ART8901/8980

Graduate Seminar and Studio

Tuesday— Thursday
10:00—11:50 am

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COURSE OVERVIEW

ART 8901/8980 Graduate Seminar and Studio is a graduate course in graphic design. This semester we will explore the larger role for design in society, the world, and within ourselves. In this class we are all challenged to do the thing we think we cannot do, to open and expand our consciousness about design's role and purpose.

The class structure is primarily studio-oriented and project-based. It consists of three major projects, readings, recording, and class discussions designed to meet the following course objectives:

OBJECTIVES

- Refine and enlarge our understanding of design's role in the world.

- Challenge and explore personal boundaries and blocks to creativity.

- Engage personal rigour in design and discourse.

- Demonstrate academic rigour in writing.

- Demonstrate professional presentation and critique skills.

TEXTBOOK recommended but not required

Design Studies: Theory and Research in Graphic Design
by Audrey Bennett and Steven Heller

SEMESTER PLAN

It is not often that practicing designers are given the opportunity to think about how their work impacts the world around them. This semester we will explore these themes: Micro / Macro: The Impact of Design.

The semester will consist of a major project in the Seminar, one major project in the Studio, and a final presentation that students will plan, coordinate, design, and present as a group to the graduate faculty for review.

> In past years there have been invitations designed and the presentations have been formal Power Point shows. The format of each individual presentation and the form and style of event promotion is to be determined by the graduate students.

Further detail about the semester plan follows.

SEMESTER PLAN subject to change

The primary goal of the seminar is to explore design topics and to write about them. Students will record their discoveries either in a blog created on blogspot.com and from that recording a book will be designed and published at lulu.com. The subjects for design will come from juxtaposing worldviews and personal design viewpoints. For example, you could focus on comparing and contrasting design in pop culture versus your personal motivation for design. Here are some more ideas:

World	Personal
Natural Environment	Creativity
Cultural Diversity	Inspiration & Imagination
Globalism	Relationships
Civic Engagement	Emotional Design
Technology	Ownership & Consumerism

The primary goal of the studio is to provide a forum where students can produce projects for their portfolio or make significant advancements on their thesis. Here there is no client and the creative boundaries are wide. Develop a proposal for one large project or several small projects that represent 240 hours or 15 weeks worth of work. Each student will meet individually with the instructor to review her/his portfolio and project ideas before writing the proposal. Follow AIGA standards for proposal development.

The primary goal of the final presentation is to exercise verbal presentation skills and verbal defense and persuasion skills. Students will organize and coordinate a presentation for the graduate faculty, arranging the time and location, as well as all the requirements of student presentations. Instructor will assist in this planning as requested.

EVALUATION
You will receive three project grades: One for Studio, one for Seminar, and one for final Presentation.

Each evaluation will include the following four points: Academic Rigour, Design Rigour (work that surpasses its communication and aesthetic goals), Creative Courage (effort in pushing and refining your work and ideas), and Craft (precision execution and presentation). All grades will be averaged to determine the final grade.

Deadlines are firm.

Attendance is mandatory. If you must miss class, you are required to telephone my office 218-726-6961.

CALENDAR subject to change

Week One—September 2 & 4
    Portfolio and Brainstorming

Week Two—September 9 & 11
    Portfolio and Brainstorming

Week Three—September 16 & 18
    Proposals Due
    Begin SEMINAR projects

Week Four—September 23 & 25
    Progress reports

Week Five—September 30 & October 2
    Work-in-progress Instructor Critique

Week Six—October 7 & 9
    Anne Burdick Lecture Attendance Required
    Progress reports

Week Seven—October 14 & 16
    FINAL SEMINAR PRESENTATION
    Begin STUDIO Projects (8 class periods)

Week Eight—October 21 & 23
    Progress reports

Week Nine—October 28 & 30
    Progress reports

Week Ten—November 4 & 6
    Work-in-progress Instructor Critique

Week Eleven—November 11 & 13
    Progress reports

Week Twelve—November 18 & 20
    FINAL STUDIO CRITIQUE

Week Thirteen—November 25 [& 27 No Class]
    Presentation Development

Week Fourteen—December 2 & 4
    Presentation Development

Week Fifteen—December 9 & 11
    Presentation Development

FINAL—Helvetica The Movie Attendance Required

Grading Policy

Grades will be determined by student performance on class and homework assignments, and the major project Your final grade is determined as follows: 15% homework plus (Sweet!) Internet report assignments; 15% concepts for major project; 15% group-assigned grade for major project; 15% test-group evaluation for major project; 40% final execution of major project. Projects will be given a letter grade based on the + or - system.

96–100 = A
90–95 = A-
87–89 = B+
84–86 = B
80–83 = B-
77–79 = C+
74–76 = C
70–73 = C-
67–69 = D+
64–66 = D
60–63 = D-
below 60 = F

A. Excellent—This is usually work done by a highly motivated student meeting all or most of the performance criteria as set forth by the problem. Design process is excellent, and is well documented. In order to earn an "A" for the course students must earn "excellent" marks on every project and have superior craftsmanship.
B. Good—This work is above average but lacks the qualities that give it the stamp of excellence. It shows better than average design sensitivity.
C. Satisfactory—This work is average. Work is handed in on time and has fulfilled the requirements for the project, but it lacks strong visual interest and thoughtful and imaginative research.
D. Poor—Below Average. This work is handed in on time, but is lacking in many or most areas which show any understanding of project objectives.
F. Unacceptable—Work that is not on time or is so despicable as to be an affront to design sensibilities.

Attendance and Punctuality

In the work world, skipped meetings, tardiness, and missed deadlines are wholly unacceptable. Often designers will lose pay and/or future work as a result of acting unprofessionally or not adhering to client deadlines. In this class, you are required to act professionally. Call the instructor if you must miss class for any reason whatsoever. Emailing an excuse to a client (or to your instructor) is unprofessional. At the instructor's discretion, late homework or late projects may be accepted in the rare case of emergency or illness. Grades for late work will be lowered one level (A to A-, B- to C+, etc.) for each business day late beyond the original deadline.

Students are expected to attend all class meetings as scheduled. Arriving to class late or leaving early will be considered an absence. You are excused for two absences per semester; each absence that exceeds this number will result in the lowering of your final grade one full letter grade (A to B, B to C, etc). If you must miss class, you are responsible for getting lecture notes from a classmate. Attendance on critique days is crucial. Attend critiques even if you are unprepared or not finished with your work—half the learning lies in critiquing others. Missing one of these days will lower your project grade by one full letter grade for attendance in addition to any penalties incurred for turning in late work. Requests for an incomplete will be addressed on an individual basis, but require completion the next semester. Final exams cannot be made up.

Academic Dishonesty and Copyright

Academic dishonesty tarnishes UMD's reputation and discredits the accomplishments of students. UMD is committed to providing students every possible opportunity to grow in mind and spirit. This pledge can only be redeemed in an environment of trust, honesty, and fairness. As a result, academic dishonesty is regarded as a serious offense by all members of the academic community. In keeping with this ideal, this course will adhere to UMD's Student Academic Integrity Policy, which can be found at www.d.umn.edu/assl/conduct/integrity. This policy sanctions students engaging in academic dishonesty with penalties up to and including expulsion from the university for repeat offenders.

Copying another's words, work, or ideas is against the law. Work which is found to be in violation of United States or International Copyright Laws will automatically receive a failing grade. In addition, the department head may deem further admonishments in accordance with University policies.

Conduct

The instructor will enforce and students are expected to follow the University's Student Conduct Code (http://www.d.umn.edu/assl/conduct/code). Appropriate classroom conduct promotes an environment of academic achievement and integrity. Disruptive classroom behavior that substantially or repeatedly interrupts either the instructor's ability to teach, or student learning, is prohibited. Disruptive behavior includes inappropriate use of technology in the classroom. Examples include ringing cell phones, text-messaging, watching videos, playing computer games, emailing, or surfing the Internet on your computer instead of note-taking or other instructor-sanctioned activities.

Accommodations

It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students with disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities are encouraged to contact UMD Disability Services & Resources to discuss their individual needs for accommodations. In addition, please let me know as soon as possible if you have a disability for which accommodations will be requested.

Materials

Storage media: USB flash drive, iPod, or external hard drive. Secondary regular backups on CDs or DVDs are critical, make a devoted practice of using them, as losing a file is not a valid excuse for missing deadlines. Sketchbook and drawing media. Funds for printing and binding your projects should not exceed $50.00.

Recommended web sites and periodicals:

Print	http://www.printmag.com
Eye	http://www.eyemagazine.com
Emigre	http://www.emigre.com
Graphis	http://www.graphis.com
Communication Arts	http://www.commarts.com
How	http://www.howdesign.com
Wired	http://www.wired.com
Baseline	http://www.baselinemagazine.com
I.D.	http://www.idonline.com
AIGA Journal	http://www.aiga.com
AIGA Minnesota	http://www.aigaminn.com
	http://www.misprintedtype.com
	http://www.baddesignskills.com
	http://typography.art.udel.edu
	http://www.typehype.net
art+design lounge	http://www.blog.lib.umn.edu/jebersvi/lounge
UMD Student Design Organization	http://www.d.umn.edu/~sdo

Art+Design Lounge

http://blog.lib.umn.edu/jebersvi/lounge

Annuals

AIGA
Art Directors
Communication Arts
The 100 Show
Graphis
The Type Club