



1 SEMESTER SEQUENCE
2 THREE HOUR LABS PER WEEK
3 CREDIT HRS

Prerequisites
None

Office hours
by appointment

Office location
1211A Terra

Office phone
215.717.6319

Schedule
multimediatech.com/~duffd

Email
dduff@UArts.edu

Class Website
vcs.polishedsolid.com

MMDI 101-01

VISUAL COMMUNICATION STUDIO

De Angela Duff • Fall 2007
Mondays & Tuesdays 4 – 6:50pm
Terra 1219

Welcome to Visual Communication Studio!

All communication takes place through language. However, not all language uses words. This course allows students to harness the power of visual language in order to convey messages and meaning. The elements of drawing and two-dimensional design that will be covered include point, line, shape, composition, texture, color, type, and image. Although non-digital mediums will be addressed, the exploration of digital tools (Adobe Illustrator and Photoshop) for the screen is a primary goal. Individual creativity will be stressed.

The class website is the official source for all dates and assignments; the syllabus is NOT. The syllabus is a general overview / a guideline; The web site is a living, dynamic document.

01. **COURSE GOALS**—p. 1
02. **REQUIREMENTS**—p. 2
03. **EVALUATION & GRADING** (incl. attendance)—p. 2
04. **REQUIRED SUPPLIES**—p. 4
05. **REQUIRED BOOKS**—p. 4
06. **RECOMMENDED BOOKS**—p. 5
07. **TECHNOLOGY**—p. 5
08. **SHOW AND TELLS**—p. 6
09. **END OF SEMESTER PORTFOLIO**—p. 7
10. **ACADEMIC ACCOMMODATIONS**—p. 8
11. **WEEKLY CALENDAR**—p. 9

01. **COURSE GOALS**

- Exploration of various kinds of image making through the use of elements and characteristics of visual form
- Increased visual awareness and vocabulary through research, observation, and practice
- Increased competency in communicating ideas and meaning through visual communication problem solving
- An introduction to the use of two kinds of graphics software (bitmapped, Adobe Photoshop, and vector-based, Adobe Illustrator) to communicate visually.
- Accumulation and implementation of skills and ideas in a progressive manner

02. REQUIREMENTS

- Email contact from your UArts email account ONLY (by mandate of the Dean)
 - Email questions about logistics (when, where, how many?) ONLY
- **Talk to me in person** about issues and problems. DO NOT email long conversations. (*If your email turns into a paragraph or two that means you should be talking to me in person not emailing me.*)
- **Consult the class website** at least once a week for up to date information about the class
- Come to class on time and participate
- Acquire copies of the required books
- Complete all assignments by due date
- Interact weekly with a personal journal or sketchbook to brainstorm and work out your ideas
- An end of semester portfolio of work from the duration of class
- **Devote at a minimum 6 to 12 hours per week outside of class**, fulfilling homework assignments, sketching and journaling, and exploring illustrator, photoshop, and the concepts covered in class.
- *Desire amounting to enthusiasm (to learn, to explore)*
- *Patience, Persistence, and Discipline*
- *Individual Creativity*
- *Craft*
- *Self-confidence and Pride in your work*
- *Fearlessness*

03. EVALUATION & GRADING

Grading

- All work assigned will be complete and delivered on the due date by 4:10pm, otherwise you will receive a failing grade for that assignment.
- Evaluations will be conducted in the form of individual and class critiques. An Individual critique will occur at the midterm. Class critiques will occur on a weekly basis.
- Makeup assignments are only available when discussed with and approved by the instructor **in advance of the original due date**
- Each student will be judged on the quality, experimentation, and improvement that their work shows.
- Incomplete or unsatisfactory work will receive a failing grade
- If you turn in your final before the due date, knowing that you will be absent on the final, 40 pts will be subtracted from your final project grade. If you attend the final without a finished project, you will receive **up to 40 pts** for your presence and participation. **A late final (after 4:10pm on the due date) will not be accepted under any circumstance.**

Your final grade will be based on a synthesis of quantitative & qualitative rubrics:

Quantitative Overview

Your **grade for the course** will be based on the following:

- 33% homework assignments
- 04% midterm
- 30% final
- 33% end of semester portfolio binder

Qualitative Overview

A. *EXCELLENT*

Performance and attendance of the student has been of the highest level, showing sustained excellence in meeting course responsibilities. Work clearly differentiates itself from other work and requires extra effort. It has memorable impact, pursues concepts and techniques above and beyond what is discussed in class. Shows what is done by a highly self-motivated student who puts forth above and beyond effort. Work meets/surpasses all of the criteria set in the project/assignment description. The content is exceptional with outstanding critical thinking, superb formal mediation of the concept, deft utilization of the fundamental principles of components, composition, concept, and craft. Ideas are original, thoughtful and/or imaginative. Spelling, punctuation or grammar errors are non-existent. Documents the ability to think critically and work independently. It demonstrates strong methods and process, the ability to research, explore, investigate, and experiment.

B. *VERY GOOD / GOOD*

Performance and attendance of the student has been good, though not of the highest level. Work is very good/good and requires extra effort. Impact is good. Demonstrates an ability to pursue an idea and to consider suggestions presented in class. Expend extra effort to resolve assignments. Considers the 3Cs of visual communication: components, composition, and concept. Demonstrates better than average design sensitivity. Demonstrates an understanding and utilization of process. Above average craft and attention to detail.

C. *SATISFACTORY*

Performance and attendance of the student has been adequate, satisfactorily meeting the course requirements. Work is average and competent. The work has fulfilled the requirements of the assignments, has acceptable levels of impact, conceptual development and visual interest. Content is sufficiently developed. It lacks thoughtful, original, and imaginative resolution and/or attention to detail and craft. It employs process but does not demonstrate notable solutions.

D. *POOR; BELOW AVERAGE*

Performance and attendance of the student has been less than adequate. Work is lacking in many or most areas that show any understanding of design. Impact is weak with unsound, unoriginal, or unimaginative thinking. There is an overall lack of understanding of general visual communication principles including form, typography or image making. Problems may include lack of interest, procrastination, poor planning and

poor craft.

E. *UNACCEPTABLE*

Performance and attendance of the student has been such that course requirements have not been met. Work shows no overall understanding of the assignments on many levels or either work shows a severe lack of interest.

Attendance

- Class Participation *will* affect your grade.
- Unexcused absences *will* affect your grade.
- Attendance will be taken at the beginning of every class. Since there is so much technical, conceptual, and design information to absorb, regular attendance is essential.
- One absence is allowed; after that, your grade will drop by 1/2 a grade point (e.g. A to an A- then A- to B+, etc) for each additional absence.
- Be on Time. Tardiness *will* affect your grade.
- Contact the professor in advance if you will not be in class (in person or by email is preferred).

04. REQUIRED SUPPLIES

- Digital Storage (JUMP DRIVES, FIREWIRE DRIVE, LAPTOP, etc)
- Digital Camera (can rent from CMAC's equipment room)
- Drawing Pad 14"x17" or larger
- Mark-making Utensils (pencils, pens, brushes, charcoal, etc.)
- Sketchbook and/or Journal
- 2"-3" Binder for portfolio
- Consider purchasing the following in bulk and splitting with classmates:

CDs or DVDs

Plastic sheets

Plastic sheets for CDs or DVDs

05. REQUIRED BOOKS

All books should be available in the UArts bookstore

Books with * are on reserve at the UArts Library

- *Typographic Systems* by Kimberly Elam
- **Thinking With Type: A Critical Guide* by Ellen Lupton
- **Introduction to Two-Dimensional Design: Understanding Form and Function* by John Bowers
- **Understanding Comics* by Scott McCloud

o6. RECOMMENDED BOOKS

Visual Communication

- *Design Basics Index* by Jim Krause
- *Principles of Form and Design* by Wucious Wong
- *Design and Form* by Johannes Itten

Color

- *Color Index* by Jim Krause
- *The Art of Color* by Johannes Itten
- *Principles of Color Design* by Wucius Wong
- *Interaction of Color* by Josef Albers
- *Color (4th Edition)* by Paul Zelanski & Mary Pat Fisher

Type

- *Stop Stealing Sheep & Find Out How Type Works, Second Edition*, by Erik Spiekermann
- *Designing with Type: A Basic Course in Typography, Fourth Edition*, by James Craig, et al

Composition

- *Grid Systems in Graphic Design: A Visual Communication Manual* by Josef Muller-Brockman
- *Grid Systems: Principles of Organizing Type* by Kimberly Elam
- *Geometry of Design: Studies in Proportion and Composition* by Kimberly Elam

Software

Adobe Illustrator

- The HELP menu in Adobe Illustrator or
- *Illustrator CS3 for Windows and Macintosh: Visual QuickStart Guide* by Elaine Weinmann and Peter Lourekas or
- *Adobe Illustrator CS3 Classroom in a Book* by Adobe Creative Team

Adobe Photoshop

- The HELP menu in Adobe Photoshop or
- *Photoshop CS3 for Windows and Macintosh: Visual QuickStart Guide* by Elaine Weinmann and Peter Lourekas or
- *Adobe Photoshop CS3 Classroom in a Book* by Adobe Creative Team

o7. TECHNOLOGY

This class is about visual communication concepts first and foremost & technology second. Through lectures, demos, and show & tells we will cover many important technical issues, but—as in the professional world—the burden of technology will always lie squarely on the designer's shoulders. Community tech sharing is highly advised as well. Among your listing of readings in this syllabus as well as the class website, I have listed several helpful resources to help you in getting up to speed with technology.

08. SHOW AND TELLS

Design Show & Tells

- You will either volunteer for or be assigned from the list below or discuss an alternate choice that is not on the list with the professor
- The preceding week the show & tell(s) that will be due the following week will be announced
- Check out at least one book from the UArts library (or library of your choice) that contains images of the work of the artist, designer, or movement assigned to you, **and bring it to class.**
- Bring in at least 3 or more examples of the work of your chosen artist, designer, or movement.
- Be familiar with a brief bio [or overview] and be prepared to CRITICALLY discuss your assigned artist, designer, or movement and their supporting work in a dynamic presentation in front of the class.

Artists, Designers, & Movements:

1. **Chuck Close (point)**
2. **Pollock (line)**
3. **Wols (Alfred Otto Wolfgang Schultze)**
4. **Jean Dubuffet (line)**
5. **Jean-Michel Basquiat (graffiti)**
6. **Rothko (color)**
7. **David Carson (type & image)**
8. **Dada Movement**
9. **Surrealist Movement**
10. **Futurism Movement**
11. **Art Chantry or Peter Saville (music / punk aesthetic)**
12. **Chip Kidd (book jackets)**
13. **Aleksander Rodchenko (composition & photography)**
14. **Josef Muller-Brockman (composition)**
15. **Andy Warhol (image)**
16. **Tibor Kalman (image)**
17. **Barbara Krueger (type & image)**
18. **Stefan Sagmeister (type & image)**

09. END OF SEMESTER PORTFOLIO

Binder

2”–3” binder with plastic cover for spine label and cover sheet

Binder spine label:

- Your first and last name
- Visual Communication Studio or VCS
- Fall 2007
- De Angela Duff

Print outs:

- Plastic sheets that contain print outs of every non-digital and digital assignment. 1 to 2 print outs per plastic sheet.
- Before each assignment should be a divider/title page that labels each project (See the portfolio/binder overview below for labeling.)
- Non-digital assignments are photographed on a copy stand or in another appropriate way and then digitized, unless you are taking photos with a digital camera because they are already digitized at that point.
- Digital assignments as native illustrator files (.ai) and/or native photoshop files (.psd) unless non-digital
- All non-digital and digital assignments should be placed on a CD or DVD.

1 to 2 CD(s) (cross-platform compatible) or DVD marked with sharpie (NO LABEL) the following:

- Your first and last name
- Visual Communication Studio or VCS
- Fall 2007
- De Angela Duff

There should be a folder/directory labeled with week number/project name. In each folder/directory should be the original source file (illustrator, photoshop, after effects, etc). Make sure that any type in illustrator has been converted to outlines.

End of Semester Portfolio/binder overview for folder and file names:

- Binder Divider: Week 2. Point (Mark)
- CD or DVD Folder: 2 Mark

- Binder Divider: Week 3. Line
- CD or DVD Folder: 3 Line

- Binder Divider: Week 4. The Three Basic Shapes
- CD or DVD Folder: 4 Basic Shapes

- Binder Divider: Week 5. Variation in Form
- CD or DVD Folder: 5 Form Variations

- Binder Divider: Week 6. Composition Using Relational Elements
- CD or DVD Folder: 6 Shape

- Binder Divider: Week 7. Value & Grayscale
- CD or DVD Folder: 7 Value

- Binder Divider: Week 8. Color Theory
- CD or DVD Folder: 8 Color

- Binder Divider: Midterm
- CD or DVD Folder: Midterm

- Binder Divider: Week 10. Texture
- CD or DVD Folder: 10 Texture

- Binder Divider: Week 11. Image Manipulation
- CD or DVD Folder: 11 Image

- Binder Divider: Week 12. Type as Form & Expression
- CD or DVD Folder: 12 Letterform

- Binder Divider: Week 13. Type Alignment, Data Visualization & The Grid
- CD or DVD Folder: 13 Type

- Binder Divider: Week 14. Poster First Draft
- CD or DVD Folder: 14 Poster Draft

- Binder Divider: Final
- CD or DVD Folder: Final

10. ACADEMIC ACCOMMODATIONS

Any student eligible for and requesting academic accommodations such as:

- tape recording class,
- note-taking assistance
- time extensions for tests
- testing in a distraction-reduced setting, etc.

should provide an Accommodation Form from Disability Services to the professor within the first two weeks of the semester.

Disability Services is located at **Gershman YM/WHA, room 309C**.

The phone number there is **215.717.6616**. The hours are Mon thru Thurs, 9 to 5.

11. WEEKLY CALENDAR

All dates and assignments are subject to change at the discretion of the professor!

The class website is the official source for all dates and assignments; the syllabus is not. The syllabus is a general overview / a guideline; The website is a living, dynamic document.

<i>dates</i>	CLASS	READ
wk 01 9/03/07 LABOR DAY No Class 9/04/07	OVERVIEW OF THE COURSE <ul style="list-style-type: none"> Review Syllabus Brief intro to Illustrator and the pen tool Assign First Show & Tell Assign Mark Making Homework 	Introduction to Two-Dimensional Design: Understanding Form and Function by John Bowers Chapter 3, Elements & Interactions Understanding Comics by Scott McCloud <ul style="list-style-type: none"> Chapter 5, Living in Line
wk 02 9/10/07 9/11/07 9/12/07 Students and faculty follow Monday's schedule of Class 9/12/07 DROP/ADD PERIOD ENDS	Sept. 12 last day to drop class MARK MAKING (POINT) <ul style="list-style-type: none"> HOMEWORK DUE SHOW & TELL DUE: Chuck Close Assign Show & Tell Topics and Dates SHOW & TELLS DUE: Jackson Pollock, Jean Dubuffet, Wols (Alfred Otto Wolfgang Schultze) 	HANDOUT: Free Play: Improvisation in Life and Art by Stephen Nachmanovitch <ul style="list-style-type: none"> 42-50, "Mind at Play"
wk 03 9/17/07 9/18/07	LINE <ul style="list-style-type: none"> HOMEWORK DUE 	HANDOUT: Free Play: Improvisation in Life and Art by Stephen Nachmanovitch <ul style="list-style-type: none"> 66-77, "Practice" HANDOUT: Principles of Form and Design by Wucious Wong <ul style="list-style-type: none"> 48-49
wk 04 9/24/07 9/25/07	THE THREE BASIC SHAPES <ul style="list-style-type: none"> HOMEWORK DUE SHOW & TELLS DUE: Jean-Michel Basquiat 	HANDOUT: Principles of Form and Design by Wucious Wong <ul style="list-style-type: none"> 179-183
wk 05 10/01/07 10/02/07	VARIATION IN FORM <ul style="list-style-type: none"> HOMEWORK DUE 	Introduction to Two-Dimensional Design: Understanding Form and Function by John Bowers <ul style="list-style-type: none"> Chapter 5, Composition HANDOUT: Principles of Form and Design by Wucious Wong <ul style="list-style-type: none"> 99, 103, 213, 220, 221
wk 06 10/08/07 10/09/07	COMPOSITION USING RELATIONAL ELEMENTS <ul style="list-style-type: none"> HOMEWORK DUE 	HANDOUTS: Creating Grayscales & Chiaroscuro
wk 07 10/15/07 10/16/07 10/19/07 LAST DAY TO WITHDRAW	<i>October 20th is the last day for students to withdraw</i> GRAYSCALE / VALUE <ul style="list-style-type: none"> HOMEWORK DUE 	Understanding Comics by Scott McCloud <ul style="list-style-type: none"> Chapter 8, A Word About Color Introduction to Two-Dimensional Design: Understanding Form and Function by John Bowers <ul style="list-style-type: none"> Chapter 4, Color: Types, Interactions, and Roles
wk 08 10/22/07 10/23/07	COLOR THEORY <ul style="list-style-type: none"> HOMEWORK DUE SHOW & TELL DUE: Rothko 	

wk 09 10/29/07 10/30/07	MIDTERM & MIDTERM REVIEW <ul style="list-style-type: none"> • Midterm Assignment • Individual Crits • End of Semester Portfolio Progress 	HANDOUT: Principles of Form and Design by Wucious Wong <ul style="list-style-type: none"> • 122-123 HANDOUT: Design & Form by Johannes Itten <ul style="list-style-type: none"> • 43 & 82
wk 10 11/05/07 11/06/07	<i>TEXTURE</i> <ul style="list-style-type: none"> • HOMEWORK DUE 	Introduction to Two-Dimensional Design: Understanding Form and Function by John Bowers Chapter 1, Definitions, Sources, and Roles
wk 11 11/12/07 11/13/07	<i>IMAGE MANIPULATION</i> <ul style="list-style-type: none"> • HOMEWORK DUE • SHOW & TELLS DUE: Surrealist Movement, Tibor Kalman, Barbara Krueger & Andy Warhol 	Thinking With Type: A Critical Guide by Ellen Lupton <ul style="list-style-type: none"> • 10-60 & 104-105, Letter
wk 12 11/19/07 11/20/07	<i>TYPE AS FORM & EXPRESSION</i> <ul style="list-style-type: none"> • HOMEWORK DUE • SHOW & TELLS DUE: Futurism Movement Dada Movement David Carson (typography) Stefan Sagmeister 	Thinking With Type: A Critical Guide by Ellen Lupton <ul style="list-style-type: none"> • 61-110, Text • 112-162, Grid
wk 13 11/26/07 11/27/07	<i>TYPE COMPOSITION & DATA VISUALIZATION</i> <ul style="list-style-type: none"> • HOMEWORK DUE • <i>FINAL ASSIGNED</i> • DISCUSS FINAL PORTFOLIO • SHOW & TELLS DUE: Chipp Kidd, Art Chantry, Aleksander Rodchenko (composition) & Josef Muller-Brockman 	Typographic Systems by Kimberly Elam Introduction to Two-Dimensional Design: Understanding Form and Function by John Bowers Chapter 6, Messages HANDOUT: Education of an E-Designer edited by Steven Heller <ul style="list-style-type: none"> • 222-223, "Convergence Doesn't Matter" by Kyle Cooper HANDOUT: How Design Magazine , October 2003 <ul style="list-style-type: none"> • 60-61, "That's Nice," by Doug White
wk 14 12/03/07 12/04/07	<i>FINAL INTERIM CRIT</i> (TYPE & IMAGE: Poster that informs, persuades, or inspires using one of the typographic systems from Kimberly Elam's book) Class Crit	
wk 15 12/10/07 12/11/07	<i>FINAL DUE</i> (TYPE & IMAGE: Poster) Class Crit <i>FINAL PORTFOLIO DUE</i> Individual Crits	