California University of Pennsylvania
Guidelines for New Course Proposals
University Course Syllabus
Approved: 2/4/13

Department of Art and Design

A. Protocol

Course Name: Graphic Design Studio 4
Course Number: ART 428
Credits: 3 (repeatable to 18)
Prerequisites: ART 127, Introduction to Graphic Design, ART227,
                      Graphic Design Studio 1, ART 327, Graphic Design
                      Studio 2, ART 427, Graphic Design Studio 3
Maximum Class Size (face-to-face):   22
Maximum Class Size (online):
       (Choose which one is appropriate or both if applicable)

B. Objectives of the Course:

1.   The students will be able to factor into the creation of their designs the
     following concepts, client relationships, budgeting, project continuity, and
     idea conceptualization.

2.   The students will be able to factor into their work the following
     professional concerns: legal rights and issues, new technology issues,
     pricing and marketing artwork, salaries and trade customs, graphic design
     prices, multimedia prices and standard contracts and business tools

C. Catalog Description:

This course is designed to develop advanced graphic communication concepts
and skills. Emphasis will be placed on client relationships and professional p
ractices.

D. Outline of the Course:

A. The professional relationship
       1.   How Artwork is Commissioned
       2.   Representatives
       3.   Subcontracting

6. Artwork Inventory Form
7. Computer-Generated Art Job Order From
8. Digital Media Invoice
9. Graphic Designer's Estimate and Confirmation Form
10. Graphic Designer's Invoice
11. Licensing Agreements
    a. Short Form
    b. Long Form
12. Magazine Purchase Order for Commissioned Illustration
13. Multimedia Job Order Form
14. Nondisclosure Agreement for Submitting Ideas
15. Website Design and Maintenance Order Form

Da. Client Relationships

The following section is to prepare the student for continuing growth and interest in Graphic Design after they have left academia. The student will learn to be self-sufficient; to be able to brainstorm alone and with groups; to be able to communicate with co-workers and clients on both the creative and professional levels; to be their own critic and to be responsive to outside criticism; to learn to handle the problems they will face in the communications field.

A. Getting to the Message
    1. Thinking with an Open Mind
    2. Controlling the Creative Process
    3. Knowing Who the Client is

B. Preparing the Client for Creativity
    1. The Client as a Creativity Gatekeeper
    2. Managing Expectations

C. Beyond the Client Interview
    1. Decompressing After the Interview
    2. Looking Beyond the Client for Information
    3. Defining Boundaries for Creativity

D. Processing the information
    1. Understanding and Clarifying the Message
    2. Defining the Objective
    3. Developing the Design Criteria
    4. Spinning Information

E.   Brainstorming Alone
1. Catching the Ideas
2. More is Better
3. Following Trails of Ideas
4. Looking to the Obvious
5. Know When and Where You Get Most of Your Ideas
6. Give Yourself Some Parameters and Constraints
7. Combining Ideas to Make New Ones
8. Extremes and Opposites
9. Know When to Go for a Walk

F.   Brainstorming in a group
1. Creating a Haven for Innovation
2. Looking for Creative Potential in All Projects, Big and Small

G.   Creative Word Play
1. Listening to Words
2. Organizing With Words
3. Exploring Images
4. The Doodle and the Sketch
5. Choosing Tools that Implement Creativity

H.   Beyond Ideas
1. When Do You Stop Brainstorming?
2. The Voice of Judgement
3. Forming Ideas Into Solutions

I.   Editing Ideas
1. Evaluating Your Ideas
2. Reviewing the Objectives
3. Remembering the Design Criteria
4. Editing: Transforming the Concept
5. Editing: Eliminating

J.   Adding Substance to Concept
1. Voice, Vision, Viewpoint
2. Risk is Relative
3. Identifying an Original Idea

K.   Understanding style

       1.   Style With Rationale
       2.   Passion as a Creative Tool
       3.   Can You Be Too Creative?
       4.   Can a Creative Solution Look Conservative, Even Boring?

L.   Pushing Ideas
       1.   Enhancing the Concept Through Implementation
       2.   Grid
       3.   Type
       4.   Images
       5.   Color
       6.   Paper
       7.   Printing and Finishing
       8.   Intuition
       9.   Accidents
       10.   Contrast
       11.   Sweating the Details
       12.   Looking at the Big Picture

M.   Remembering the Audience, In Spite of the Client
       1.   Is the Design Working?
       2.   Managing the Client Expectations
       3.   Controlling the Decision Making Process
       4.   Creativity begets Creativity

E.   Teaching Methodology:

Traditional Classroom Methodology

This course is designed to provide the student with 60 hours of studio instruction per semester (typically four hours per week). Instruction will occur using, but not limited to, lecture, assignments, critiques, and demonstrations.

F.   Text

The instructor will provide specifications for an appropriate text or supportive material.

G.   Assessment Activities:

Traditional Classroom Assessment

Students will be assessed using exams, quizzes, homework assignments, individual assignments, and group assignments.

> A   90-100%
> B   80-89%
> C   70-79%
> D   60-69%
> F   59% and below

H.   Accommodations for Students with Disabilities:

Accommodations for Students with Disabilities

Students with disabilities:
- Reserve the right to decide when to self-identify and when to request accommodations.
- Will register with the Office for Students with Disabilities (OSD) <u>each semester</u> to receive accommodations.
- Might be required to communicate with faculty for accommodations, which specifically involve the faculty.
- Will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Requests for approval for reasonable accommodations should be directed to the Office for Students with Disabilities (OSD). Approved accommodations will be recorded on the OSD Accommodation Approval notice and provided to the student. Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Contact Information:
- Location: Azorsky Hall – Room 105
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: osdmail@calu.edu
- Web Site: http://www.calu.edu/current-students/student-services/disability/index.htm

I.   Supportive Instructional Materials, e.g. library materials, web sites, etc.

The instructor will provide a list of library materials.

Additional Information for Course Proposals

J.   Proposed Instructors:

Graphic Designer or qualified faculty in the Department of Art and Design

K.   Rationale for the Course:

Required for Graphic Design majors to have an comprehensive understanding of their discipline.

L.   Specialized Equipment or Supplies Needed:

No, but this course needs to be taught in a graphic design lab.

M.   Answer the following questions using complete sentences:

1. Does the course require additional human resources? (Please explain)
   No additional human resources are required.
2. Does the course require additional physical resources? (Please explain)
   No additional physical resources are required.
3. Does the course change the requirements in any particular major? (Please explain)
   Yes, it changes the requirements for the Graphic Design major.
4. Does the course replace an existing course in your program? (If so, list the course)
   No, this course does not replace an existing course.
5. How often will the course be taught?
   This course will be taught once per academic year.
6. Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)
   No, this course does not duplicate an existing course.

N.   If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

N/A

O.   Please identify if you are proposing to have this course considered as a menu course for General Education. If yes, justify and demonstrate the reasons

based on the categories for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

No