertising.

Creative Process Steps

1. accept (own it)
2. define (describe it)
3. analyze (search and research it, primary & secondary)
   Note: primary research is anything you do, secondary research comes from everybody else.
4. ideate (quantify, brainstorm, thumbnail sketches)
5. select (qualify, rough sketch)
6. implement (finished design)
7. evaluate (assess, critique)

Here questions are asked to clarify the creative process steps:

2. DEFINE: What do you now know about it? Who else knows about it? What can you ask them?
3. ANALYZE/SEARCH: What else do you need to find out? Where and how can you find it?
4. IDEATE/QUANTIFY: How many possibilities can you see? Can you imagine more?
5. SELECT/QUALIFY: Which possibility do you prefer? Why?
6. IMPLEMENT: How can you produce it? What resources do you need? When will you finish? How will you know it’s done?
7. EVALUATE: What do you like about it? What doesn’t work? How do you know? What can improve it next time?