

Desktop Publishing – COM 460

Course Syllabus

When: TR 5 p.m. – 6:15 p.m.

Where: We will meet in the Mac lab (LH 248).

Instructor: Stacie Greene Hidek

Contact Info: 910.431.6168 or hideks@uncw.edu

Office Hours: TR 6:15-7 p.m. in the Mac lab or LH Office 106, and by appointment.

Course Description

This course introduces students to fundamental principles and theories of graphic design for communication. Through a range of studio projects, students will demonstrate design skills essential for creating and editing collateral materials such as brochures, posters and newsletters. Industry-standard software, primarily the Adobe Creative Suite, will be used to produce pieces for your portfolio.

Course Prerequisites: COM 200 and COM 270, or permission of instructor

Course Objectives

After completing this course, students should be able to:

1. Discuss the principles and applications of design for communication.
2. Understand how communication design helps organizations and people accomplish their goals.
3. Synthesize design theory and practice.
4. Describe current and emerging career paths in the field of communication design.
5. Justify design decisions and offer constructive criticism of other student work in class.
6. Utilize software programs related to desktop publishing, specifically Adobe InDesign, Photoshop and Illustrator.

Texts

This course will draw on select chapters of multiple textbooks, as well as articles from academic journals and industry magazines. Topics for reading include but are not limited to design principles, visual communication, typography, signs and symbols, meaning, usability, information design, branding, advertising, client communication and software tutorials. Readings will be assigned and available online.

Class Format

This class will balance theory, practice and production, employing a mixture of lectures, discussion, projects, online quizzes and other assignments. We will meet face-to-face twice a week. Outside of that, plan to spend six to eight hours a week to prepare for class. You will need this time to work on projects, read material, take quizzes, watch educational videos and review presentations.

Online Resources

This course will be supported by Blackboard and/or a website. Information about each assignment will be posted along with a grading rubric that outlines the criteria I will use to evaluate your work.

Log into the course on Blackboard at <http://learn.uncw.edu>

Visit the course's website at <http://sghidek.wordpress.com/com-460-spring-2011/>

Quizzes

Seven online quizzes will be given during the semester. They will be based on the assigned readings.

Portfolio Projects

You will complete four communication design projects. The first two projects are based on fundamental principles, such as composition and color. The last two projects focus on communicating information to people; they will provide you with samples of information design and advertising design for your portfolio.

One of the culminating experiences of a communication studies degree is the completion of COM 490: Discipline Capstone, a course that may include the preparation of a personal portfolio to organize and showcase your abilities. I encourage you to retain items from this class, whether produced independently or in groups, for inclusion in your portfolio. Keep digital and hard copies of your work.

Beyond the Discipline Capstone class, your portfolio may prove a valuable tool as you seek entry into a graduate program or employment.

Class Critiques

All students are expected to participate in class critiques, offering constructive criticism to other students. Critiques should help you to verbalize your thoughts, learn the language of communication design and, most importantly, develop your ability to maturely handle criticism and learn from it.

Grading Criteria for Portfolio Projects

I will provide you with a grading rubric for each of the portfolio projects. Your grade will be based on the following criteria:

Creative Process

- Process Work. The ability to research, brainstorm and evaluate ideas (problem solving and critical thinking), and then develop and refine a selected idea.
- The Final Solution. The quality and craftsmanship of your work (creativity and technical skill). The ability to apply design principles and elements.
- Your Attitude. Contributing during class critiques, dealing constructively with criticism, exhibiting commitment to this class and your work, attendance and meeting deadlines.

Presentations

All presentations of work should be carefully thought out. You should be prepared to discuss and defend your design decisions. I will use the department's five canons to assess your formal presentations.

- Invention. Finding and developing the subject of the communication: What are you going to communicate?
- Arrangement. Assembling the content in a strategic and satisfying way: In what order are you going to communicate your ideas and arguments?
- Style. The artful expression of the ideas appropriate to the situation and audience: With what formality, mood and specific language will you communicate your ideas and arguments?
- Memory. Committing to memory your general knowledge of the topic and the specific presentation that has been prepared: Do you feel confident that you truly “know your stuff”?
- Delivery. Performing all that you’ve prepared by the proper management of verbal and nonverbal elements: Does what you actually *do* express and enhance what you have prepared?

Process Book

You will develop one process book that includes process work from each of the four design projects. This book will be worth 20 percent of your grade and will serve as the final exam for this course. It will tell the story of each project from start to finish, including a critical examination of each problem, a summary of research findings, rough sketches and a copy of the final solutions. Insightful connections with course content and communication concepts and theories from other classes will be rewarded.

Documenting the process helps us defend decisions that led to the final product and reflect on the learning journey. Use a method of organizing your work that is logical, clear and easy to follow. Anyone should be able to review the process book and understand its contents.

Style

The materials created in this class should be treated as professional communication and should follow the Associated Press Stylebook and Libel Manual.

E-mail Communication

All e-mail communication for this class will be sent to your UNCW e-mail account. You are responsible for all information sent to this account.

Design Software

This class focuses on learning the principles of design, not in-depth software training. We will work primarily with Adobe Illustrator, Photoshop and InDesign. I will provide an introduction to each application and can help you with specific questions. Tutorials will be available for students who need further instruction on software programs.

Supplies

- A process book (e.g., a three-ring binder with clear plastic sleeves)
- A sketchbook
- Mechanical pencils and a Sharpie marker
- One ruler, preferably 18 inches long with a cork bottom
- Portable digital storage (e.g., flash drive) to back up files
- All necessary design software is available on computers in the Mac lab. The software also is on the collaborative computer stations in Randall Library.

Mac Lab Access

Students in this course will receive ID card access to Leutze Hall and LH 248. This means that you may use the lab anytime a class is not in session by swiping your ID card.

With this access comes responsibility. If any abuse of this privilege occurs, including (but not limited to) admitting friends not enrolled in COM 460, using the lab for work other than assigned in this course, or any damage or theft of equipment, this privilege will be immediately revoked for the entire class.

Your ID is tracked by our security system and campus police. Keep this in mind. Allowing unauthorized users into the lab puts you at risk personally and makes you liable for any damage or theft. Please be safe. If you are in the lab late at night, keep the door closed. If you feel unsafe at any time, call campus police at 962.2222.

Deadlines

All assignments are due at the time directed by the instructor and in the format required for that assignment. If you are unable to meet a deadline or present your work and have a documented excused absence I will make every attempt to fit you into the schedule. If you don't show up for a presentation and do not have a documented excused absence I have no obligation to give you an extension.

Work turned in late but within 24 hours of the deadline will receive an automatic one-letter-grade penalty; work turned in between 24 and 48 hours late will receive a two-letter-grade penalty; work turned in between 48 and 72 hours late will receive a three-letter-grade penalty. Dates and times must be verified by the professor of record, which means students must locate the professor to have the late work accepted. No work will be accepted after 72 hours from the original deadline. All work must be received by the instructor in the manner requested.

Course Completion & Gateway Requirements

Courses coded COM Majors ONLY may occasionally be opened to PCOM majors or all students. Please be aware, however, that to become a full status COM major, you MUST complete the gateway courses (COM 105 and COM 200) SUCCESSFULLY, i.e., with a grade of "B" or higher in each. If you do NOT successfully complete those two courses, you cannot earn full COM major status even if you complete one or more COM classes apart from the gateway courses.

Returned Work and Feedback

I will make every effort to promptly return work to you. Most assignments will be returned within one week. I will provide feedback on sketches as soon as possible. I will return assignments only to their authors or creators. If you are not in class when the assignment is returned, please pick it up during my office hours. Any paper or project not picked up by the end of the semester will be discarded. If you disagree with my evaluation of your work, please see me within one week of receiving the returned work.

Attendance Policy and Excused Absences

Attendance will be taken at the beginning of each class. I will overlook two unexcused absences. Each undocumented absence beyond TWO will lower your semester grade

by one letter grade (10 percent). For example, if you have three unexcused absences, the highest grade you can earn in the course is a "B." If you know in advance that you will not be attending class, you must promptly send me an e-mail and/or give me a call stating you will not be in class. You do not need to include a reason unless you can provide original documentation appropriate for requesting an excused absence. In the case of any absence, you are responsible for all missed material.

Excused absences include medical emergencies, immediate family bereavement, participation in a sanctioned university event (i.e., you are a university athlete or part of a choral ensemble), etc.

Unexcused absences may not be used when you are scheduled to present or lead class discussion. If you miss a scheduled presentation, you will earn a "0" for that assignment. In the case of an emergency, contact me as soon as possible by e-mail and/or phone.

Tardiness

I will begin class promptly. If you are unable to be in the classroom on time, please join the class upon arrival; a tardy will be recorded. Arriving after class has begun or leaving before class has ended is counted as one-third absence, and you will be required to complete a CBT on time management.

Academic Dishonesty

UNCW's Academic Honor code will be observed and enforced in this class. All work is expected to be the original work of the student. Instances of plagiarism and/or cheating will result in severe academic penalties in accordance with UNCW's policy. For more specific information, refer to the current Student Handbook and Code of Student Life.

Classroom Use of Electronic Media

Faculty in the Department of Communication Studies highly value technology, including various technological devices such as cell phones, MP3 players, etc. We believe, however, that these devices should not be turned on during class time. The use of electronic communication devices in class distracts users and others around them, including the professor who is teaching the course. In short, these devices hinder the processes of learning and instruction. Using them in class also reveals a student to be deficient in one of the core skills promoted by our department: civility (defined as "Showing regard for the dignity of other people and the importance of social expectations"). Therefore, we ask that all students turn off all electronic devices prior to the start of class, with the exception of laptops, which may be used solely for taking notes and working on an assignment explicitly allowed by the instructor. Laptops may not be used to log on to the Internet during class time. If you are expecting an important call during class and believe you absolutely need to have your phone on, please let your professor know before class begins to avoid any problems.

Any audio or video recording in the class, including the instructor's lecture/discussion, or other classroom activity is strictly prohibited unless authorized by the instructor and students in the classroom.

Inappropriate use of a laptop, desktop or other electronic computing device during class will result in the student being asked to leave the room. An absence will be recorded for that day's class and the student will not be readmitted to class until they have met individually with the Chair of the Department of Communication Studies.

Course Grading Policy

Grades are assigned on the basis of accumulation of points. You are encouraged to keep track of the points you have accumulated. Grades will also be posted on Blackboard. Here are the points for various assignments:

Assignments	Available Points	Earned Points
Design Project 1	100	
Design Project 2	125	
Design Project 3	140	
Design Project 4	160	
Illustrator CBT	20	
Photoshop CBT	20	
InDesign CBT	20	
5 Logotype Examples	25	
5 Image Resources	25	
5 Maps and Models	25	
Quiz 1	20	
Quiz 2	20	
Quiz 3	20	
Quiz 4	20	
Quiz 5	20	
Quiz 6	20	
Quiz 7	20	
Process Book	200	
Total Points	1,000	

The following table is used to determine letter grades:

Letter Grade	Percentage	Earned Points
A	93.0 – 100	930 – 1,000
A-	90.0 – 92.9	900 – 929
B+	87.0 – 89.9	870 – 899
B	83.0 – 86.9	830 – 869
B-	80.0 – 82.9	800 – 829
C+	77.0 – 79.9	770 – 799
C	73.0 – 76.9	730 – 769
C-	70.0 – 72.9	700 – 729
D+	67.0 – 69.9	670 – 699
D	63.0 – 66.9	630 – 669
D-	60.0 – 62.9	600 – 629

F	0 – 59.9	Below 600
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I reserve the right to lower all or part of this grading curve. I also follow conventional rules for “rounding” any fractional grades.

If you disagree with my evaluation of your work, please see me during office hours within one week after your grade has been posted on Blackboard. If you simply want to discuss your work we can do that in a more relaxed discussion. If you are challenging the grade, we can re-open the work for re-evaluation. If there were mistakes or shortcomings that I missed, please also feel free to bring that to my attention.

Course Outline

This course is divided into five modules.

MODULE 1

Topics: Introduction to Desktop Publishing
Design Principles and Elements
The Design Process
Industry Overview

MODULE 2

Topics: Presenting and Critiquing
Typography
Logo Design
Decoding Shapes and Symbols
Color Theory

Software: Adobe Illustrator

MODULE 3

Topics: The Visual and the Verbal
Digital Imaging
Metaphor, Analogy, Symbolism, Pun

Software: Adobe Photoshop

MODULE 4

Topics: Human-Centered Design Research
Information Design
Brochure Basics
Grid and Hierarchy
Organizing Principles
Mapping and Modeling
Print Production

Software: Adobe InDesign

MODULE 5

Topics: Design for Advertising and PR Campaigns
Creative Briefs
Client Communication

Software: Adobe Creative Suite

Course Calendar | Q = online quiz P = design project

	TUESDAY	THURSDAY
		Jan. 13 Welcome, review syllabus
Week 1	Jan. 18 Intro to desktop publishing, design principles and elements, Read Resnick pg. 15-25.	Jan. 20 Design process, Q1 (Resnick) due.
Week 2	Jan. 25 Assign P1, typography, Adobe Illustrator tutorial, read Williams pg 83-91.	Jan. 27 Guest speaker, 5 Logotype Examples due, Q2 (Williams) due.
Week 3	Feb. 1 Adobe Illustrator CBT due, Adobe Illustrator tutorial continued, read Macnab pg 2-13.	Feb. 3 P1 Thumbnails due, presenting and critiquing tips, Q3 (Macnab) due.
Week 4	Feb. 8 P1 Digital B&W Sketches due, color theory, signs and symbols.	Feb. 10 P1 Digital Color Sketches due, color theory, signs and symbols continued.
Week 5	Feb. 15 Present P1.	Feb. 17 Type and image, meaning, Read Meggs pg 41-67, Assign P2.
Week 6	Feb. 22 Photoshop tutorial, Q4 (Meggs) due, P2 Research due.	Feb. 24 Photoshop tutorial continued, Photoshop CBT due, P2 Thumbnails due, 5 Image Resources due.
Week 7	March 1 P2 Digital Sketches due, Read Buchanan.	March 3 P2 Proofs due, studio time for P2.
Week 8	March 8 Present P2, Read Diller pg 31-41.	March 10 Assign P3, user-centered design, Q5 Diller due. P3 Research (interviews in class).
Week 9	March 15 SPRING BREAK – NO CLASS	March 17 SPRING BREAK – NO CLASS
Week 10	March 22 InDesign tutorial, brochure basics, grid and hierarchy. P3 Itinerary due, Read Quain on Wurman.	March 24 Print production overview, Q6 (Quain on Wurman) due.
Week 11	March 29 InDesign CBT due, P3 Concepts due, information design, mapping and modeling, read Schuller.	March 31 Studio time for P3 Sketches, 5 Maps and Models due.
Week 12	April 5 Present P3.	April 7 Client meeting, assign P4, teams assigned. Read Cohen, Creative Briefs.

Week 13	April 12 Q7 Cohen due, P4 Brainstorming and Thumbnails in class, Studio time.	April 14 P4 Team Creative Briefs and Thumbnails due.
Week 14	April 19 P4 Digital Sketches due, Read Solomon on Client Communication, client communication.	April 21 NO CLASS
Week 15	April 26 Present P4 to Client.	April 28 Last day of class, P4 feedback, Prepare files for production.
FINALS	May 3 READING DAY – NO CLASS	May 5 FINALS – Process book due by 5 p.m.

Reading List

(I will supply these readings online, through Blackboard, the website or Books 24x7.)

Buchanan, R. (2001). Design and the New Rhetoric: Productive Arts in the Philosophy of Culture, in *Philosophy and Rhetoric*. University Park, PA: The Pennsylvania State University. pp. 183-206.

Cohen, E. & Kelly, D. (2007). *Successful Creative Briefs: Linking Business Objectives and Creative Strategies*. Aquent.

Diller, S., Shedroff, N. & Rhea, D. (2008). Ch. 3: A World of Meaningful Experiences, in *Making Meaning: How Successful Businesses Deliver Meaningful Customer Experiences*. Berkeley, CA: New Riders. pp. 31-41.

Macnab, M. (2008). Overview of *Decoding Design: Understanding and Using Symbols in Visual Communication*. Cincinnati, OH: HOW Books. pp. 2-17.

Meggs, P. (1992). Ch. 2: The Union of Word and Picture, in *Type and Image: The Language of Graphic Design*. Hoboken, NJ: John Wiley & Sons, Inc. pp. 41-67.

Quain, J. (1999). *Thinking Different: An interview with Richard Saul Wurman*. Retrieved June 29, 2009, from www.zinezone.com. Web site: <http://www.communitybridge.com/zz/zones/digital/internet/wurman/interview1.html>

Resnick, E. (2003). Introduction, in *Design for Communication: Conceptual Graphic Design Basics*. Hoboken, NJ: John Wiley & Sons, Inc. pp. 15-25.

Schuller, G. (2007 March 14). *Information Design = Complexity + Interdisciplinarity + Experiment*. Retrieved July 13, 2009, from www.aiga.org. Web site: <http://www.aiga.org/content.cfm/complexity-plus-interdisciplinarity-plus-experiment>

Solomon, R. (2003). *The Art of Client Service*. Kaplan Professional.

- This is an e-book. You must first log in to our Learning Program on Skillport to access the book on Books24x7.

Williams, R. (1994). Categories of Type, in *The Non-Designer's Design Book*. Berkeley, CA: Peachpit Press. pp. 83-91.

NOTE: I reserve the right to cancel or change any part of this syllabus, including assignments, as deemed necessary. Such changes will be announced in class. You are responsible for taking note of them.