TYPE, IMAGE, & VISUAL CONTINUITY  ART 4440, SPRING 2016

Monday, Wednesday 8:30-11:15 AM Room FAV 213E
Instructor: Mike Daines
Email: mike.daines@usu.edu
Office hrs: V134 Mon 3:30-4:30, Thurs 3:30-4:30
Course Prerequisites: ART3400 (Typography)

DESCRIPTION
Through a combination of lecture, studio projects, classroom critique and reading discussions; students will examine the application of design theory, research and process to complex information organization systems. This course focuses on relationships between typography, imagery, and visual continuity. Students design varied text-intensive publications and image-intensive poster projects through both personal and collaborative approaches.

Students who successfully complete this course will possess a stronger understanding of the principles of publication design and have the ability to create cohesive and engaging visual systems. They will also possess a deeper understanding of the evolution of theoretical concepts that underpin and continue to inform the contemporary design discourse and practice.

OBJECTIVES
- Developing skills, competencies, and points of view needed by design professionals.
- Learning fundamental principles, generalizations, and theories as they relate to design and the organization of complex information systems.
- Developing creative capacities for design and image-making.

GRADING POLICY

PREPARATION 30%
Preparation points are based on being in class each week having completed the specific assigned task from the week prior. You will not receive a preparation point if your work is not part of the classroom critique or does not meet the requirements of the schedule listed on the project dates outline. There are 16 preparation points available, one for each non-lab day of class.

PROJECTS 60%
The grading of projects is based on a combination of form, concept, presentation quality and evidence of a positive feedback loop. Projects are due at the beginning of class on final critique days. Late projects will be docked 1 full letter grade PER DAY. Projects turned in on time may be re-worked for a higher grade. Exceptions will only be made based on extenuating circumstances (serious illness, injury, etc).

PARTICIPATION 10%
Participation points are based on an assessment of active involvement in class discussions, most specifically being a pro-active contributor in the critique of others work and exhibiting an overall positive attitude.

CANVAS TRACKS PROJECT SCORES ONLY (which account for just 60% of your final grade). Students whose overall class preparation (when combined with project scores) is trending towards a final grade that is below a B- will be notified at mid-term.

LAB FEE

$50.00 – lab software/hardware, misc. supplies, upgrades etc.

PROJECT OUTLINE

- Design Theory
- Essay Layout
- Magazine Design
- nameplate, cover, contents/masthead, department page, feature spread
- 25 pts
- Poster Design
- 75 pts
- Brochure Design
- 10 pts ext. credit
- Famous Designer Layout
- 25 pts
- Final Project
- complex editorial project involving research / analysis, writing & design
- 115 pts
- Final critique
- turn in final projects

* Bracketed dates reflect INTRODUCTION DATE and PROJECT DUE DATE. Project sheets will be provided in class (and posted on Canvas) with in-depth project outlines, details & dates when project is formally presented in class.
The following design theory essays will be discussed in class at the beginning of each lab day. You will receive a stack of printed essays which will be your reading resource. You should show up each week having read the assigned essay and be ready to actively participate in the class discussion.

**READING SCHEDULE**

1/25  Typophoto, Moholy-Nagy  
The New Typography, Jan Tchichold

2/1   The Crystal Goblet, Beatrice Ward  
My Way to Typography, Wolfgang Weingart

2/8   Typography as Discourse, Katherine McCay, David Frej

2/16  Good Design is Goodwill, Paul Rand  
First Things First Manifesto 2000 (online only)

2/22  Ten Footnotes to a Manifesto, Michael Beirut (online only)

2/29  First, Class, Kenneth Fitzgerald (.txt file on canvas)

3/14  Cult of the Ugly, Steven Heller (online only)

3/21  The Designer as Author, Michael Rock

**REQUIRED MATERIALS**

Text: Graphic Design Theory, Armstrong  
USB or other storage device, sketchpad, notepad

**RESOURCES**

Type, Image, Message, Skolos, Wedell  // Graphic Design Theory, Davis  //  No More Rules: Graphic Design and Postmodernism, Poynor  
Graphic Design Referenced, Gomez, Vit

**LEGAL STATEMENTS**

**PLAGIARISM**

Plagiarism includes knowingly “representing, by paraphrase or direct quotation, the published or unpublished work of another person as one’s own in any academic exercise or activity without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials” (Code of Policies and Procedures for Students, Article V, Section 3A.1). The penalties for plagiarism are severe. They include “#1 warning or reprimand and #2 grade adjustment” (see: Article VI, Section 1A): Other penalties may also be imposed at the Dean’s discretion. These include probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, referral to psychological counseling, and other appropriate disciplinary actions.

**AMERICANS WITH DISABILITIES & NON-DISCRIMINATION**

The Americans with Disabilities act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program.” If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.

**INCLUSION**

No student is permitted to create a threatening, intimidating, or harassing environment in this course. Classroom civility is a part of the Student Code, and infractions will be pursued through the Student Conduct Coordinator. This course will be conducted in a safe and tolerant environment, and any person who detracts from that environment will be instructed to leave without the ability to make up coursework.

This syllabus is a guide and every attempt is made to provide an accurate overview of the course. However, circumstances and events may make it necessary to modify the syllabus during the semester and may depend, in part, on the progress, needs, and experiences of the students. Changes to the syllabus will be made with advance notice.