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office hours posted on my office door (212A Calkins) or by appointment

For Caitlin Maloney

Individually negotiated honors option proposal

Graphic Design 1 (FA51)

- regular syllabus attached (grading policy on syllabus)
- honors option includes reading all three recommended texts (from the syllabus):
The Fundamentals of Creative Design: Gavin Ambrose and Paul Harris
The Non-Designer's Design Book: Robin Williams
Thinking with Type: Ellen Lupton
and review of the accompanying website: thinkingwithtype.com

also four additional design projects (see thinkingwithtype.com):

Word project

Text project

Grid project

Poster project

- In my research of suitable texts for graphic design students, I have found that the above "recommended" books are the most intelligent, concise and useful. They each contain objective information, which can be studied and learned. As the course is primarily a studio course, there is a limited amount of course time available for reading, reviewing and incorporating text-based lessons. Requiring an honors-level student to read these will enhance their experience of the course, but more importantly, of graphic design in general.

Typography is a fundamental aspect of graphic design. The study of this discipline is not as integral to any other visual art making specialization. In Graphic Design 1, students are introduced to some of the aspects of typography. Requiring an honors-level student to do and refine additional typography assignments corresponding to textual readings will expand their understanding of this important area of graphic design.

Prerequisites: FA10 and FA27 (working knowledge of Quark / InDesign, Photoshop, Illustrator)

Course description and fundamental objectives

This studio class is the first-level course in graphic design at Hofstra.

Graphic design is the arrangement (or organization) of visual forms in a format to communicate (a message) to an audience. The term "visual communications design" is a clearer and more logical name for this discipline. 'Design' refers both to the process (the thinking, the making) and the result (the piece, product, item, etc.).

The general course focus is the process of creative problem-solving in graphic design. Students are introduced to principles of the discipline and practice appropriate skills for basic graphic design problem-solving. Participation in group and individual critiques encourage discussion using the vocabulary of the discipline. Students also research and write about a design topic, the text of which is used in the final project of the term.

The class projects function as an introduction to principles of design and problem types. Each of the projects has specific learning objectives. For each there are set objectives, limitations and requirements that help focus the nature of the work and mirror actual non-academic design projects. Some projects are developed with the aide of a previous exercise.

Every project is introduced in class with a presentation including visual examples and an explanation of the important design considerations and principles addressed. These illustrate the various degrees of excellence in fulfilling project goals, acting as models to guide students in their own design process. There is a handout for each project detailing objectives and requirements.

There is also required reading of the text *The Mac is Not a Typewriter* that covers basic elements and rules of typesetting the beginning designer should know. There is a general review of the material in class and students are required to learn and apply principles covered in the book. Important additional typography information including kerning, letterspacing, parts of the typeface, accessing typesetting tools on the computer is also presented in class. There is a test and assignment based on all this material.

There is a two-day workshop/discussion/assignment based on the movie *Helvetica* which is shown in class.

Course requirements

Attendance

Students are to be present in the class from beginning to end. This is important in order not to miss the introductory presentations with visual examples, interim project reviews, software demonstrations, individual and class critiques. Material covered in previous classes may not be reviewed again. Attendance is a factor in final evaluation.

Focus

Focus is of utmost important. Without it understanding is elusive, achievement frustrated and mastery impossible. Students are to pay attention to project instructions and to read accompanying written handouts. This is a good time to ask questions if anything is unclear initially about the assignment. Students are to focus on the appropriate project when in class and avoid distractions including personal discussions with classmates, e-mail, chat and text messaging, cell phone use, and personal audio devices. Students should work and try to solve problems independently when they can. Students must consult their written handouts for project requirements rather than relying on others. Focus is a factor in the quality of work presented for final evaluation.

Preparation and productivity

Students *are* to come to class prepared, keep up to date on their projects and work on the current project during class time. You must be able to show me your work on a computer in the classroom and are able to print your

work to the lab printers during class time if necessary. Students are to complete all projects and be ready to present them on time for class review sessions. Students are to hand in complete mid-term and final portfolios at the designated times. Students are to purchase books and supplies at the beginning of the term. Assigned readings must be read on time. Preparation and productivity are factors in final evaluation.

Consider feedback

Students are to be open to feedback from the instructor.

Project and Test Evaluation

Projects are collected at mid-term and at the final. Students receive an oral evaluation at an individual mid-term review mid-term and suggestions for improvement of submitted projects. You may submit revised projects at the final for re-evaluation. It is important for the unity of the class and the growth of your work that you have work to show at the in-class project reviews. Those that do not are noted as being unprepared.

There is a graded test on typesetting and typography.

The schedule provided is only an outline and is subject to change. Listen for in-class announcements.

File storage, maintenance and submission

This is an important part of the practice. Students must have and bring to every class their own appropriate size portable drive for file storage from the second week of class on. Students are to maintain their own digital and hard copy files. Students are not to "dump" project files from their drives until the course is completed as the entire semester's work is required to be re-submitted for final review. Students are to save their work on their own external drives and back up constantly. In the past students have lost major portions of their work.

Projects are collected in digital and hard copy. Students must follow instructions on file keeping and especially when preparing discs for evaluation submissions. Please follow to be stated specifications in creating digital CDs for collection. All discs are to be clearly marked with your name, semester and project name in black Sharpie. Students must label and name their discs properly, set-up and name folders and sub-folders and include within the proper files and file types according to expressed instructions. Verify that all the files on the discs are readable and include all necessary files and subfiles (especially relevant for InDesign projects!) before submitting. Proper file submission is a factor in final evaluation.

Computer Lab issues

If students work on their projects only in the Fine Arts lab, software and font incompatibilities should not present problems. For open lab hours, consult the lab schedule posted on the door. If you are planning on working on your own desk or laptop computer, you should research and work out any of possible incompatibilities before taking on projects. In general, do not try and work between your PC and our Macs as this is how most work has been lost in the past. It is very important that you are able to show me your work on a computer in class and are able to print your work to the lab computers during class time.

Do not save files on the lab computers. This is not a reliable method as users intentionally or inadvertently delete them.

Required

(purchase immediately)

The Mac is not a Typewriter author: Robin Williams

sufficient portable/external storage drives for digital files; burnable CDs, fine point black Sharpies

(highly recommended)

The Fundamentals of Creative Design authors: Gavin Ambrose and Paul Harris

Thinking with Type author: Ellen Lupton

The Non-Designer's Design Book author: Robin Williams

Evaluation and grades

Students are evaluated on studio projects and performance on the type test.

Project evaluations consider adherence to project requirements, design process and the quality of the final design. Other factors in evaluation are attendance, timeliness, proper presentation and focus.

Coursework

Signature	10%
Logo	10%
Self-portrait	10%
Homepage	20%
Type test	20%
Helvetica	10%
Type poster	20%

Other factors:

After 3 permitted absences:

4 absences -2.5; 5 absences -5 %; 6 absences -7.5; 7 absences -10; 8 absences -20; 9 absences -30

Projects not presented or ready for class reviews: -5% each occasion

Mid-term portfolio not submitted according to schedule: -5% each class late

Final portfolio work not submitted before or at final review: failure to pass course

Improper CD presentation: -5% each occasion

Cell phone use, text messaging or talking/computing during presentations in class : -5% each occasion

Attendance policy

Attendance is mandatory, although three absences are permitted without penalty. More than three absences may impact final grade. The consequence of many absences may be a failing grade. Attendance usually takes place ten minutes into the class. A lateness of 20 minutes or more is considered as half attendance for that day. Students are required to remain until end of class, unless they receive prior permission. Leaving class before it is over without permission is considered as half attendance for that day. Students are responsible for keeping up when they are absent (contact classmates). **** According to the Hofstra Fine Arts Handbook: "After three absences in a studio course, a student's grade is affected."**

Note bene

Hard work and enthusiasm are welcome here: banish laziness and indifference. All projects for grade credit must be original and done entirely by the student. All projects must be handed in on time if a due date is stated. Habitual lateness may affect the final grade. All projects must be completed to pass the course. No projects are accepted for credit after the scheduled date and time of the final. Class time is to be used for work on class projects only. Eating, use of cell phones, headphones, e-mail/e-chat and/or socializing in the studio during class is not constructive. The final grades of those who fail to stop talking or computing when lessons, explanations, critiques and presentations are given, may be affected. Disruptive behavior is not acceptable in class or during open labs.

Letter Grades

Course grading in accordance with Hofstra Bulletin standards:

A: honors level, B: above that which was required by this course, C: that which was required by this course,

D: less than that which was required by this course, F: failed to satisfy that which was required by this course

Course projects

Signature

Production of a digitized signature via Illustrator program

Design principles / vocabulary: signature as a form of visual identity; formal principles including line, direction, repetition and rhythm

Skills: digitization of line drawing / straightforward craft of graphic translation; mastery Illustrator pen tool

Logo

Design and production of a personal logo by process of sketching, editing, and translation via Illustrator program

Design principles / vocabulary: graphic logo as identity; logo and symbol type; levels of abstraction; making a "classic" logo or symbol; glyphs as forms; formal principles including unity, shape, line weight, direction, etc.

Skills: ideation through drawing/sketching a variety of solutions; editing; creative craft of graphic translation; transformation of existing font, linear and shape elements using Illustrator tools and functions

Self-portrait still life

Design and production of a photo still-life consisting of items representing aspects of self for use in subsequent project

Design principles / vocabulary: visual elements as symbols of communication; design as planned arrangement of forms for a given use and format; formal principles including unity, shape, repetition, focal point, flow / movement, etc.

Skills: basic digital camera and lighting; resolution and file issues; color correction and re-touching in Photoshop

Personal homepage

Design of prototype of personal homepage for the web incorporating self-portrait still life and (optionally) logo

Design principles / vocabulary: identity; design within a format; unity of type and image; visual hierarchy; spatial organization; type and color issues for the web,

Skills: basic typesetting, type and image in Photoshop

Helvetica

Design of typographic statement as a response to the Helvetica movie

Design principles / vocabulary: type and typography as design, expression and cultural/historical product

Skills: application of typographic refinements such as kerning and leading

Type poster

Design of informational poster about a particular typeface

Design principles / vocabulary: type classifications and type as historical product; design within a format;

unity of type and image; visual hierarchy; spatial organization; choice and use of appropriate imagery; readability and legibility in typography

Skills: research and writing; type and image in Indesign