Part A

1. **List of Program Learning Outcomes (PLOs)**
   (PLOs should be appropriate to the degree and consider national disciplinary standards, if they exist. Each outcome should describe how students can demonstrate learning.)

   **PLO1** Apply the principles of color, composition, hierarchy, typography as they relate in the various media—digital, print, motion, 3-D, etc.—that exist in design.

   **PLO2** Demonstrate the ability to create and develop original concepts, build prototypes, integrate feedback and carry projects through to the production process.

   **PLO3** Apply principles of visual communication as they relate to reaching audiences, the role of design in society, and the ability to work cooperatively.

   **PLO 4** Identify key aspects of graphic design history, theory and criticism from a variety of perspectives, including prominent designers, historians and contemporary writers and thought-leaders.

2. **Map of PLOs to University Learning Goals (ULGs)**
   (Please indicate how your PLOs map to the University Learning Goals below by listing the PLO under each relevant ULG, or including this map in table form (see examples [here](#)). Use the link above for a full description of each ULG.)

<table>
<thead>
<tr>
<th>ULG 1 – Specialized Knowledge</th>
<th>PLO1</th>
<th>PLO2</th>
<th>PLO3</th>
<th>PLO4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>
### Alignment – Matrix of PLOs to Courses

(Please show in which courses the PLOs are addressed and assessed. The curriculum map should show increasing levels of proficiency and alignment of curriculum and PLOs. See examples here)

| ULG 2 – Broad Integrative Knowledge | X | X | X | X |
| ULG 3 – Intellectual Skills | | | | X |
| ULG 4 – Applied Knowledge | | X | X |
| ULG 5 – Social and Global Responsibilities | X | X |

<table>
<thead>
<tr>
<th>PLO1</th>
<th>PLO2</th>
<th>PLO3</th>
<th>PLO4</th>
</tr>
</thead>
<tbody>
<tr>
<td>DsGD 63</td>
<td>M</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>DsGD 83</td>
<td>M</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>DsGD 99</td>
<td>M</td>
<td>H</td>
<td>M</td>
</tr>
<tr>
<td>DsGD 100</td>
<td>H</td>
<td>H</td>
<td>M</td>
</tr>
<tr>
<td>DsGD 104</td>
<td>H</td>
<td>H</td>
<td>M</td>
</tr>
<tr>
<td>DsGN 197</td>
<td>H</td>
<td>H</td>
<td>X</td>
</tr>
</tbody>
</table>

- M Medium contribution
- H High contribution
- x Skills relevant but not presently assessed

### Planning – Assessment Schedule

(Please provide a reasonable, multi-year assessment plan that specifies when a PLO will be assessed (A), when you might plan to implement changes as a result of your assessment (I), and, if applicable, when you might reassess a given PLO (R) to gauge the impact of the change. All PLOs should be assessed at least once during each program planning cycle (usually 5 years). Add rows and columns as necessary.)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PLO 1</td>
<td>A</td>
<td>I</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLO 2</td>
<td>A</td>
<td>I</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLO 3</td>
<td>A</td>
<td>I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLO 4</td>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A = PLO assessed
I = Implement changes (if any)
R = Reassess PLO
5. **Student Experience**
   a. How are your PLOs and the ULGs communicated to students, e.g. websites, syllabi, promotional material, etc.?

   PLOs and the ULGs are communicated to students via website (http://www.sjsu.edu/design/design_programs/graphic_design_program/gd_learning_objectives/), syllabi, as well as during advising, course introductions and orientation sessions.

   b. Do students have an opportunity to provide feedback regarding your PLOs and/or the assessment process? If so, please briefly elaborate.

   Not at the moment, but we will be exploring into it in the near future.

**Part B**

6. **Assessment Data and Results**
   (Please briefly describe the data collected for this report (e.g., student papers, posters, presentations, portfolios, assignments, exams). The instruments used to evaluate student achievement (e.g., rubrics or other criteria) and actual data (e.g., assignment description or instructions) should be attached as appendices.)

The Graphic Design curriculum consists of mostly studio-based courses. Faculty challenge and engage students by developing, implementing and enhancing active experiences in learning through research, lab experiences, service opportunities, and other curricular and co-curricular initiatives. Key assessment instruments for the BA Design Studies courses are generally implemented at the discretion of the instructors.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Data collected:</th>
<th>Assessment Instrument:</th>
</tr>
</thead>
<tbody>
<tr>
<td>DSGD 63</td>
<td>Fundamental Graphic Visualization</td>
<td>Annual portfolio binder for the course.</td>
<td>8 course projects.</td>
</tr>
<tr>
<td>DSGD 83</td>
<td>Digital Applications Basic</td>
<td>Midterm and end-of-semester quiz results.</td>
<td>Quizzes, 5 - 7 course assignments.</td>
</tr>
<tr>
<td>DSGD 99</td>
<td>Introduction to Typography</td>
<td>Midterm and end-of-semester quiz results.</td>
<td>Quizzes, 4 course projects, Process books.</td>
</tr>
<tr>
<td>DSGD 100</td>
<td>Visual Communication &amp; Process</td>
<td>Student Portfolios</td>
<td>4 course projects, Portfolio review</td>
</tr>
<tr>
<td>DSGD 104</td>
<td>Introduction to Graphic Design</td>
<td>Student Portfolios</td>
<td>5 course projects, Portfolio review</td>
</tr>
<tr>
<td>DSGD 197</td>
<td>BA Senior Project (Capstone semester)</td>
<td>Exhibition and Student portfolios.</td>
<td>5 course projects, Final exhibition and project presentations.</td>
</tr>
<tr>
<td>DSGD 111</td>
<td>Design Values and Professional Practices</td>
<td>This is a new course. Implemented Spring 2016</td>
<td>4 course projects.</td>
</tr>
</tbody>
</table>
Every BA Design Studies student is required to perform well in capstone courses (especially DSGD 100 Visual Communication & Process, DSGD 104 Introduction to Graphic Design, and DSGN 197 Senior Project) and install an exhibition along with their peers to show their work. Each designated instructor who conducted the course discusses students’ performance with other reviewers. Students gain knowledge of what they need to address.

7. **Analysis**
   (Please discuss the findings and evaluate the achievement of PLOs and/or progress on recommended actions.)

BA Design Studies (Graphic Design Area) provides preparation supported by university-wide general education that conforms to national expectations. The degree is composed to balance initial broad accessibility for students from diverse backgrounds with professional expectations of its graduates. The beginning courses are open to incoming students after completing a series of core art prerequisites either through transferring from a community college or entering as the freshman from high school. In order to accomplish these goals, the Graphic Design program devotes 75% of its resources to introductory courses and provides courses that integrate theory, practice, and problem-solving to address practical visual communication issues.

8. **Proposed changes and goals (if any)**
   (Given your findings, please list the proposed changes and goals for the next academic year and beyond – that is, how will you “close the loop”?)

**Part C**
(This table should be reviewed and updated each year, ultimately providing a cycle-long record of your efforts to improve student outcome as a result of your assessment efforts. Each row should represent a single proposed change or goal. Each proposed change should be reviewed and updated yearly so as to create a record of your department’s efforts. Please add rows to the table as needed.)

<table>
<thead>
<tr>
<th>Proposed Changes and Goals</th>
<th>Status Update</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examine articulations and conducting early portfolio review, to insure smooth academic planning for all.</td>
<td>In-progress</td>
</tr>
<tr>
<td>Recruit more faculty members who are industry professionals to address the latest technological advancements in design practice.</td>
<td>In-progress. Pending approval and resource allocation</td>
</tr>
<tr>
<td>Co-manage the BA Design Studies degree as its own program, with other programs in the Design Department.</td>
<td>In-progress.</td>
</tr>
<tr>
<td>Appointing a full-time associate BA program coordinator to manage the program.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix
Overview
Exercises 1a / Ex. 1b
Objectives
Components
Requirements
See detailed page for day by day timing and instructions

Visual construction
Changing + Transforming
Dots + Pictograms

Create visual variations based on the placement of basic graphic elements (dots) in order to observe some main rules of visual composition and react to it.

Observe and depict the visual relation between different configurations of shapes to visualize various graphic results. Analyze the figures that occur.

By moving and grouping dots, you will learn:
— Principles of visual perception
  Relationship of figures: direction, space, connections.
— Interaction of graphic shapes. Regular / Random
— Creation of various form as a graphic symbol.
— Perception of empty space

— White dots on black squares. Grid

— Ex 1a: Add white dots.
— Ex 1b: Create pictograms out of white dots

Keep track of your process in workbook

Exercise 1a

Exercise 1b
Objective: Take your portrait and translate it on a given amount of pixels (Introduction to icons) with the use of basic geometric elements (squares).

Components: Black and white photography + 256 squares

Requirements:
- Ex 2a: Square to pixel. 3 grays / Black / White

Create two visual variations based on the amount of pixels used in the portrait. Use the very same amount of squares and design a composition 1 x order and 1 x disorder.

Objective: Understand the difference that occur within one similar content. Reorganize amount of given squares into one original informative solution.

Components: 256 squares. Values: 0% / 25% / 50% / 75% / 100%

Requirements:
- Ex 2b: Random v.s. Organized. 3 grays / Black / White

By placing squares and moving them around, you will learn:
- Construction of one image with geometric elements
- Construction and deconstruction of same image
- Interaction of graphic shapes. Regular v.s. random
- Principles of visual perception. Separated v.s. connected

Keep track of your process in workbook.
Fundamental Graphic Visualization

Overview Exercise 3

What makes a composition? When is a picture abstract? When is it figurative?

— Create an abstract composition out of a given photography, by simplifying the shapes.

Objectives

Students must understand the visual relationships between different elements in an image and simplify it, according hierarchy of narrative.

By simplifying and image into black and white shapes, you will learn:

— Interactions of various free shapes as graphic elements.
— Principles of visual perception
  ( Depict the main composition forces of an image )
— Work with basic graphic tools. Tracing by hand + software
— Discovery of step by step
— Development of spatial and structural sensitivities.
— Process and decisions

Components

Black and white press photography. Horizontal format. (Landscape format)

Choose one news photography out of three choices.

Simplify to the max. Present all steps

See detailed page for timing and instructions

Keep track of your process in workbook

Exercise 3

— "A Palestinian woman stands in her destroyed home in Gaza City's Shijaiyah neighborhood. Hatem Mossa / AP Photo"
Visual confrontation
Exploring + Organizing
Textures + order

Research and photograph various textures in your own environment.
Choose those textures for their visual propriety such as smooth, rough, coarse, soft, hard...
Choose the best samples to create a gradient composition out of 9 squares.
Use in a second phase different typefaces to emphasize the composition.

Understand the visual relationships between, textures and their visual appearance.
Learn to balance them together into a unified composition. Get introduced to typefaces.

By taking your own images, organizing them and composing with them, you will learn:
— Principles of visual perception. (Rough, smooth, thin, thick, complex, simple, etc)
— Development of textural sensitivities.
— Take pictures with consistent lighting.
— Transfer color images into gray.
— Build gradient to design an harmonious composition.
— Learn to design random composition.
— Integrate appropriate typographical element in equal size according visual strenght.

Take your own pictures. Turn them into black and white images

Keep track of your process in workbook

Exercise 4 a

Exercise 4 b

Exercise 4 c
Visual composition
Pick up 3 color printed squares out of a stock found in printed matter, such as newspaper, old magazine and/or junk mail.
integrate 2 antagonist adjectives defining yourself In those random squares.
Objective
Understand the expressive aspect of different typefaces and relate them to the meaning of each word
Understand the visual relationships between random visual elements and learn to balance them together into a harmonious composition.
By looking for positioning text in image, you will learn:
— To integrate written message in color and image.
— Principles of visual perception. Integrating new elements in a given environment.
— Development of tools for future personal explorations.
— To work quickly and creating the best composition by comparing your variations.
— Reinforcing your flexibility and self critical sense.
Components
2 adjectives defining yourself. 3 randomly selected images
Requirements
Fast tempo work
Keep track of your process in workbook
Visual composition
Listening + Interpreting
Lines + Color

Overview Ex. 9
Interpret a music composition with lines.
Following step by step process, discover rules of composition. Integrate a title.

Objective
Create a random composition out of regular graphic elements

By transforming one image step by step will learn to:
— Discover basic principle of rhythms composition
— Create a random composition out of a music piece
— Development of two-dimensional sensitivity
— To work by hand and by computer. Creating a simple composition out of various lines.
— Integrate the title of the music piece and it’s author

Components
Regular lines / Music / Text

Requirements
— Cut given lines to create rhythm
— Transfer black and white composition first in 1 gray, than with 3 grays
— Adapt square in color
— Place text

See detailed page for timing and instructions

Keep track of your process in workbook

Exercise 6
Visual composition Perceiving + Expressing Poster + Message

Overview Ex. 7
Create one composition by combining various visual elements and techniques you have learned such as directions, grouping, sizes, value, transparency, color, and content

Objective
Apply all the rules of visual composition that you have learned so far in a practical assignment. By creating three subjective compositions you will learn:

— To approach any composition with confidence.
— The process of developing an image on your own
— Drafting skills with basic graphic tools. Drawing and computer
— Development of formal and spatial sensitivities.

Components
Diverse elements (Your own photography or illustration, Text, typography, colors)

Requirements
— Follow briefing from a poster competition
— Sketch by hand / rough research free style / layout in computer
— Finalize with computer
— Use color composition in four colors process (cmyk)

See detailed page for timing and instructions

Keep track of your process in workbook

Size and position

Direction and color

Space and depth

Exercise 7

What do we eat? What should we eat? But more importantly what could we end up eating?
Overview Ex. 11

Objective

Components

Requirements

See detailed page for timing and instructions

Design process

Presenting + Demonstrating

Process v.s. Research

Keep track of your entire process in a workbook (binder) and report your research into a presentation booklet. Deliver a final CD with all finals (12 exercises).

Demonstrate what you have learned in this class.

By finalizing the presentation booklet you will learn:

— To present your work and explain your process
— To demonstrate your skills and deliver a finished work on time.

Letter-size binder (8.5 x 11 inches)

Tabloid presentation Booklet (11 x 17 inches)

CD with all 12 finals
The four projects described here have been conceived to help beginning students develop the compositional and problem-solving skills employed by designers. In the process of completing these projects, students will be challenged to determine goals and to make observations and decisions that result in concise, informative, and engaging visual statements.

Acquire all three of the objects represented below and bring them to class for the beginning of this project series. After initial studies of each object, you will select one of them to represent throughout all four projects in this course. Throughout the semester, you must research and collect reference material on the nature of your object in order to inform and support the concepts you present.

**artichoke**
**cup and saucer** (without printed art or graphics)
**waiter’s corkscrew** (disregard any logo)

---

**project one: object exploration and representations**

Begin by creating a series of photographs and detailed analytical hand drawings of the objects. The initial drawings should be realistic renderings with full tonal values, progressing toward more exploratory reductive interpretations based on these studies. Throughout this process, explore varied light and dark surfaces and reflections, organic and geometric forms, the relationship between thin line and massive solid, as well as other contrasting or harmonious forms. As you narrow your choice to one object, refine and reduce the complexity of your representations with the objective of arriving at dynamic, simplified visual descriptions of the object. You must determine the essential aspects of this three-dimensional object, which you will use in order to clearly communicate its nature in two-dimensional reductive representations.

Present five final images, each representing the object in its entirety, in black and white tones as specified for each representation, within 7 inch squares mounted together in an accordion-folded presentation as diagrammed below:

1: a black and white continuous tone photograph of the object
2: scan of a full-tonal value rendering in pencil on white paper
3: scan of rendered highlight (white) and shadow (black) on midtone (gray) paper
4: solid black and white reductive representation drawn in vector-based application
5: an icon-like hyper-reductive representation drawn in vector-based application

For rendering number 3 above, use Strathmore 500 Series Charcoal Papers (or equivalent) in velvet gray, blue gray, or stormy gray; and Carb-Othello chalk-pastel pencil (or equivalent) in white, ivory, gray white, neutral black, lamp black, and gray.

Present high quality prints (clean image edges without pixilation; rich, even black; bright white), discreetly hinged together (consider a single paper substrate) mounted precisely and cleanly with sharp squared edges exactly as specified:

“*The question is not what you look at, but what you see.*” Henry David Thoreau
**project two: compositions with type and with color**

Using your compositions 4 and 5 from project one for reference and inspiration for further development (not limiting yourself to the same final renderings), create four reductive compositions on two 17”x11” sheets, each composition with one or more representations of your object:

**black-only compositions with type:**
1. solid black and white composition combining type and object to communicate one aspect of the object, and in which type is the hierarchical focal point
2. the same as 1, above, but with the object as the hierarchical focal point, communicating the same or another aspect of the object

**compositions in shades of black and in colors:**
1. composition in three solid shades of black (three percentages of black from 1% to 100% density—no transparencies) and with no type, communicating the same or yet another aspect of the object as above
2. composition in three solid colors other than black (such as Pantone solid colors set to 100% density—no tints or transparencies of colors) and with no type, communicating the same or yet another aspect of the object

Within each sheet, relate the two compositions to one another as an overall integrated layout. In the compositions with type, you may use any appropriate word or words other than the name of the object itself (descriptive adjectives, modifiers, etc.), that communicate an aspect, or multiple aspects, of the object. Explore dynamic contrast, rhythm, and balance, while clearly maintaining the recognizability of the object. You may use a hairline around each composition to distinguish it from the white background.

Present each sheet as a high quality horizontal 17”x11” print, unmounted, arranged exactly as diagrammed:

```
               2"
               
1.5"             6.5" squares             1"
               
               1.5"
               2.5"
               
               2.5"
```

* The real voyage of discovery consists not of seeking new landscapes but of having new eyes. * Marcel Proust
project three: type and image in three dimensions
Create a series of compositions combining representations of your object with words or phrases that communicate the formal concepts of “repetition,” “transition,” and “opposition” in relation to aspects of your object on all three of the following dimensional forms:

1. rectangular form, 5” tall with 2.5” sides
2. cylindrical form, 5” tall and 2.75” in diameter
3. triangular form, 5” tall with 3” sides

Present one of the formal concepts (repetition, transition, opposition) on each dimensional form. It is up to you to match and integrate each concept to a different form.

Explore how shape, line, and pattern in the type and reductive representations can be used to create interest from all possible points of view around these forms, and how the concepts of repetition, transition, and opposition can create tension and dynamic balance between your three messages. Single or multiple representations of image and type may be used as appropriate. Consider all visible sides of the form in relation to one another and as individual compositions. This is an exploratory project, and is not concerned at all with packaging the objects, or with any preconceptions about packaging. Use any two colors per form (screens of these colors are acceptable) printed on a white surface. You may use the same two colors or different sets of two for each form.

Carefully construct all three forms for final presentation, using high quality color prints as their surfaces. Use the bottom panel of each form for your identification labels.

project four: interpretive diagrammatic panel
Based on the research and reference material you have collected, and on the studies and compositions you have completed throughout the semester, create a 15”x20” vertical or horizontal composition in which you diagram how the object normally functions. To achieve this, juxtapose your object with other graphic forms in order to communicate a greater context and understanding of the object’s functionality, as well as potentially its typical environment, and/or aspects of its social or natural context. Visual representations can be expanded beyond the assigned objects to include any appropriate elements that support the functionality and conceptual context that you are presenting.

The panel must include a minimum of 100 words. In addition, list attributions for all your sources of information in a footnote within the composition. As with any writing, you must use quotation marks and name for any authors or others whose text you might quote. It is otherwise assumed that all writing in the panel is yours.

You may employ any appropriate representation techniques, media, and colors. Present a high quality print, trimmed to size, unmounted.

“The most fatal illusion is the narrow point of view. Since life is growth and motion, a fixed point of view kills anybody who has one.” Brooks Atkinson
project series
dsgd 104
introduction to graphic design
san jose state university
spring 2015

the goal of this course is to further your understanding of the basic objectives, principles, and methods used in graphic design. the projects described here are designed to provide a range of opportunities for creative problem solving within practical constraints.

design reading:
• Visual Grammar, Christian Leborg, 2006
• Visual Intelligence, Donald D. Hoffman, 2000
• The Universal Traveller, Don Koberg and Jim Bagnall, 1974–2003

content map references:
• Mapping, Roger Fawcett-Tang, 2002, 2005
• dubberly.com/concept-maps
• users.edte.utwente.nl/lanzing/cm_home.htm

subject matter references:
• centerforfoodsafety.org
• fao.org
• foodfirst.org
• foodmyths.org
• slowfood.com
• slowfoodusa.org

the lists above are non-exhaustive, meant to be used only as a starting point/point of departure for your research.

“client” and required text:
for this project series our hypothetical “client” is the organization Slow Food USA. the name may be used on projects, but the organization’s url, slowfoodusa.org, which contains its name, must appear on projects two through five. this required text may or may not be prominent in your designs, and no other specific text is required; however, you may propose any appropriate headlines, taglines, phrases, statistics, quotes, or other messages. any conceptual headlines or taglines must be of your own creation. note additional content requirements for project three.

food

project one: content map
to provide a detailed, logical, hierarchical research reference on aspects of the topic “food” for the purpose of developing concepts and content for the projects that follow. this research should not be limited to aspects addressed in existing campaigns for Slow Food or other organizations.

use appropriate text and other elements gathered and developed through your research to outline significant and defining aspects of and relating to the subject. seek clear arrangements of sets and subsets of words, statistics, etc. that provide a context for analyzing and evaluating this body of knowledge. consider divisions and intersections of information with appropriate structure, hierarchy, relationships, and links between sets and individual elements. footnote all sources.

within the design and in your own writing, include 3 to 5 synopses of your research conclusions in individual paragraphs of 50 to 100 words each.

use typefaces from the helvetica or univers families only (this constraint applies only to project one).

measurements: 15"x20" vertical or horizontal

color: any that clearly enhance organization and communication
present a high-quality print, trimmed exactly to size, unmounted

project two: poster
this and the following projects must communicate an overall or significant specific message relevant to the subject.

measurements: 15"x20" vertical or horizontal

colors/materials: any colors on any paper
present a high-quality print, trimmed exactly to size, unmounted

project three: brochure
to describe and diagram a particular quantifiable aspect or real-world case study relevant to the subject.

required content: describe and diagram (chart, graph, map, etc.) some statistical and/or physical reality of the aspect or case study. develop and employ whatever text and visuals are appropriate for clear understanding within the form of your brochure. attribute the sources of all information.

measurements: 11"x17" maximum parent sheet, cut and/or folded at right angles (no die-cuts, die-folds, or binding, so that actual production cost would be kept reasonable) to fit into a standard envelope, and as such a standard brochure holder of either #10 or 6x9 size

colors/materials: 4 color process, printed on both sides of any paper
present folded in a #10 or 6x9 envelope, which you may design and construct if you wish
project four: dimensional outdoor sign

to identify and attract attention to the organization’s events such as festivals, fairs, and conferences, while further dramatizing a goal or aspect of the subject matter in dimensional form. this sculptural form should have interest and impact from all angles, as well as attract attention with the portion that would project above a crowd gathered around it.

measurements: scale model, 1 inch = 1 foot, maximum size 8”x 8”(width and depth from base to top) x15”(height), and minimum height of 10” so that some aspect of the overall design would be noticed above a surrounding crowd of people. the maximum 8”x 8” base may also be graphic and/or part of the overall configuration of shapes.

colors/materials: any colors on any shapes made with flat, opaque, rigid and/or flexible panels (a full-size version would be constructed of wood and/or flexible panels faced with opaque digital prints for relatively low cost materials and fabrication)

present a fully assembled, sturdy, freestanding model

project five: conceptual story boards and animated graphic

to dramatize a goal or aspect of the subject matter in time-based form, and to direct web, social media, and other traffic to slowfoodusa.org from this graphic. additionally, the project is to be documented with two story boards.

the purpose of the first story board is to show a preliminary yet clearly understandable hand-rendered, pre-production view of your concept.

the purpose of the second story board is to clearly represent the final appearance and elements of the finished animation.

measurements/duration: 960x540 pixels (16:9 horizontal aspect ratio); 5 to 15 seconds; no sound

colors/materials: any practical in mpeg (H.264) format

present the two story boards as 17”x11” horizontal high-quality prints, printed or trimmed exactly to size, unmounted

present the animation with your name as the name of the file: lastname_firstname.mp4
Assignments: copies and more information at www.atdesignonline.com

Illustrator:
1. Lines (See Pdf Handout for directions) Due: Mar. 2nd.
2. Black Square Problem: (See Pdf Handout for directions) Due: Mar. 2nd.
3. Option between Balance and Shapes Problem: (See Pdf Handout for directions) Due: Mar. 2nd.
4. Block Repeats (See Pdf Handout for directions) Due: Mar. 2nd.
5. Nine Objects (See Pdf Handout for directions) Due: Mar. 2nd.
6. Make a color wheel and a value scale of one hue. Include on the same page a two column paragraph text box that describes Albers’s color theory. (See Pdf Handout for directions) Due: Mar. 2nd.
7. Additive and Subtractive color wheel. (See Pdf Handout for directions) Due: Mar. 16th.
8. Copy a given cd in vector format. The CD has to fit on our template die cut. (See Pdf Handout for directions) Due: Mar. 16th.
9. Scan in a picture of yourself and then make a vector image of it. (See Pdf Handout for directions) Due: Mar. 16th.

Photoshop there will be a quiz on the toolbox shortcuts Mar. 23rd.
1. Repair a damaged photograph. Due: Apr. 20th.
2. Make a composite image out of three of your photographs with the end results having only one perspective and one lighting condition. Due: Apr. 20th.
3. Make two different images using painting tools and filters. (The subject matter: 1. Something important to you, 2. Something dealing with emotion.) These images could be any type of Art. Due: Apr. 20th. These are two seperate images.
4. Prepare at least three photos (could be scanned) for the web, print, and a computer presentation. You will end up with 9 files. Due: Apr. 20th.

All Photoshop assignments will be turned in on a well designed CD.

Flip Book:
Make a Flip Book using the programs that you have learned. At least 32 pages. This project should be of the quality that you would be proud to show in future. Binding, size, paper and subject matter to be designed by you. Due: May 4th.

Indesign:
Write a ten page paper on color theory. This paper will be in Magazine format, with pictures, with at least two master pages, with automatic page numbering, and at least two style sheets. Then prepare this assignment to take it to a service bureau that is using InDesign on a Mac. Due: last class before finals. Can be turned in during finals.

Presentation: Make a presentation of your work to show the class on the computer. Due the finals period.

Warning: a pop quiz could happen at any time.

Footnote: If the rules of an assignment is not stated either in writing or verbally, then I am leaving you room for your creativity.