

## INTRO TO GRAPHIC DESIGN – ART 131 Z

**instructor:** Kristine Kotsch  
**day/time:** Mon/Wed 6:30–9:00pm

**location:** Priscilla Payne Hurd (South) Campus  
HILL Room 309

**email:** kkotsch@moravian.edu  
**art office:** 610.861.1680

**office hours:** TBD/By Appointment  
**office location:** South Hall Floor 1 Room 107

**required text:** *Exploring the Elements of Design (3<sup>rd</sup> Ed.)* by Poppy Evans and Mark A. Thomas  
Supplemental readings as assigned

**required materials:** **portable mass storage device: USB portable hard drive with 250Gb minimum**  
one process book (sketchbook) no larger than 8.5" x 11" for assignments, thumbnails, reflections, ideas, etc.  
use of a decent digital camera (8 megapixels) for original images for projects NO CELL PHONE/TABLET CAMERAS!  
folder/notebook for project spec sheets, exercises, handouts and note-taking, etc.  
several (2-3 sheets) black mat board (32"x40" NOT foam core)  
white ¾" artist tape  
one roll of tracing paper 24" x 20 yds  
pen/pencil and eraser & extra fine sharpies (or other writing implement) for sketching  
Although cutting boards, spray mount and x-acto knives are supplied, you may want to purchase your own so they are available to you at all times. It is your responsibility to have all projects handed in on time.

### course description:

Foundation skills in the formal and conceptual principles of graphic design: concept, composition, legibility, language, and typography. Projects develop visual literacy and skills in text, drawing, and image production using the Macintosh computer as primary design tool. Critical thinking is stressed through analysis of content and its most effective form of visual presentation.

### prerequisite: Art 145 Visual Foundations or Mac Experience with permission from Instructor

Students who do not have any Mac Computer experience will be required to attend a short workshop at beginning of the semester.

### course goals:

Students will:

- Be introduced to the basic principles and techniques of graphic design and their application
- Create strong designs with a clear focus on composition through the use of format, line, shape, contrast, positive/negative space, rhythm, direction, balance, and repetition
- Solve visual problems by expressing ideas through critical thinking and the creative use of images and text
- Gain valuable skills in strong and rapid idea generation through thumbnail sketches
- Demonstrate understanding of the principles of design and composition through the sharing of ideas during group critiques
- Analyze and critically evaluate graphic design work and its intention using vocabulary germane to the discipline
- Gain an intermediate knowledge of the three main types of design programs on the Macintosh platform: vector-based (Adobe Illustrator), raster-based (Adobe Photoshop), and page-layout (Adobe InDesign)

### course requirements:

Students will:

- Keep and continually contribute to a process book dedicated to this course (may be used for other courses as well)
- Complete all textbook and class readings and discuss given subject matter
- Complete 5 main projects and several in class exercises
- Attend required lectures and art exhibits outside of class that pertain to course topics
- Actively participate and contribute to class discussion and critique
- Take one or two quizzes on vocabulary, composition principles and technical information
- Research and create a presentation on a contemporary graphic designer
- Retrieve, organize, burn and label a Final Portfolio CD

**time required outside class: (estimate)**

- Reading and studying the text to prepare for class at 2 hours x 15 wks = 30 hours
- Additional lab time for projects at 6 hours x 5 projects = 30 hours
- Researching and designing an oral presentation on a contemporary graphic designer = 15 hours
- Process Book (includes thumbnails, color/type studies, exercises, specimen collection, etc.) at 3 hours x 15 wks = 45 hours
- Preparation of final portfolio CD (including assessment, revising, archiving and burning) = 12 hours
- Field trip to NY, or alternate trip = 12 hours
- Field trip assignment time = 3 hours
- Gallery openings in Payne Gallery and HUB = 4 hours

**projects and critiques:**

A critique will be scheduled for each project. Attendance is **mandatory** and the completed project is due **at the beginning of class** on that date. You will be given ample time to complete projects. Due dates are strictly adhered to. **An absence from a scheduled critique will result in a failing grade for that project.** Late projects receive a full grade deduction for each class meeting it is past due. **All work submitted must have been specifically made for that project.**

**a note on critiques:**

Critiques are an integral part of the learning process of this class. Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. True learning is a participatory activity and not a passive experience. Students are expected to share their thoughtful opinions about their peer's work and should come in the form of positive accolades as well as constructive criticism. Students should learn to not take constructive criticism personally and that all comments are meant to aid in their development of seeing and thinking in an objective manner. Another major purpose of the critiques is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. Discussions may seem to stray from the specific topic of a project. This is a natural part of the process of becoming aware of the association between things that are often overlooked or seen as unrelated. Sharing our experience of the world around us results in exchanges from which ideas are born. **Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.**

**reading assignments:**

I believe that reading is a valuable part of the creative process. You will be assigned short reading assignments and should be prepared to discuss in class or write a brief analytical response in your process book.

**fieldtrip/art department events:**

There are several art department events each semester that students are highly encouraged to attend. More info to follow.

Students are **required to attend** the department fieldtrip to New York City in the spring. Date TBA

All art students are also **required to attend** the Rose and Rudy Ackerman Visiting Artist Lecture this semester. Date TBA.

**attendance:**

Be on time. Come to class prepared to work and have all ideas, readings and materials ready as specified in the previous class or on the syllabus. Absences from class do not excuse you from a deadline. Moravian Art Department Attendance Policy will be strictly enforced. The Art Department established this department-wide attendance policy to apply to students in all art classes:

**For classes that meet twice a week: After the *second* unexcused absence, final grade will be dropped by *one full letter*.  
After the *fourth* unexcused absence, student will receive a *failing final grade*.**

An excused absence is one confirmed by an ORIGINAL note from the Student Services or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services. Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence. Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences:

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

**If you are late or absent, it is your responsibility to find out from another student NOT THE INSTRUCTOR what you missed and to catch up in a timely manner.**

**grading scale:**

A = 94–100	B+= 87–89	B- = 80–83	C = 74–76	D+ = 67–69	D- = 60–63
A- = 90–93	B = 84–86	C+ = 77–79	C- = 70–73	D = 64–66	F = 59 and below

**Successful Completion of Projects/Portfolio CD: 45%**

My guidelines are *real world*. On time. Professionally-done. The habits you form here can enhance your level of success after graduation. Clients employ and depend on designers who are not only skilled, talented, flexible, and good communicators, but who are **reliable**. Talent does not meet a deadline—planning and discipline does. Discipline is just another word for good work habits.

Projects **MUST** be ready to hand in or present at the **BEGINNING** of class on the due date. Grade penalties are as follows:

- 10% - after beginning of class ON due date TO next class
- 20% - ONE week after deadline
- 40% - TWO weeks after deadline
- 60% - beyond TWO weeks after deadline

Each student is required to create a CD portfolio of all projects and sketchbook pages to be handed in at the end of the course. This will consist of gathering, organizing, scanning, exporting and renaming all work and burning and labeling a CD-R according to instructions. This will be due the last day of class.

**Exercises: 10%**

Students will be given many in-class exercises to be completed in a timed environment designed to develop rapid idea generation, visual design skill and high proficiency with the software. These exercises will be graded immediately upon completion.

**Quizzes & Papers: 10%**

One or two quizzes on handouts, exercises, reading assignments and computer skills will be given. Writing assignments will be based on self-assessments, theories as well as visual engagement (also known as reaction papers, see below) and other topics as assigned.

**Reaction/Engagement Paper:**

A reaction paper is an informal two-page writing about a piece or series of artworks viewed in person at a gallery or museum. It should be more than a simple summary of the material; it should contain your opinion or reaction to viewing the artwork. This may take on a variety of forms. You may compare the work to other related artwork and talk about why you were so drawn to the work. You may discuss why you think the artist made the decision that they made and/or hypothesize about ways in which the work could have been improved. You may think about ways to expand on the work, or extend it to cover new domains; or you may argue against the work, questioning its assumptions, or value.

**Participation: 10%**

Participation in critiques, discussions and presentations refers to your positive engagement in dialogue and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.

Participation also includes:

- Promptness and attendance at all labs, lectures and critiques AND being prepared for each class (readings, supplies, etc.)
- Using class time efficiently and effectively
- Respectful use and care of computer systems, peripherals, equipment and supplies
- Being self-reliant enough to try and answer your own questions instead of immediately relying on someone else to think for you. You will have a hard time making progress in this class unless you learn to discover things for yourself.
- Coming to class with opinions and ideas!

**Process Book: 15%**

Your process book will become an extension of you while in this class. This book will become your “think tank.” I will view them periodically throughout the semester. For each project, you will be expected to come up with many thumbnail sketches before you even think about designing on the computer. Resist the urge! This does not come easy to most.

You will be expected to continually collect design specimens and attach them in your process book. What constitutes a specimen? Anything you see that interests you. Anything you look at and say, “wow, that’s really cool/interesting.” Tear things out of magazines; collect business cards and literature; packaging and clothing tags; scan and print, or take pictures of exhibits, cars, posters, anything that has been designed! Collect web site url’s, books you’ve looked at—xerox things from the library. Jot down

why you decided to include each item. This will benefit you and act as a resource for inspiration.

**Presentations: 10%**

Each student is required to research the work of a contemporary graphic designer who has made an important contribution to the design world and prepare a 10–15 minute presentation. Specifics to be determined. Presentations that are not prepared for their due dates will receive an automatic zero.

**grading criteria and standards:**

Students will be assessed through frequent critiques, classroom exercises, homework assignments, and a quiz or two on technical material. Again, it is important to note that students **will be** graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the **form** and the **content** of work will be evaluated on each project, as well as **effort, originality, personal progress, and timely completion of assignment**. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades.

- Effort, time and progress, along with participation, are the primary factors in determining your grade for the class. Attendance and accomplishment of the minimum requirements are considered an average achievement and will receive a grade of C. To earn more than a C, the quality of your work and your engagement, combined with consistent and significant progress made throughout the semester, must be above average.
- *The grade of an "A"* is given to those students whose work and work habits are exemplary. Excellent attendance and participation are assumed, and work throughout the semester is exceptional. Both visual projects and written papers should be well conceived and go beyond simply fulfilling the requirements of an assignment.
- *The grade of a "B"* is given to students whose work and work habits are above average. Very good attendance and participation is expected. All work is complete and well conceived and fulfill the requirements of the assignment.
- *The grade of "C"* is given to a student whose work and work habits are average. Attendance and participation are at the minimal accepted level. All work should be on time and shows an effort to fulfill the assignment requirements.
- *The grade of "D"* will be given to students whose work and work habits are below average. Attendance and participation is below minimal. Projects that are incomplete, handed in late, or do not fulfill the requirements of the assignment will adversely affect your grade and can place you in this category.
- Students with excessive absences and inability to fulfill the requirements of the class will earn a failing grade. Please see rubric below for the specific breakdown for the semester grade.

A	consistent level of excellent craftsmanship, use of materials and presentation strong/consistent growth in creative problem solving excellent solutions, no weak solutions strong, self-initiated class involvement all projects completed on time and 99% class attendance	D	below average craftsmanship, use of materials and presentation little or no growth in creative problem solving fair solutions, some weak solutions passive class involvement all projects completed on time and 85% class attendance
B	consistent level of above average craftsmanship, use of materials and presentation evidence of growth in creative problem solving evidence of good solutions some excellent, no weak solutions good consistent class involvement all projects completed on time and 95% class attendance	F	poor craftsmanship, use of materials and presentation little or no growth in creative problem solving poor solutions projects not completed on time and 85% class attendance or less
C	basically average craftsmanship, use of materials and presentation little or no growth in creative problem solving average solutions, some weak solutions average class involvement all projects completed on time and 90% class attendance		

**disability statement:**

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, Assistant Director of Learning Services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

**academic honesty policy:**

Copyright Infringement and Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

**other information and resources**

**cleanliness and lab rules:**

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade. We will discuss lab rules in class. Please **no food or open drink containers** in the lab at any time. **CLEAN UP AFTER YOURSELVES!!**

**cell phones, texting and email and internet:**

I shouldn't even see your phone. All phones must be turned to the Silent position. There will be **absolutely no texting or emailing** during class lectures, labs, critiques, or demonstrations. Internet use is limited to class research only. No Facebook, Twitter, Flickr, YouTube, iTunes, etc. Students that abuse these rules will be marked down on their participation grade and may also be asked to leave.

**library/resources:**

- library-** Reeves Library has an expanding collection of art and design books, periodicals, and catalogues. The Art Department also has a selection of periodicals that you may browse through.
- exhibits-** In addition to the Bethlehem/Easton area, there are countless galleries and museums in New York and Philadelphia that are well worth visiting. At least two field trips will potentially be scheduled for this class. Nothing can beat seeing a work of art up close, in the real as opposed to a published version.
- internet-** The web is a fantastic resource for finding great design work as well as useful information about software, materials, techniques, and equipment. Again, be aware that not all published sites are legitimate resources such as Wikipedia.
- media-** Pay attention to tv, movies, billboards, promotional materials, menus, signage, business cards, articles in newspapers and magazines, layout, etc. Good (and Bad) design is EVERYWHERE. Be observant and critical of what you see. Bring to class any interesting finds!





**questions, concerns or comments:**

It is your responsibility to ask questions if you do not understand something. I cannot read your mind. If you need to see me, please arrange to meet with me. The best way to reach me is by e-mail. I am on the computer most of the day and check email often. Please feel free to ask me questions or talk about any concerns you may have.

INTRO TO GRAPHIC DESIGN – ART 131 Z

COURSE SCHEDULE

Week	Date	Monday	Date	Wednesday
1	1-13	<p>Introduction to course and lab Discuss syllabus, course requirements, process book and grading Intro to the MAC/Servers/Type Client Lecture: "Twenty Rules for Good Design" —HW— 3 Successful and 3 Unsuccessful design examples Be prepared to discuss why!</p>	1-15	<p><b>DUE: Successful/Unsuccessful design examples</b> Intro to Illustrator/InDesign Basics In-class Exercises Text as Form Phenomenon —HW— Read: Elements Chap 1 pp. 3–29 Find Examples of RED Design Elements and Principles</p>
2	1-20	NO CLASSES!!	1-22	<p>Illustrator/InDesign/Photoshop Tutorial Basics In-class Exercises  <b>Project 1: Gallery Invite Postcard</b> Handout: Graphic Design Terminology —HW— Research and Select Artist/Gallery Exhibition Forty (40) Thumbnails and Five (5) Inspirations Read: Elements Chap 2 pp. 40-69</p>
3	1-27	<p>Illustrator/InDesign Tutorial Google Images/Photoshop Exercise: Proximity and Alignment —LAB— Work on Project 1 —HW— Read: Elements Chap 3 pp. 89-121</p>	1-29	<p>Printing and Mounting Demo Lecture: Type Basics Exercise: Company Typefaces —LAB— Work on Project 1 —HW— Thirty (30) Studies 3x3 Type Relationships</p>
4	2-3	<p>Illustrator/InDesign/Photoshop Tutorial DUE: Type Relationships —LAB— Expand Type Relationships —HW— Read: Elements Chap 4 pp. 123-171</p>	2-5	<p> <b>Due Project 1–Gallery Invite Postcard</b> Illustrator Tutorial–Pen Tool Basics —LAB— Practice Pen Tool</p>
5	2-10	<p>Illustrator/InDesign Tutorial Lecture Experiment: Color Exercise: Design Color “Wheel”  <b>Project 2: Avatar</b> —HW— Read: Elements Chap 5 pp. 173-207 Shoot/Select Self-Portrait for Avatar</p>	2-12	<p>Illustrator Tutorial–Pen Tool Tracing Photograph —LAB— Practice Pen Tool Begin Avatar Project</p>
6	2-17	<p> <b>Discuss Designer Presentations</b> Illustrator Tutorial Avatar Details —LAB— Work on Project 2 —HW— Decide on top three designers for presentation</p>	2-19	<p>—LAB— Work on Project 2</p>
7	2-24	<p>Quiz Review Individual Process Book Review Assignment of Feature Designer for Presentation —LAB— Work on Project 2 —HW— Study for QUIZ-TERMINOLOGY AND CONCEPTS Read: Elements Chap 6 pp. 209-239</p>	2-26	<p> <b>DUE Project 2: Avatar</b> <b>QUIZ-TERMINOLOGY AND CONCEPTS</b> —LAB— Begin Research for Designer Presentation —HW— Research for Designer Presentation Forty (40) Thumbnails and Five (5) Inspirations</p>

Week	Date	Monday	Date	Wednesday
8	3-3	<b>SPRING BREAK!!</b>	3-5	<b>SPRING BREAK!!</b>
9	3-10	 <b>Project 3–Bethlehem Project</b> Illustrator/InDesign/Photoshop Tutorial —LAB— Work on Presentations —HW— Forty (40) Thumbnails and Five (5) Inspirations	3-12	Discuss Bethlehem Project Lecture: Copyright Infringement and “Fair Use” —LAB— Work on Project 3 and Presentations
10	3-17	Presentations (3) —LAB— Work on Project 4 and Presentations	3-19	Presentations (2) Illustrator/InDesign Tutorial —LAB— Work on Project 3
11	3-24	Presentations (4)	3-26	 <b>DUE Project 3–Bethlehem Project</b> InDesign/Photoshop Tutorial Export to PDF —HW— Read: Elements Chap 7 pp. 241-275
12	3-31	Presentations (2)  <b>Project 4–Music Event Poster Etc.</b> Illustrator/InDesign/Photoshop Tutorial Exercise: Grid Systems —LAB— Begin Research on Project 4 —HW— Forty (40) Thumbnails and Five (5) Inspirations Shoot Images for Project 4	4-2	—LAB— Work on Project 4 —HW— Read: Elements Chap 8 pp. 277-295 <b>NEW YORK CITY ON FRIDAY!!</b>
13	4-7	 <b>Project 5–Designer Feature Spread</b> InDesign Tutorial-Multi Page cont. —LAB— Work on Project 4 —HW— Forty (40) Thumbnails and Five (5) Inspirations	4-9	—LAB— Work on Projects 4 and 5 —HW— <b>SOPHOMORE REVIEW ON FRIDAY!!</b>
14	4-14	 <b>DUE Project 4–Music Event Poster</b> —LAB— Work on Project 5	4-16	<b>DUE: Reaction Paper/Visual Engagement</b> Working Critique—Project 5 Round Robin? —LAB— Work on Project 5
15	4-21	Final Portfolio Specs and Instructions Individual Process Book Review —LAB— Project 5 Improvements Work on Project 5	4-23	 <b>DUE Project 5–Designer Feature Spread</b> —LAB— Work on Final Portfolio CDs
16	4-28 thru 5-2	<b>Finals Week</b> <b>Final Critique: Final Portfolio CDs Due</b>		

*The instructor reserves the right to make changes in any aspect of this syllabus/schedule for the sake of content improvement or scheduling changes due to cancelled classes or due date rescheduling.*

## Studio Materials – Important Notes

- I. Drafting Tables in Room 8 – IMPORTANT
  1. Our drafting tables are a valuable resource and are used by students in many classes.
  2. Surfaces must be kept clean and undamaged. Any cutting must be done using one of the grey cutting mats (stored in Room 8) and NOT done directly on the drafting tables.
  3. Anyone caught cutting (or using a utility knife or mat cutter) directly on the drafting tables will be billed for the cost of a tabletop.
  
- II. Safe Handling of Oil Paint, Printing Ink and Solvents
  1. Oil paint, printing ink and solvents are flammable. Never use near an open flame or while smoking.
  2. Always use paint, printing ink and solvents in a well-ventilated area with proper air circulation. Even odorless turpenoid produces vapor that must be ventilated.
  3. Never store oil paint, linseed oil or oily rags in lockers, closets or confined, unventilated spaces. Oil paint and linseed oil can spontaneously combust, causing a potential fire hazard.
  4. Always dispose of oil paint, printing ink and paper towels used for clean-up in the metal cans provided in the art rooms. These cans are marked for that purpose. Metal cans are emptied on a daily basis.
  5. Never dispose of solvents, turpenoid or mineral spirits of any kind in the sinks. Pouring solvent down the sink is illegal and environmentally dangerous. Always dispose of solvents in the 5-gallon metal can marked *Used Turp* provided in the art room. Can must be kept closed except when adding solvents.
  6. Wear latex gloves for hand protection and old clothes or an apron to protect your clothing.
  7. Students should always use an appropriate fireproof metal container for long-term storage of oil paints, printing inks, linseed oils, and solvents. All containers will be stored in the OSHA-approved cabinets provided in the art building.
  8. Be aware of the fire extinguishers in the area you are working and how to access them if needed.
  9. Wash your hands well after you are finished handling paints, inks and solvents.
  
- III. Safe Handling of Acrylic Paints and Gesso
  1. All paints including acrylic paints and gesso should be used a well-ventilated area.
  2. Discarded acrylic paint and rinse water from brush cleaning should never be disposed of in the sink. Always use acrylic waste disposal container provided in the art rooms for that purpose. The used rinse water will be screened to remove paint particles.
  3. Wear latex gloves for hand protection and an apron for protecting your clothing.
  
- IV. Spray Paint, Aerosol Glues, Fixatives, and Spray Lacquers
  1. Never smoke or use near open flame. Spray paints and fixatives are extremely flammable.
  2. Only use aerosols in the spray booths provided in Room 8 and Room 9.
  3. Turn on the spray booth first, and follow the instructions on the can. Avoid breathing these vapors; they are a health hazard.
  4. After the work has dried, discard scrap papers in the metal cans provided.
  5. When finished, turn off spray booth and store spray cans in fireproof metal container with other flammable paints, oils, adhesives, etc.

Remember, it is up to you to follow the instructions and procedures provided.

By handling these materials properly, you will minimize the risk of accidents to yourselves and the environment.

I have read this document. I am aware of the proper safe handling procedures and agree to follow them.

Signed: _____	January 13, 2014	ART 131 Z
Name	Date	Course number/section

*(This document should be returned to the art office, where it will be kept on file until the course is concluded.)*



## Syllabus Agreement

By signing this agreement, I acknowledge that I have read and understand the terms of this course (ART 131 Z).

I, \_\_\_\_\_ have read, understand, and  
(Print First) (Print Last)

agree to the terms of the syllabus for this course.

\_\_\_\_\_  
(Date) (Signature)