

Graphic Design Senior Studio
DSGD 150-01
Spring 2019
M + W 12:00–2:50 PM

Course & Contact information

Instructor: Diane Lee

Office Location: Art 118 *please knock*

Email: diane.lee@sjsu.edu *preferred contact*

Office Phone: 408-924-4381

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415-361-8107 for emergencies only

Office Hours: Monday and Wednesday 9:00–10:00 AM

Class Days and Time: Monday and Wednesday 12:00–2:50 PM

Classroom: IS 226

Prerequisites: Pass BFA portfolio Review

This class is four semester units and graded.

Course Description

The basis for this course is a self-defined independent project, through which you will formulate a research question, develop and implement a research and design methodology, and execute a refined outcome (or set of outcomes).

The BFA thesis project works to focus, clarify, and communicate what is important to you. The project should help you develop authenticity of voice, rigor in research and making, deeper reflexivity, and greater critical insight. This will deepen all of the work you do, and are qualities that will serve you well as you continue your work beyond school.

In some ways, this class is an ending. It is the culminating course for the BFA Graphic Design degree, required for graduation from this program. This project is the last you'll make as a student at SJSU, and ideally, puts into practice all that you've learned during your time as a student here. That being said, this project is also a beginning. It is an opportunity to begin (or continue) your own lines of investigation as a graphic designer. It's a project that is defined by you, establishing your voice and your practice.

Learning Objectives

This course is designed to for you to learn and practice:

LO 1: expressing your creativity and exploring personal interests through your work; developing an authentic voice as a designer;

- LO 2: producing coherent, compelling visual communication; using design as a vehicle for enhanced meaning and expression;
- LO 3: conducting rigorous research;
- LO 4: developing a method and process for working; making steady progress while allowing for risk, diversion, expansion;
- LO 5: committing ideas to form with a high level of craft and care;
- LO 6: reflecting critically on your work and the work of others;
- LO 7: developing a deeper understanding of the role of the designer in society;
- LO 8: presenting your work to an audience

Course Materials & Faculty Communication

Course materials, like the syllabus, lecture slides, assignment sheets, notes, instructions, etc. will be posted to Canvas. The website is: sjsu.instructure.com. You are responsible for regularly checking your SJSU email to learn of any class updates.

Supplementary resources will be posted to the following website:

<https://www.are.na/diane-lee/dsgd-150-capstone>.

Music played in class can be referenced here:

<https://open.spotify.com/user/liveandletdiane/playlist/5ITftd9X4jV4lgrQizeL17?si=KBpml70rS46qBUXZJcL48A>.

Hardware & Software requirements

Please note that this is a technology-intensive course. You will need:

- Laptop computer with Adobe Creative Cloud installed
- Adobe Typekit “Portfolio Collection” (Included with Creative Cloud subscription)
- Fontstand (free download)
- Reliable data backup (See ‘Note About Backups’ on p. 8)
- Wireless network access: <http://its.sjsu.edu/services/sjsuone/>
- Flash drive or external hard drive

Other Equipment / Material

- Notebook dedicated to this class
- Reliable access to a digital camera
- Reliable access to a scanner
- Reliable access to an inkjet printer
- Reliable access to an audio recorder
- Push-pins, knife + blades, cutting mat, adhesives, etc... (as individual projects require)

Required Texts / Readings

No book purchase is required for this class. Required readings and/or viewings will be provided to you as links or PDFs. I suspect that some of you might be interested in purchasing books throughout the semester, and I would be happy to make further recommendations that are tailored to your interests.

Expenses (not course fees)

The cost for the semester's supplies and materials will vary according to the individual: whether you choose to buy books, what you already have, how quickly you run through paper/ink, how resourceful you are, and the form your independent project takes. Please budget \$200–300 to account for materials, supplies and printing.

Course Printing Allowance

Students may access the BFA printing facility. All users must respect the print lab policies. The printing allowance includes course-related materials only, 80 Black and White (8.5x11" or 11x17") and 60 color (8.5x11" or 11x17") prints.

Course Requirements & Assignments

- Research & Writing Prompts (20%)

Locating Thesis Range
due January 30 in class

People, Places, Things
due February 6 in class

Manifesto
due March 4 in class

Repository of Insight
due April 8 in class

Framing Reference
due April 15 in class

Annotated Bibliography
due April 22 in class

- Capstone Project Proposal (20%)
due February 18 & 20 in class / presented February 22 for faculty approval

- Mid-term Presentation (20%)
due March 18 & 20 in class / presented March 22 for faculty approval

- Final Presentation (20%)
due May 6 & 8 in class / presented May 14 for faculty approval

- Thesis Process Book (20%)
due May 6 & 8 in class / presented March 14 for faculty approval

Studio Expectations

This course is arguably the most important component of your design curriculum at SJSU, and it is critical that we establish an atmosphere of commitment, mutual respect and civility for the semester ahead. This is everyone's responsibility, students and teacher alike.

It is my intent that students from all backgrounds be well served by this course, and that the diverse experiences and perspectives that students bring to this studio be viewed as a resource, strength and benefit. I will present materials that are respectful of gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics. If you think of ways to improve the effectiveness of the course for you personally or for other students or student groups, your suggestions are both encouraged and appreciated.

Given the rigor of this course, everyone needs to be on their A-game. This includes:

- Coming to class prepared with necessary tools, materials, working digital files, and/or research and reference materials. (See note about backups on p.8.)
- Arriving on time, and remaining until the class is over or excused. Late arrivals and early departures will be noted. If you must arrive late or leave before the end of class, please inform me before class and try your best not to disturb other students when you leave.
- Checking with your colleagues to become informed of any announcements or requirements that you miss due to late arrivals, early departures, or absences.
- Using technology appropriately. (i.e. Please do not place or receive calls, messages, play games, check e-mail, surf the web, check Facebook, Twitter, Instagram, Snapchat, etc. unless it directly relates to the work at hand.)
- If you must eat in class, please be mindful that it doesn't distract other your colleagues, or prevent you from participating.
- Please be respectful during lectures and when other students are presenting. (Silence while others are speaking.)
- Keeping a tidy work environment.

Email Policy

- Monday through Friday, I will respond to your email by the end of the next business day between 9AM and 6PM. (For example, if you email me on a Monday at 9AM, I will get back to you by Tuesday at 6PM.) If an email is incredibly time sensitive, indicate so in the subject line and I will do my best to respond sooner.
- I do not respond to emails over the weekend.

- If your email takes more than 5 minutes to answer, I may ask that you come visit me during my office hours, between 9:00–10:00 AM on Mondays and Wednesdays.
- I will not respond to emails that do not address me by name. “Hi/Hello Diane,” or “Dear Diane” are both appropriate ways to do so! “Diane!” or “Sup D” are not.
- I will not respond to emails without a subject in the subject line.
- I will not respond to emails that use casual web parlance, including communicating using emoji or gifs. I love these things but not in this context.

Final Exam

We will not have a final exam. The culmination of this course will be the final presentation on May 14th.

Grading Information

Each assignment will be graded upon completion and assigned a letter grade (A through F) according to the University policy. An incomplete will be granted to students with documented extenuating circumstances e.g. debilitating illness, family emergency etc.

Bases for the grading are:

Formgiving and Presentation skills (Finish) - LO 1, 2, 5, 8
 Demonstration of skills in craft, visual design, presentation, and communication.

Problem-Solving Skills - LO 1 – 8
 Fulfillment of project’s criteria. Reflective of student’s research, planning, organizing, analysis, and networking of knowledge and insights.

Participation and Preparation - LO 3, 4, 6, 7
 Participation, motivation, and personal commitment. Willingness to experiment, take risks, and broaden horizons. Engaged in class critiques and activities. Shows initiative and supports colleagues.

Creativity and Relevance - LO 1, 2, 6, 7
 Attention to the quality of ideas, development of critical thought, authenticity and voice. Demonstrates critical thinking by engaging with the material, and stretching beyond generalizations and expected, safe solutions.

Assignment grades will be weighted according to the following percentages:

- | | |
|-----------------------|-----|
| • Prompts | 20% |
| • BFA Thesis Proposal | 20% |
| • Mid-term Check-in | 20% |
| • Final Presentation | 20% |
| • Process Book | 20% |

Grading Scale

A-, A, A+ = Excellence

Excellent design process, fulfills or exceeds project criteria, mastery of form and craft, rigorous research, thoughtful and consistent participation and engagement, strong work ethic, demonstrates ability to articulate ideas.

B-, B, B+ = Very good work

Above-average effort in all areas. Could improve in some areas, notably: better process, more solutions, better craft and attention to detail, more consistent participation.

C-, C, C+ = Adequate, average work

Meets the minimum work required at an average quality level, and provides basic explanations for design choices. Frequently late, little class participation, not willing to refine projects.

D-, D, D+ = Poor work and lack of effort

Meets the minimum work required at below-average quality and demonstrates little understanding, lack of skill and enthusiasm. Chronically tardy, does not follow instructions or respond to feedback.

F = Failure to meet the course requirements

Does not meet minimum work required. Lacks understanding of course objectives and unable to convey creative, craft or technical ability. Seldom involved in class discussions, repeatedly misses deadlines or critiques, and demonstrates little commitment to learning and to their own development.

Effect of Participation on Grading

On-time presentation of all work, as well the progress you make during in-class working sessions, will be noted towards participation and preparation. "On-time" means that work is on the wall or otherwise placed as requested prior to the start of any critique or presentation. If a student must miss class, work can be sent to me via email before class to be considered "on-time."

Deadlines

I will not grant extensions except in cases of documented emergencies, serious illness. If such a circumstance should arise, please contact me as early as possible and be ready to provide documentation.

Late Assignments

It is critical that you keep up with the course work and submit all assignments on time. Assignments will lose a full letter grade for each day late. Assignments that are more than 3 days late will not be accepted.

Extra Credit

Out of general fairness to all students, there will be no opportunities for extra credit projects given in this class.

Revisions and Refinement

I encourage you to revisit and rework projects that can be improved. While I will not change assignment grades after the deadline, improvements will be noted in in your project archive, and will be helpful for your portfolio review.

Academic Integrity

Your commitment to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy F15-7 requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the Student Conduct and Ethical Development website for more information.

Plagiarism and Appropriation in Art & Design

How you integrate what you see, what you like, and what inspires you, makes the difference between inspiration, re-mix, appropriation, copying and stealing. School is an appropriate place to “take the toaster apart and put it back together to figure out how it works,” so to speak. But, that said, if your work is too close to the original, and if you present it as your own without citing to the source, it could be plagiarism.

When you see something that inspires you, a good practice is to try to understand why it looks the way it does. What was the design responding to? What did it communicate, and to whom? In what context? What constraints was the designer working with? The more we understand what leads other designers to make the decisions they do, the more their work can help us generate new ideas that suit the needs of our own project. It's unlikely that your project is exactly the same as someone else's, and even if it is, it's unlikely that you share the same values, interests, and skills as them.

Referencing another person's work might make sense if it aligns with your concept (parody, homage, etc). If you're not sure, it's best to check with me to see how to properly cite the work you're inspired by, and how best you can make your work truly your own.

If you notice heavy appropriation going on, in our class, or in the department, lets talk about it. If you're not comfortable addressing your classmate directly, please speak with me, or with another graphic design faculty member so that we can check in with that student.

A Note About Font Licensing

Fonts are creative, intellectual property. They are the result of extensive study, research, experimentation, and endless refinement. For type designers, the creation of fonts is their livelihood. I will not accept projects that use pirated fonts in this class. Please license all fonts appropriately, and be prepared to show documentation for the fonts you choose to use.

A Note About Backups

This is critical for your studies, your practice, your life: **BACK UP YOUR WORK.** You are strongly urged to set up and maintain a solid backup and archiving strategy for your work. Operate on the assumption that your hard drive will die, usually when you least expect it. You will not be excused for preventable loss of data. A solid backup setup means a so-called three-legged strategy:

- On-site (e.g. external drive with Time Machine)
- Off-site (e.g. \$5/month cloud backup like Backblaze)
- Bootable clone (e.g. separate external drive with Carbon Copy Cloner)

Read more about a three-legged backup strategy here:

<https://www.engadget.com/2014/06/18/the-novice-s-guide-to-excellent-mac-backups/>

Library Liaison

The San Jose State University Library supports student access to information with in-person reference at the King Library Reference Desk and specialized support for Design online at: <http://libguides.sjsu.edu/design/GraphicDesign>

University Policies & Resources

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>

Emergency Numbers

SJSU Police: 911 (campus phone)
 408-924-2222 (cell phone)

Safety Escort Service: 4-2222

Schedule

Week	Date	Activities/Deadlines
1	01/28	Course introduction Introduce Thesis Project Discuss Thesis Proposal presentation Introduce Prompt: Locating Thesis Range
	01/30	Locating Thesis Range: Follow-up exercise Introduce Prompt: People, Places, Things Work in class
2	02/04	Work in Class
	02/06	People, Places, Things: Review and Discussion Work in class
3	02/11	Work in class; small group reviews
	02/13	No class meeting Professor D. Lee away at a conference
4	02/18	Group A—Rehearse Proposal Presentation Group B— Rough Draft of Proposal Document
	02/20	Group B—Rehearse Proposal Presentation Group A— Rough Draft of Proposal Document
	02/22	Required Thesis Proposal Presentations Proposal Documents due
5	02/25	Proposal Presentation Reflections: Turned in on Canvas Introduce Prompt: <i>Manifesto</i>
	02/27	Advising Committee Confirmed: Documentation turned in on Canvas Work in Class
6	03/04	Manifesto: Turned in on Canvas Review and Discussion Introduce Prompts: <i>Repository of Insight & Framing Reference</i>
	03/06	Work in Class
7	03/11	Group B— In-progress review Work in Class
	03/13	Group A— In-progress review Work in Class
8	03/18	Group A—Rehearse Mid-term Presentation Group B— Rough Draft of Mid-term Document
	03/20	Group B—Rehearse Mid-term Presentation Group A— Rough Draft of Mid-term Document
	03/22	Required In-Progress Reviews Midterm documents due

9	03/25	Midterm Reflections: turned in on Canvas Work in Class
	03/27	Work in Class
10	04/01	SPRING BREAK — No class meeting
	04/03	SPRING BREAK — No class meeting
11	04/08	Repository of Insight: Review and Discussion
	04/10	Work in Class
12	04/15	Framing Reference: turned in on Canvas In class: Review & Discussion
	04/17	Group B— In-progress review Work in Class
13	04/22	Annotated Bibliography: turned in on Canvas Work in Class
	04/24	Group A— In-progress review Work in Class
14	04/29	Send Process Books to Print
	05/01	Work in Class
15	05/06	Group A— Final presentation rehearsal Work in Class
	05/08	Group B— Final presentation rehearsal Work in Class Final Presentations
16	05/14	Required Final Thesis Presentation Final Process Books Due