

**San José State University / Department of Design**

DSGD 111 / Design Practices / 23026 / Sec. 3

Spring 2022

# DSGD 111

<b>Instructor</b>	Gregory Hom
<b>Office Location</b>	A327
<b>Telephone</b>	(408) 497-3511 is my cell phone, use it to text or call me if you're late or not going to come to class for some reason
<b>Email</b>	gregory.hom@sjsu.edu or gregory@fishbowldesign.com
<b>Class Days/Time</b>	Tues/Thurs 3:00pm-5:50pm
<b>Office Hours</b>	Tues/Thurs 2:20pm-5:50pm, by appointment please
<b>Classroom</b>	A216
<b>Prerequisites</b>	Prerequisite: GD majors: DSGD 63, DSGD 83; IT majors: DSIT 33, DSIT 83; ID majors: DSID 22 or DSGD 83. NI majors: ANI 50; Corequisite: DSID 22
<b>Course Materials</b>	Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the class Canvas site. You are responsible for regularly checking this site to learn of any updates.

## Course Format

### **Technology Intensive: In-Person, Hybrid and Online Courses**

This is a studio-intensive course where a series of exercise and projects address San José State Graphic Design program learning objectives.

Program learning objectives can be referenced on the department's website:

[http://www.sjsu.edu/design/design\\_programs/graphic\\_design\\_program/gd\\_learning\\_objectives/](http://www.sjsu.edu/design/design_programs/graphic_design_program/gd_learning_objectives/)

Modes of learning will include: making in the classroom (drawing, sketching, photographing, and designing on the computer); short lectures, demonstrations, and presentations; research; individual and group critiques, work-in-progress discussions; homework assignments, and reflective writing. During critique, you will be encouraged—and expected—to develop evaluative positions on work presented in class, and to articulate those positions in group discussions.

### **Service Learning (SL) Courses or Credit Bearing Internships**

If this course is a service learning course or internship, students must complete a CSU-SJSU Learning Plan and Participation Guide; participate only with an SJSU approved partner organization; and enter all required SL or Internship information in the SJS4-Spartans 4 Service database. More details are available at the links below.

\_ Definition of service learning

<http://www.sjsu.edu/ugs/faculty/curriculum/guide/Courses/servicelearning>

\_ University Policy S02-3 on service learning

<http://www.sjsu.edu/senate/docs/S02-3.pdf>

\_ *University Policy S16-14* on Internships, Service Learning, and Off-Campus Learning Experiences:

<http://www.sjsu.edu/senate/docs/S16-14.pdf>

### **Faculty Web Page and MYSJSU Messaging**

Copies of the course materials such as the syllabus, major assignments, project handouts, etc. may be found on the faculty web page at <https://sites.google.com/a/sjsu.edu/ghom111>. The messaging system through MySJSU will not be used in this class. Email contact is preferred instead of messaging.

## Course Description

This course defines and investigates design practices, processes, materials, and vocation and their effects on society, environment, business, and intellectual property. Lectures, discussions, and group and individual exercises and projects explore applications of design thinking for positive local to global outcomes. Class assignments will include finding designed artifacts, doing research, reading from handouts, and making presentations.

## Course Learning Outcomes (CLO)

Upon successful completion of this course, you will, through experimentation, careful analysis, and evaluation, establish a basis for visual problem solving utilizing the following interrelated theories.

Through presentations, active investigation, and careful evaluation, students will establish a broad understanding of the following ethical and practical aspects of the field of design.

*Upon successful completion of this course, students will be able to:*

- CLO 1: Assess the impact of specific design practices on societal and community issues;
- CLO 2: assess the impact of specific design practices on environmental issues;
- CLO 3: navigate the rights and responsibilities of designers as employees, contractors, and entrepreneurs;
- CLO 4: understand the relationship of intellectual property to individuals and to the design field;
- CLO 5: recognize issues of accessibility in aspects of design projects;
- CLO 6: employ comprehensive sets of criteria toward achieving sustainability in design projects.

## 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 heartily recommend the books listed below, if you are interested and your budget allows. I suspect that some of you might be interested in purchasing books throughout the semester, and I would be happy to make further recommendations tailored to your interests.

\_ *The Politics of Design: A (Not So) Global Manual for Visual Communication*, Ruben Pater

\_ *Do Good Design: How Designers Can Change the World*, David B. Berman

\_ *Designing for Social Change: Strategies for Community-Based Graphic Design*, Andrew Shea

## **Technology Requirements / Equipment / Materials**

This class requires you to use a variety of design and production tools. Please review carefully as you likely already possess a kit of supplies that will cover your needs for this class or at least have access to some. Please make sure you have—with you at all times—a notebook, a pen, a pencil and eraser.

- \_ Laptop computer with Adobe Creative Cloud (Photoshop, Illustrator, and InDesign installed)
- \_ Adobe Typekit “Portfolio Collection” (included with Creative Cloud subscription). Use this link to SJSU eCampus web site for information about subscribing:  
[http://www.sjsu.edu/ecampus/teaching- tools/adobe/index.html](http://www.sjsu.edu/ecampus/teaching-tools/adobe/index.html)
- \_ Reliable data backup (See ‘Note About Backups’ on p.9)
- \_ WiFi access. Use this link to SJSU IT: [http://its.sjsu.edu/services/sjsuone /](http://its.sjsu.edu/services/sjsuone/)
- \_ Flash drive or external hard drive (SSD is preferred). Use this link to the Wirecutter article *The Best Portable Hard Drive for 2019*:  
[https://thewirecutter.com/reviews/best- portable- hard- drive/](https://thewirecutter.com/reviews/best-portable-hard-drive/)
- \_ Reliable access to a high-quality digital camera or you may use your phone if the camera is of quality
- \_ Reliable access to a scanner
- \_ Reliable access to laser or inkjet printers
- \_ Self-healing cutting mat (at least 9 x12 inches)
- \_ Pencil Sharpener
- \_ Tracing paper (12-inch roll)
- \_ Black Sharpies
- \_ Fine line Micron pens or equivalent
- \_ Clear Push-pins
- \_ X-Acto No. 1 Precision knife (or equivalent)
- \_ Extra blades (No. 11)
- \_ Liquid adhesive (no spraying is ever allowed indoors)

## **Expenses**

The cost for semester supplies and materials will vary according to the individual: whether you choose to buy books, whether you purchase used books, what you already have, how quickly you run through paper/ink, how resourceful you are, etc. Please budget \$200 to account for the material and supplies (listed above) plus printing expenses.

## **Course Printing Allowance**

Students may access the graphic design program's printing facilities during the class session's open lab hours. All students must respect the print lab policies, including the procedures for wireless printing. Your lab fee covers software licensing and your printing allowance and is only applicable to course-related materials, and includes black and white (8.5x11" or 11x17") and color (8.5x11" or 11x17") prints. Students are responsible for larger prints or where timing of presentations do not allow for printing in class.

### **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/graphicdesign> or by appointment with the Librarian.

### **Course Requirements and Assignments**

Participation in discussion and critique is vital to the success of the class. Assignments will include researching designed artifacts, reading from textbooks, developing/creating design work, testing knowledge of elements of typography, layout, color, and giving presentations.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

At least three (3) projects and a variety of exercises will be assigned in this course which will include group research aspects, creative concept ideation, refinement, and reporting of results addressing CLO 1–6. Projects will be turned in in paper and/or PDF form.

### **Project Overview**

#### **Studio Expectations**

This course is an essential culmination of your design curriculum at SJSU, and in order for each student to have a meaningful experience in this class, it is critical that we establish and maintain an atmosphere of mutual respect. This is everyone's responsibility, students and instructor alike. Success in this course is based on the expectation that students will spend, for each unit of credit,

a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities.

We aspire to create a learning environment in which people of all identities are encouraged to contribute their perspectives. It is our intent that students from all backgrounds be well-served by this course, and that the experiences and perspectives each of you brings to this studio be viewed as a resource, strength and benefit. We request that each of you honor fellow students' requested names and pronouns, and practice using gender-inclusive/non-sexist language. Doing so helps to foster an inclusive and welcoming environment, enriches discussion, and reflects best professional practices.

Please let me know 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.

As a member of this class, we expect each of you to do everything you can to contribute to a supportive, productive, and collaborative learning environment:

- \_ Take every step necessary to minimize distractions during class. (Phones kept on silent and put away so as not to distract you or your classmates.) In class, laptops are to be used for course-related purposes only.
- \_ Come to class prepared with the necessary tools, materials, working digital files, and /or research and reference materials. Please remember your chargers, and back up often.
- \_ Arrive on time and to remain until the class is over or excused. If you must leave before the end of class, please inform me before class and try your best not to disturb other students when you leave.
- \_ If you are late to class, and a critique is already in progress, you may not add your work to the wall. You are, however, still expected to contribute to the critique through thoughtful feedback. It is your responsibility to learn about announcements that you miss due to a late arrival, early departure, or absence. Please do not interrupt class to ask about these.
- \_ If you are absent, find out what you missed from a classmate, and come to the next class prepared, as if you did not miss a class. If you have specific questions that cannot be answered by your classmates, you may email me. Please do not email me asking, simply, "What did I miss?"
- \_ Be respectful during lectures and when other students are presenting. Keep your attention on the presenter, take notes, and ask for clarification when it's needed.
- \_ Do not use spray-mount adhesive in the classroom, or in the building.
- \_ Do not use tabletops as a cutting surface.

- \_ Do not wear head phones during class. At times will play music softly during class working sessions, and will happily take requests. It is important that you can hear any comments, discussions, or announcements.
- \_ Tidy your workspace at the end of the day. Trash and recycling should be disposed of, cutting mats and extension cord s returned to their place, table surfaces wiped clean, and chair tucked under the table.

## **Grading**

The project and course performance will be evaluated according to the following components. Each project will be graded upon completion and assigned a letter grade according to the University policy—A through F. An incomplete will be granted to students with documented extenuating circumstances e.g. debilitating illness, family emergency etc.

## **Final Examination or Evaluation**

In lieu of a final exam, your project archive will be due during our class' designated final exam time.

## **Grading Basis**

### **Iteration/Experimentation** CLO 9

Exhibiting distinct approaches, perspectives, and/or uses of material in preliminary iterations. Testing a surprising variety of approaches during the initial stages of exercises and projects.

### **Concept Development / Critical Thinking** CLO 4, 5, 10

Responding creatively to, and meeting, the constraints of the project. Discovering and leveraging creative opportunities arising from form, content, methods, and tools. Demonstrating the integration of research, analysis, iteration/drafting/sketching, and practice making.

### **Formgiving** CLO 1, 2, 3

Synthesizing design elements, principles, and attributes into effective and evocative messages. Demonstrating the quality necessary for effective visual communication.

### **Craft/Presentation** CLO 5

Exhibiting skill, sensitivity, dexterity, and attention to detail in design outcomes and their presentation.

### **Participation/ Preparation** CLO 10

Engaging in class activities and critiques. Showing initiative and commitment. Progressing steadily between classes, and arriving to class prepared to participate.

### **Typographic and Visual Literacy** CLO 4, 5, 6, 7, 8

Understanding and manipulating the meaning of visual communication, through the use of images, design elements, typographic elements, and visual hierarchies. Using design and typographic terminology to speak effectively about graphic design.

### **Project Grade Weighting**

The semester grade will be weighted according to the following percentages:

_ Project 1: Content Map	17%
_ Project 2: Social Media Campaign	17%
_ Project 3: Animated Graphic	17%
_ Project 4: Brochure	17%
_ Project 5: Dimensional Outdoor Installation	17%
_ Project Archive	10%
_ Participation	5%

### **Grading Scale**

All projects and specific exercises will be graded; therefore you should do your best on them or your course grade will be adversely affected. It is very important to complete all projects because: 1) Each develops a skill necessary for successful completion of projects. 2) Missing a portion of these projects can lower your course grade substantially.

**A-, A, A+ = Excellence (3.7–4.0)** You consistently deliver creative and high-quality work and demonstrate the ability to explore a wide range of alternatives. This is evident in thoughtful, informed decisions that lead to a coherent, compelling final outcome. You thoughtfully integrate feedback. You communicate ideas clearly and completely, both visually and verbally. You support your design decisions with well-crafted and informed arguments. You complete all assignments and turn them in on time. You use precise language to talk about design principles, design elements, and typography. You maintain a positive attitude and show a strong interest and

commitment toward the studio environment, and to your own development. You generously offer thoughtful feed back to your classmates. You participate in all regularly scheduled classes. You meet and exceed the requirements of the course.

**B-, B, B+ = Very good work (2.7–3.6)** Your work is complete and shows no craft or technical problems. You demonstrate the ability to communicate a rationale for design decisions and show improvements in your development as a designer. You integrate feed back. You maintain a positive attitude and involvement in all coursework and class activities.

**C-, C, C+ = Adequate, average work (1.7–2.6)** You meet the minimum work required at an average quality level, and you provide basic explanations for your design decisions. You demonstrate a basic understanding of the principles presented in class and may have some craft and technical problem areas. You demonstrate average participation in all regularly scheduled classes.

**D-, D, D+ = Poor work and lack of effort (0.7–1.6)** You meet the minimum work required at below average quality and demonstrate little understanding of the principles.

**F = Failure to meet the course requirements (0.0–0.6)** You lack an understanding of the basic principles discussed in class and are unable to convey creative, craft and technical ability as required. You are seldom involved in class discussions, repeatedly miss deadlines or critiques, and demonstrate little commitment to learning and to your own development. You are consistently late for class and have missed many.

### **Effect of Participation on Grading**

Participation is included as part of each assignment's grading rubric. Coming to class prepared, making progress between class meetings, and presenting your work on time (including both preliminary rough drafts and prototypes, as well as final outcomes) will be noted towards participation and preparation for each project. The progress you make during in-class working sessions will also be noted. "On time" means that work is ready to be shared as specified, 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 and Late Assignments**

During the regularly scheduled class day is when you will submit projects. No extensions will be given except in cases of documented emergencies, serious illness and only with prior arrangements. If such a circumstance should arise, please contact the instructor as early as possible and be ready to provide documentation. Assignments will lose a full letter grade for each day late. Graded assignments more than 3 days late will not be accepted. In such cases, a grade of zero credit will be entered.

### **Extra Credit**

Out of general fairness to all students, there will be no opportunities for extra credit to append a project grade. Any other extra credit assignments will be determined at the instructor's discretion.

### **Revisions and Refinement**

We encourage you to revisit and rework projects as you develop your skills throughout the semester. Each student may select one project to re-submit before the end of the semester. Revised projects will be accepted until the last day of instruction. We will not change assignment grades for projects that were turned in late. Project revisions are strongly encouraged to all students, but particularly to BFA applicants, as they will help you develop a stronger portfolio.

### **Classroom Protocol**

We are involved in a mutually beneficial communal learning experience, one that requires full attention and respectful behavior toward all members of the class. In order to maximize the learning experience, students are requested to observe the following etiquette guidelines:

- \_ Students must take every step necessary to minimize distractions during class.
- \_ Students are expected to arrive on time and to remain in class until the class is over, or excused. If you have a prior engagement that requires you leave before the end of class, please inform the instructor before class and take pains not to disturb other students when you leave. \_
- All critiques begin 15 minutes after official class start time; no work is to be added to the wall after a critique begins. It is your responsibility to inform yourself of any announcements or requirements that you miss due to late arrivals. Please do not interrupt class to ask about these. Remain after class if you have questions.

- \_ Electronic devices not directly pertaining to your participation in this class must be turned off and put away before class starts. This means you may not place or receive calls, messages, play games, check e-mails, surf the web, pop into Facebook, Twitter, etc.
- \_ Laptops are to be used for course related purposes only.
- \_ Please do not eat during class.
- \_ Socializing during lectures or when other students are presenting material for the benefit of the class is counterproductive and inconsiderate.
- \_ No spray-mount adhesive spraying in the class.
- \_ Do not use tabletops as a cutting surface.
- \_ Clean your work area when leaving the classroom. It is expected that there will be 1.5 to 2 hours of homework for each hour of class (including exercises and project work).

### **Attendance**

Attendance in this class is obligatory. Students will be counted as late if they appear in class more than fifteen minutes late. Early departure without prior permission will be regarded to the same to late arrivals. Two such late arrivals / early departures will count as one unexcused absence.

However, if students will be absent for any reasons (e.g. medical issue, family emergency, etc.) they must inform me with a reasonable explanation by e-mail at least two days before the class meeting. It is expected that students obtain any materials or assignments missed due to absence.

### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic calendar web page located at <http://www.sjsu.edu/academics/>. The Late Drop Policy is available at: <http://www.sjsu.edu/aars/policies/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

### **University Policies**

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

## **Academic Integrity**

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University's Academic Integrity policy, located at [www.sjsu.edu/senate/S07-2.htm](http://www.sjsu.edu/senate/S07-2.htm), 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. The Student Conduct and Ethical Development website is available at [www.sa.sjsu.edu/judicial\\_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html). Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments and or projects are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

## **Additional Information**

### **A Note about Plagiarism and Appropriation in Art and Design**

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

When you see something you're inspired by, a good practice is to try to understand why it looks the way it does. What constraints was the designer working with? What was the design responding to? What did it communicate, and to whom? 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 unique needs and constraints 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, let's 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. We 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**

Back-ups are critical for your studies, your practice, your life: *BACK UP YOUR WORK, OFTEN*. 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 or your laptop stolen, 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. cost effective cloud backup solutions like Backblaze or Carbonite)
- \_ Bootable clone (e.g. separate external drive with Carbon Copy Cloner)

### **A Note about Critiques**

Critique is among the most valuable experiences of your design education, but it's also one of the most challenging. Critiques are a collaboration among all who participate (students and instructor alike), and learning to give feedback is as essential as learning to accept feedback. There are no explicit rules to the critique process, but we would like to establish a few guidelines to help promote a productive critique culture in our classroom:

#### *Providing Feedback*

**Be kind.** Aim to be kind instead of nice. A nice crit is telling someone their work is good to avoid hurting their feelings. A kind crit is telling someone honestly what needs to be addressed so that they can improve their work. Try your best to make sure that your feedback isn't derogatory, insulting, or dismissive.

**What do you see? How does the work make you feel?** If you're not sure what to say, a good way to start is to describe what you see. Telling the designer what you see can be useful, especially if it's not what they intended to show you. Telling them what you think they are trying to say will help them understand what the work actually communicates. Another good way to start is to tell the designer how the work makes you feel. Excited? Confused? Bored? Angry? Calm? Sad? Your instinctive, emotional response is valid feedback, and can help the designer make their work more meaningful.

**Avoid art direction.** Try to avoid giving corrective comments like "I would do it like this," or "try it this way." The problem with these comments is that they often lead the designer to do exactly what's said. Being given the "right" answer doesn't let a designer develop their own exploratory process. It tends to make people rely on crits to tell them exactly what to do next, instead of letting them figure it out in their own way.

### *Receiving Feedback*

**Ask questions.** Think about what you would like to get out of the crit, and prepare a list of specific questions relating to that. Have those questions with you during critique. General questions like "What do you think?" are not very useful for moving your work forward. It's not personal. One of the hardest things about critiques is learning to accept critical feedback without taking it personally or getting defensive. It's not easy, and it takes practice. The feedback you're being given is not a personal attack, it's meant to help your work get better.

**Take notes.** Take notes during your critique, or better yet: ask a classmate to take notes for you. Consider recording the conversation with a voice memo app. (You must ask the group for permission before you record.) You will be getting a lot of feedback, and you will need to process all that information after the crit is over.

**Evaluate and integrate.** After the crit is over, decide what feedback you do and don't care about. Not all advice is good advice (including advice from your instructors), and while you don't

need to act on everything that was said, ignoring everyone's advice probably won't help your work improve either.

**Be active.** People respond to crits differently, and so if you are not getting what you need from your critique, you can—and should—ask for additional feedback from trusted classmates and friends. If you need more feedback, or a different kind of feedback, it's up to you to find it.

### **A Note about Email / Texting**

Please regard email communication with me for what it is: professional communication. Here are some guidelines for email communication with me:

\_ Please address me by name, “Hi/Hello Gregory” or “Dear Gregory” are both appropriate ways

to do so! “Greg!” or “Yo” are not.

\_ Please include a relevant subject in the subject line.

\_ Monday through Friday, I will respond to your email by the end of the next business day between 9 AM and 6PM. If an email is incredibly time sensitive, indicate so in the subject line and I will do my best to respond sooner.

\_ If you email me over the weekend, I will see it on Monday morning.

\_ If your email takes more than 10 minutes to answer, I may ask that we solve your question in class, or that you come to my office hours, or we set up an appointment to discuss

\_ If you do not hear from me via email it is important that you send me a text but please make sure that you tell me who you are, I cannot know just by your number.

\_ If you require feedback on a project outside of class just take a screen shot of your work and include it in your email or text.

– END –

