

**DGD276A: Intro to VisCom 1**

Communication Design

Term: Fall 2018

Class Meeting Days: Tuesday/Thursday

Class Meeting Hours: 12:45-3:30pm

Class Location: 814

Credits: 3

Instructor: Chad Reichert

Office Location: 830

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Office Hours: M: 10-12 M/T/W/TH: 3:30-4:00pm

**THIS SYLLABUS IS POSTED ON BLACKBOARD**

**This syllabus is subject to change. All changes will be posted on Blackboard. It is the student’s responsibility to stay informed of all assignments/deliverables and deadlines.**

1. **Course Catalog Description**

In this course, students develop the ability to make communication decisions that consider audience, content, sequence, and creative methodologies used in creating unique visual communication solutions. Students are made aware of the diverse possibilities in professional practice through presentation, lecture, and visitations. Process problem solving methodology is emphasized.

1. **Course Prerequisites**

DGD 152 or DGD201, DGD 163

Co-requisite(s): DGD 259, DGD 263

1. **Detailed Description**

Students will demonstrate an ability to assess and discuss the meaning of image-using semiotic methods as the basis for their investigative approach. Students will use a process based design methodology that evidences an ability to select language appropriate to the connotative and denotative interpretation of a particular image set. Students will use a process based design methodolo that develops their ability to understanding the role of image and the role of typography in determining various hierarchies and various contextual meanings. Students will use an informed process based methodology that demonstrates an ability to select type families appropriate to specific, predetermined project objectives. Students will develop their ability to use image to create unique visual points of view that transcend the iconic or obvious and reveal new understanding of the object or form. Students will demonstrate an understanding of the appropriate choice of software to solve a particular design problem. Students will demonstrate the ability to create summary identities and apply the identity components to elements such as letterhead, business card, envelope and media, such as web or motion. Through lectures students will develop an awareness of the historical role of image, symbols and identities as components in the communication process.

1. **Course Learning Outcomes**

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

*Introduce: in this context introduce is defined as a preliminary or working knowledge or ability in these areas:*

• You will be introduced to and expected to apply a variety of research methodologies to achieve communications relevant to the audience and user. These are perceived as core skills for this course.

• You will be introduced to and expected to apply experimentation & play in the process of translating the obvious into the unique, to see the everyday in new ways and as a method of creating solutions that are unexpected. These are perceived as core skills for this course.

• You will be introduced to methods for making informed critical judgment in selecting and utilizing components to achieve defined communication goals. These are perceived as core skills for this course.

• You will be introduced to methods for using design and good organization in presenting clear project concepts and final outcomes. Application of these methods will be demonstrated in your project presentations.

• You will be introduced to methods and techniques used in time and project management. Application of these methods will be demonstrated in your project process.

*Develop: in this context develop is defined as students will be expected further expand skills and abilities to a more effective state. This would be demonstrated through project outcomes.*

• You will develop and apply your knowledge of typographic classification, typographic message structure, principles of typographic structures such as grids, and the use of dynamic typography.

• You will develop and apply your knowledge of process methodology that through a series of steps moves the project from idea to informed solution.

• You will develop and apply your understanding of the function of formal components such as typography, formats, colors, images, and symbols to achieve defined communication goals.

• You will develop and apply your understanding of formal relationships and the relationship of all the design components to achieve a specific set of communication goals.

• You will develop and apply your ability to use and understand mechanical and digital processes relevant to the creation of well-crafted messages.

1. **Required Texts/Materials/Supplies**

Works That Work

Edited by Peter Bilak

Typotheque

This Means This, This Means That

Sean Hall

ISBN 978-1856697354

Laurence King Publishing

1. **Recommended Texts/Materials/Supplies**

www.spirit3design.com/ccs/276

1. **Important Dates to Remember**

Tuesday, 9/4 Fall 2018 classes begin

Wednesday, 9/12 Last day to add classes

Wednesday, 10/24 Mid-term grades available to students

Wednesday, 10/31 Winter 2019 registration begins

11/22–11/24 Thanksgiving break – NO CLASSES

Monday, 11/26 Last day to withdraw from FA18 classes

Monday, 11/26 Fall 2018 student course evaluations available to students

Saturday, 12/15 Last day of fall 2018 semester

Wednesday, 12/19 Final grades available to students

1. **Schedule**

This assignment schedule is subject to change. All changes will be posted on Blackboard. It is the student’s responsibility to stay informed of all assignments/deliverables and deadlines.

|  |  |  |  |
| --- | --- | --- | --- |
| Week | Date(s) | Topics Covered | Assignment/Deliverable Due |
| 1 | Sep 04  Sep 06 | OBJECT STUDIES | T: INTRO  TH: LECTURE |
| 2 | Sep 11  Sep 13 | RESEARCH PAPER | T: PAPER  TH: CRIT/WORKDAY/DEMO |
| 3 | Sep 18  Sep 20 | PHASE 1 PHOTOGRAPHY  COMPOSITIONS/VERBAL DEVELOPMENT | T: PHOTOGRAPHY  TH: DEMO |
| 4 | Sep 25  Sep 27 | TEXT/IMAGE INTEGRATION | T: B/W STUDIES  TH: CRIT/WORKDAY/DEMO |
| 5 | Oct 02  Oct 04 | DESIGN/CRIT | T: B/W STUDIES  TH: CRIT/WORKDAY |
| 6 | Oct 09  Oct 11 | POSTER CONCEPTS | T: INTRO/DEMO  TH: PRESENTATION |
| 7 | Oct 16  Oct 18 | PHASE 2 COLLAGE/MONTAGE  COMPOSITIONS/TECHNIQUE | T: PRESENTATION  TH: WORK/DEMO |
| 8 | Oct 23  Oct 25 | TEXT/IMAGE INTEGRATION | T: CRIT/WORK  TH: CRIT/WORK |
| 9 | Oct 30  Nov 01 | DESIGN/CRIT | T: CRIT/WORK  TH: WORK |
| 10 | Nov 06  Nov 08 | BOOK CONCEPTS | T: PRODUCTION  TH: PRESENTATION |
| 11 | Nov 13  Nov 15 | PHASE 3 IMAGE MAKING  COMPOSITIONS/TECHNIQUE | T: CRIT/WORK  TH: CRIT/WORK |
| 12 | Nov 20 | OPEN CHANNEL CONCEPTS | T: CRIT/WORK  TH: CRIT/WORK |
| 13 | Nov 27  Dec 29 | DESIGN/CRIT | T: CRIT/WORK  TH: CRIT/WORK |
| 14 | Dec 04  Dec 06 | DESIGN/CRIT | T: CRIT/WORK  TH: CRIT/WORK |
| 15 | Dec 11  Dec 13 | FINAL PRESENTATION | T: PRODUCTION  TH: PRESENTATION |

**WRITTEN PROJECT ASSIGNMENT EXPLANATIONS ARE AVAILABLE**

**ON THE COURSE BLACKBOARD SITE**

1. **Basis for Final Grade**
2. Assessments/Weighting

Final grades are cumulative and will be based on the following criteria:

85% 3 Projects (P1:30%-P2:30%-P3: 25%)

Projects will be graded according to the following criteria and further defined in a brief provided by faculty at the onset of each project:

• Attendance

• Meeting assigned project deadlines

• Being prepared to present/discuss your work for individual or group critiques

• Regular contribution in course critique and discussions

• Using class time to work on current assignments or projects

• Communication via email and Blackboard

• Visual sketch process that reflects the steps taken to solve a problem

• Exploration / Creativity / Concept / Craft

• Communication and quality of presentations and written assignments/papers

• Final project outcomes

10% Process Book

5% Design Lectures

• Attendance and formulated response

1. Design Lecture Requirement

It is very important that students understand the past, present and future of design. For students to develop a critical eye and an informed dialogue, participation in lectures are crucial. Uninformed design leads to antiquated thoughts. Each student is required to attend at least 2 design lectures throughout the semester. **To receive credit, you will write a 200-250 word email response for each lecture.** The response must discuss type of work and approach to design i.e. notable process(es). In addition, please discuss why you feel it's good, bad or indifferent. **Failure to attend two lectures will result in a 5% decrease in your overall grade.**

Regional design lectures are linked below:

[++ ccs toyota lecture series](http://www.collegeforcreativestudies.edu/community-outreach-and-engagement/toyota-lecture-series" \t "_blank)  
[++ aiga detroit](http://www.detroit.aiga.org/" \t "_blank)  
[++ idsa michigan](http://www.idsa.org/Michigan" \t "_blank)  
[++ mi state lecture series](http://www.art.msu.edu/content/2012-2013-guest-lecture-series" \t "_blank)  
[++ umich penny stamps lecture](http://art-design.umich.edu/stamps" \t "_blank)  
[++ umich school of architecture](http://taubmancollege.umich.edu/news_and_events/lecture_series/" \t "_blank)  
[++ cranbrook academy of art](http://www.cranbrookart.edu/Pages/CriticalStudies.html" \l "LectureSeries" \t "_blank)  
[++ detroit institute of arts](http://www.dia.org/calendar/lectures.aspx)

1. Grading Scale

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| A | 94-100 | B | 83-85 | C | 73-75 | D | 63-65 |
| A- | 90-93 | B- | 80-82 | C- | 70-72 | D- | 60-62 |
| B+ | 86-89 | C+ | 76-79 | D+ | 66-69 | F | 59 or below |

Assignment descriptions and grading rubrics are posted on Blackboard.

1. “Incomplete” Grades

Incomplete grades are only available if there are extenuating circumstances and cannot be assigned at midterm. Please reference the College Catalog for a full policy description.

1. **Grade Dissemination**

During the semester, assignment grades will be posted on Blackboard under My Grades. Midterm and final grades are posted in Web Advisor and are available 48 hours after final submission. See the CCS academic calendar for specific dates.

1. **Other Course Guidelines**
2. Attendance

Regular class attendance is essential for learning and academic success. Students are expected to attend all class meetings, on time and for the full duration, and be prepared to work on that day’s assignment. Students are responsible for knowing the attendance policy and for adhering to its requirements.

Attendance is taken daily in each class session; students with excessive absences may be penalized. Students who miss 20 percent or more of their scheduled class time may receive a whole grade reduction or potentially fail the course. Exceptions can be made for excused absences, though students are always expected to make up any and all missed assignments.

Tardiness also affects a student’s academic success and can be disruptive to the rest of the class. Students who arrive 15 minutes or more late for class may be considered tardy. Three tardies in any class may be considered an unexcused absence.

Students should speak with the instructor about the reason for absences and for excusing them. More extenuating circumstances such as a serious medical issue, a family emergency, or a situation beyond the student’s control that may result in multiple absences require appropriate documentation within two weeks of the missed class time in order for the absence to be excused. Students should submit an Absence Explanation forms (available on Blackboard) to the instructor within two weeks of the absence date in order for it to be considered for an excused absence. Excusing absences or other exceptions to this attendance policy is at the sole discretion of the instructor.

CCS students using veterans’ benefits will have attendance monitored throughout the semester for reporting purposes to the Department of Veterans Affairs (DVA).

1. Late Work

n/a

1. Extra Credit (if applicable)

n/a

1. Rewrite/Project (or Process) Redevelopment

n/a

1. Group Work (if applicable)

n/a

1. Participation Expectation

Critique is a honor and privilege to participate in. The encouragement,

criticism, suggestions and interpretation are what make designers grow stronger. Speaking about someone’s work helps students to legitimize their ideas and challenges them to focus. Critique promotes progress and sharpens the mind’s eye. Missing an critique is inexcusable. Whether or not you have completed your deadline, attendance is mandatory. Failure to meet a critique deadline will result in an incomplete for the day.

1. **Policies Pertaining to Technology and Media**
2. Blackboard

The dissemination of course information is managed through Blackboard; students are required to check their Blackboard course site regularly as assignments, grades, and announcements will be posted.

1. CCS Email

Students are required to check their CCS email regularly as this is how the department and College will communicate important information. It is also the method in which faculty will contact students individually.

1. Professionalism

Cell phones must be turned off or set to vibrate during class time. Email, text messaging, and social networks may not be accessed during class time without the express permission of the instructor.

1. **Institutional Policies Pertaining to Student Expectations**
2. CCS Policy for Assigning Credit

Each credit hour of a course represents an average of at least three hours of student work per week, inclusive of in-class time. Hence, students enrolled in a 15-week three-credit hour studio class that meets six hours per week should expect an average of at least three hours of course work outside of class each week. Students enrolled in a 15-week three-credit hour lecture class that meets three hours per week should expect an average of at least six hours of course work outside of class each week. Courses that run for shorter periods, such as the summer semester, still require the work normally assigned in a 15-week semester, approximately 135 hours in total. Please reference the College Catalog for a full policy description.

1. Disability Access/Learning Challenges

CCS provides accommodations for students with documented learning challenges and /or physical disabilities. Please reference the College Catalog for a full policy description.

1. Academic Integrity

College for Creative Studies adheres to the highest standards of academic integrity throughout the educational experience, in both academic writing and research and in studio work. The College condones no form of academic dishonesty, including but not limited to plagiarism, copying, cheating, and other forms of misrepresentation. Students who violate the standards of academic integrity face serious disciplinary consequences, including letters documenting the incident in their permanent record, failure of the assignment, immediate course failure, and/or dismissal from the College. Please reference the College Catalog for a full policy description.

1. Deletion/Destruction of Student Work

The deletion or destruction of digital files, another student’s artwork, or College property will result in serious disciplinary consequences. Please reference the College Catalog for a full policy description.

1. **Health and Safety Policies**

Students must adhere to all classroom, studio, shop and College safety policies and procedures. Policies and procedures, and tool use instructions can be found on Blackboard. Students can also contact their instructor, Department Chair, or studio technician for information about safety policies and procedures.

If a student is pregnant, planning on getting pregnant, or has a pre-existing or chronic health condition, it is the student’s responsibility to seek permission from their doctor before using required course materials or working in studios or shops where there are processes or materials that might compromise their health. Students should contact their instructor if they have questions or need to provide Safety Data Sheets to their health care provider.

1. **Department Policies**

a. Class Etiquette

CELL PHONES:

The programs at CCS are professional creative programs that require focus and commitment. A study by the Harvard Business Review discovered that social media interruptions negatively affect the quality of your work. Understanding the impact that distractions, like a constantly pinging phone or quick Twitter break, have on your brain is critical. Despite their benefits, personal cell phones cause problems in the classroom. Your class work comes first.

Your brain has two modes, default mode network, which is responsible for analyzing the past, forecasting or planning for the future, and reflecting on oneself and others. When you need to focus your mind, you tap into the direct attention network, which allows you to put aside musings and stay on task. Distractions, in whatever form they take, pull you back into default mode, and the cognitive cost of regaining your focus is high. Research shows it can take 10–18 minutes to get the same level of attention back. This is why it’s critical to reduce interruptions.

Don’t try and fool yourself into thinking distractions aren’t harmful to your focus.

Don’t spend time with people who are distracted — this just reinforces negative habits.

Limit personal usage to before and after class and breaks. Ensure that friends and family members are aware of the Department's policy. If there is a particular situation that requires phone access share this with your faculty member and flexibility will be provided for circumstances demanding immediate attention.

If cell phone use is an issue, and at the instructor’s discretion, all cell phones will be placed on the faculty desk in the classroom with the ringer off. Online communities like blogs, social networks, chat rooms, instant messaging, and forums need to be turned off on your laptop. The faculty member may ask you to disconnect your laptop from the internet if they perceive a problem. Your grade could be affected if you are unable to manage this policy professionally in the classroom.

EMAIL & SOCIAL NETWORKS:

Please do not check your email or social networks during class time. This applies to critique days as well as work‐in‐class days. Use your own time before or after class to respond to messages. Smart devices may be used if their use is directly related to the course.

WORKING IN CLASS:

Class work time should be used to your advantage. Think professionally and use this time for peer discussions and discussion with your faculty related to the project. Do not work on other class work during class time. During class sessions you may conduct necessary research, upon request go to the library or other research sources. Additionally, sketching and formal development of the projects are expected class‐time task. To be productive plan your time wisely and make certain you have a task outlined for a given day. I know many students like to work at home, but guess what, when you are a professional you work in an office, this is your office.

NOTE FROM YOUR INSTRUCTOR:

Backup all of your files to a secondary location every time you work on a project. As a student or as a professional, it is important to protect your files. Copy them to a second disk or storage device in the event your computer becomes corrupt, your disks are lost or stolen, you incorrectly save a file, or other circumstances occur that leave you without your work.

b. Use of Fonts (taken from AIGA: Design Business and Ethics)

Fonts are creative, intellectual property, similar to designers’ creative work or a proprietary business project. Since type seems so ubiquitous and fonts are so easy to share among computer users, the legal and moral issues of the simple process of using a font are often overlooked.

If you are using a font, whether it’s on your computer or that of someone else, make sure you have a license to use the font.

If you want to use a font that is not installed on your computer, you must ensure that you or your employer has a license to install the font on your computer, or else acquire a license to use it.

If you have any questions about the font license, contact the foundry or supplier of the font. (If you do not know the foundry or supplier, almost any foundry or supplier can help you identify the source.)

Don’t lend or give a font to others to use. Your friends, clients and colleagues need to acquire the right to use them. When it comes to licensing fonts, ethical practice makes sense legally and financially. Violating the terms of a license agreement puts the designer, the client and future business relationships at risk. An ethical approach to font use and font licenses is therefore both good business practice and good business.

Typefaces are a collection of letterforms. They endow written communications with a character or style, which ultimately represents the character or style of the originator of the communication, whether a corporation or an individual. Typefaces are the result of extensive research, study and experimentation, and for some designers, the creation of typefaces is a full-time occupation. The training and expertise required to develop a typeface qualifies the product as intellectual property and merits its protection under copyright law in many countries.

A font is the software that describes the characters in a typeface. Digital fonts, like any software, are intellectual property and may be subject to federal copyright and trademark laws.

Fonts are not bought. The right to reproduce them is licensed, and the license to use them states specific terms.

The right to use a font designed by someone else for any or all communications is acquired from the foundry that created the font and is granted in the form of an end-user license agreement, or EULA.

c. Use of Software (taken from AIGA: Design Business and Ethics)

Just as design is a designer’s creative property, computer software is intellectual property that is owned by the people who created it. Without the express permission of the manufacturer or publisher, it is illegal to use software no matter how you got it. That permission almost always takes the form of a license from the publisher which accompanies authorized copies of software.

When you buy software, what you’re really doing in almost every case is purchasing a license to use it. Rather than owning the software, you acquire limited rights to use, reproduce and distribute the program according to the terms spelled out in the license.

Using software you have not licensed is wrong.

Normally, a licensed copy of a program can be installed and used on only one computer at a time, although there are usually provisions allowing you to make a “backup” copy for archival or disaster-recovery purposes. If you don’t comply with the terms of the license – for example, by installing the same copy of a single-user program on several computers – that’s software piracy. The publisher can take legal action against you or your business.

The license isn’t the only way in which software is protected. Copyright and sometimes patent law protects software from unauthorized copying, distribution and sale. The law also recognizes the Internet and prohibits users from uploading, downloading or transmitting unauthorized copies of software online. An individual who breaks these laws – or a company that looks the other way when an employee does – is liable to civil and criminal action. The consequences range from public embarrassment through adverse publicity to significant civil damages, criminal fines and even the possibility of imprisonment.

Illegal copies can have serious consequences.

Software publishers offer their legitimate customers a wide array of products and services besides the copy of the program itself: user manuals and other documentation, notification of problems, training, support services, repairs and upgrades. A legitimate copy also ensures you that you’re getting the quality product produced by the rightful owner of the program.

An illegal copy enjoys none of these benefits. Further, it could well be an outdated version of the software, a test copy with bugs, an improperly made copy that could damage data or hide a damaging virus. Any one of these problems could quickly escalate into costly damage recovery far more expensive than the money you “saved” by buying illegal software.

d. Ethical Responsibilities for Communication Design

See Appendix II

1. **Student Services Contact Information**

Advising – 313-664-7672

Career Services – 313-664-7878

Counseling – 313-664-7852

Financial Aid – 313-664-7495

International Student Services Office – 313-664-7448

Mentoring – 313-664-1645

Nurse – 313-664-7982

Student Ombudsman – 313-664-7676

Student Success – 313-664-7860

**Appendix I – Communication Design Grade Criteria**

Graphic Design is a profession that rewards creativity and is driven by the intelligent translation of the everyday into communications that are amazing, informative and inspiring. Design is a profession based on concept: on helping to define an opportunity, then develop a solution that will fulfill it.

Despite commonly held beliefs, real invention is rarely the product of an isolated genius. More typically, invention is an informed process that connects ideas, form, technology, skill, play, client need, audience awareness, opportunity and passion in the realization of amazing, informed and inspired solutions. It begins before the assignment is written, and is inevitably the difference between efforts that lead to meaningful new ideas, and those that produce derivative results. It is an ability to identify connections leading to opportunities and see openings where others cannot. The most practical direction isn’t always the best one. Invention should not be saved for problem solving; it should be engaged first to recognize the most rewarding problems to solve. Exceptional graphic design is not created by the faint of heart nor the narrow-minded. (Excerpts from “What every Designer Needs”, published by AIGA)

1. We view grades as a measure of your professional preparedness.

2. It is important to understand that in professional practice, clients have no interest in the amount of time you invest in creating a solution. What matters to the client is that the form is engaging and appropriate, the concept is inspiring, unique and solves the communication need on time and on budget.

3. It is critically important to understand that talent is only one factor in becoming a successful designer. Equally important is your attitude, deference, ambition, reliability, ability to handle criticism, intelligence, and curiosity.

4. Exceptional effort, while both appreciated and expected, will have a minor influence on the grade assigned to a project. We certainly expect and appreciate hard work, but simply working long hours on a project does not guarantee a high grade. The critical criteria for grading the project is that the work on the page or screen stands on its own based on the stated goals and objectives of the project.

5. It is important to understand that you are not being judged against the students in your class. You are being evaluated based on the solutions produced by students who have attended the college over a period of years and our understanding of the expected level of accomplishment based on the course level and the realities of professional practice.

6. It is important to note that the difference of one grade affects your grade point average by less than one-tenth of one percent. A loss of one grade on one project is almost negligible in your grade point average.

Interpreting Your Grades

A grade of “A” means (on a numeric scale, an “A” is from 90-100):

• Compared with the best students who have been in the program, based on your level, your solution demonstrates outstanding accomplishment significantly above the student norm. The concept is informed, inspired and appropriate to the problem or opportunity.

• Your solutions are comparable to the best work produced by students who have been in the program.

• Your solution demonstrates an understanding of the goals and objectives of the project. The research, process studies and final resolution indicate an analysis of relevant design and audience themes in the production of uncompromising final results.

• Your craft, including hand craft, digital craft and use of materials, is flawless and uncompromising. The use of materials and tools is inventive, conceptually appropriate and challenges our notion of what is possible.

• Critically, you have responded professionally and have met the assignment schedule for reviews, critical discussion and final project deadline.

• The resolution, and your professionalism in meeting deadlines and meeting the goals and objectives of the assignment, are essentially flawless.

• The project is ready for your portfolio, based on your level in the curriculum, with only minor changes.

A grade of “B” means (on a numeric scale, a “B” is from 80-89):

• Compared with the best students who have been in the program, based on your level, your solution demonstrates accomplishment above the student norm and is among the better responses.

• Your concept generally meets the goals and objectives for the assignment and the solution is relatively sound and genuinely appropriate. While not extraordinary or outstanding, the solution is clear in concept and execution.

• The research, process studies and final resolution indicate an analysis of relevant design and audience themes in the production of sound final results.

• Your craft, including hand craft, digital craft and use of materials, represents a high standard, but may fall short of flawless. The use of materials and tools is sound and conceptually appropriate.

• Critically, you have responded professionally and have met the assignment schedule for reviews, critical discussion and final project deadline.

• Your solution will be ready for your portfolio, based on your level in the curriculum, after completing the suggested changes.

A grade of “C” means (on a numeric scale, a “C” is from 70-79):

• Compared with the best students who have been in the program, based on your level, your solution fulfills the minimum goals and objectives of the assignment, but little else.

• Your concept may demonstrate a lack of understanding of the goals and objectives of the project and may include less than adequate research and process.

• Your approach may indicate that you have not responded professionally and may not have met the assignment schedule for reviews, critical discussion and final project deadline.

• Your craft, including hand craft, digital craft and use of materials, may represent an inappropriate standard. The use of materials and tools may not be professionally appropriate.

• Your concept may indicate a lack of professionalism, a lack of focused effort, and / or a weak grasp of the intent of the project. The concept may also demonstrate use of inappropriate materials, a lack of informed thinking, a lack of analysis, a poor understanding of relevant design themes and a lack of awareness of the audience / user. Your efforts may lack an exploration of the creative options that are possible.

• It is important to note that a grade of “C” is not the same as “average”, but means that the work is not up to the standards needed to be considered successful in a creative position in the industry. If you have received a “C” as a course grade, it is very likely you will have significant difficulty with future courses that require a sound grasp of the knowledge covered in that course.

• You should understand that the faculty member may assign a “C” grade based solely on applying objective grading standards linked to the stated goals and objectives of the assignment. Your effort is not a component of your grade. We certainly expect and appreciate hard work, but simply working long hours on a project does not guarantee a high grade. The important criteria for the grade are that the work on the page or screen stands on its own based on the stated goals and objectives of the project.

• The solution is not ready for your portfolio and must be reworked to be portfolio-ready.

A grade of “D” means (on a numeric scale, a “D” is from 60-69):

• Compared with the best students who have been in the program, based on your level, your performance and solution would indicate serious problems in one or more of these areas: the project indicates a lack of commitment, failure to grasp the intent of the project, a failure to grasp the most basic principles of the assignment and / or has little creative merit.

• Your concept demonstrates a lack of understanding of the goals and objectives of the project and may include unacceptable effort in research and the development process.

• Your approach indicates that you probably have not responded professionally and may not have met the assignment schedule for reviews, critical discussion and final project deadline.

• Your craft, including hand craft, digital craft and use of materials, may represent an inappropriate standard. The use of materials and tools may not be professionally appropriate.

• Your concept may indicate a lack of professionalism, a lack of focused effort, and / or a weak grasp of the intent of the project. The concept may also demonstrate use of inappropriate materials, a lack of informed thinking, a lack of analysis, a poor understanding of relevant design themes and a lack of awareness of the audience / user. Your efforts may lack an exploration of the creative options that are possible.

• A grade of “D” is professionally unacceptable; you will need to change your approach, effort or attitude to achieve acceptable quality results. (Note: you are not being judged against the students in your class, but the solutions produced by students who have attended over a period of many years).

• It is important to note that a grade of “D”, even though academic credit may be received, indicates that the work is well below the standards needed to be considered as successful in a creative position in the industry. If you have received a “D” as a course grade, you will have significant difficulty with future courses that require a sound grasp of the knowledge covered in that course.

• You should understand that the faculty member may assign a “D” grade based solely on applying objective grading standards linked to the stated goals and objectives of the assignment. Your effort is not a component of your grade. Remember, exceptional effort, while both appreciated and expected, has a minor influence on the grade assigned to a project. We certainly expect and appreciate hard work, but simply working long hours on a project does not guarantee a good grade. The critical criteria for grading the project is that the work on the page or screen stands on its own based on the stated goals and objectives of the project.

• Your solution is not acceptable for your portfolio and lacks professional merit. Your solution must be rethought and reworked from the beginning.

A grade of “F” means (on a numeric scale, an “F” is from 0-59):

• Compared with the best students who have been in the program, based on your level, the work indicates a lack of understanding of important principles of form, concept and professionalism relevant to the goals and objectives of the assignment. The solution indicates serious problems with the form of your solution, your concept development, the conceptual and formal resolution of required components, the meeting of deadlines and / or other serious performance or professional issues.

• The grade of “F”, as you would expect, is professionally unacceptable; you will need to fundamentally change your approach, effort or attitude to achieve professional quality results.

• You should understand that the faculty member may assign an “F” grade based solely on applying objective grading standards linked to the stated goals and objectives of the assignment. Remember, exceptional effort, while both appreciated and expected, has a minor influence on the grade assigned to a project. We certainly expect and appreciate hard work, but simply working long hours on a project does not guarantee a passing grade. The critical criteria for grading the project is that the work on the page or screen stands on its own based on the stated goals and objectives of the project.

• The “F” grade means the solution is not acceptable for your portfolio and must be rethought and reworked from the beginning.

**Appendix II – Ethical Responsibilities for Communication Design**

Communication Design is a problem-solving process that places messages in front of diverse audiences. We need to be open-minded and bring our personal beliefs, values and empathy for others into alignment with our educational pursuits and later apply these values to our professional careers.

In the classroom discourse is a necessary element of your education. Faculty and students should feel open and comfortable speaking and listening to the ideas of others. These free exchanges need to be open, thoughtful and civil. Where there is disagreement, there must also be respect and the desire to seek an understanding of the other as a starting point for respectful informed dialogue. Understanding points of view requires listening beyond one’s preconceptions and using methods that encourage others to do the same. Everyone’s voice needs to be heard, considered and not ignored.

Below are a few simple common sense practices to consider when working in and out of the design classroom

DO NOT BE HURTFUL IN THE VISUAL AND VERBAL MESSAGES YOU CREATE.

Simply put, don’t make hateful, irresponsible things. This does not mean you have to censor yourself or the content you wish to communicate, you just have to be thoughtful and civil regarding the messages you make. Through the work you create you have the opportunity and responsibility to put values into action to model the behavior that we want to see in our world.

CONSIDER THE DIGNITY OF ALL AUDIENCES AND MAKE RESPONSIBLE CHOICES.

Work with your faculty, peers and mentor to avoid racial, ethnic, social and sexual stereotypes. In seeking the guidance and perspectives of others we can expand our understanding of context in order to better understand the complexity of communication problem we are working to solve. Using informed judgment, the guidance of your peers, the faculty and colleagues within the College, engage in the creation of work that is respectful, smart, informed and literate.

HONESTLY IS (STILL) THE BEST POLICY.

Don’t manipulate your research or data to suggest an untrue conclusion. Design is a tremendously powerful tool for shaping people’s perception of the world. Do not use design to perpetuate myths and stereotypes. Leverage the power of communication ethically and for a common good.

BE TRUE TO YOURSELF AND YOUR BELIEFS.

Each of us is an individual with a unique guiding moral compass and as such we have an ethical responsibility to ourselves and the work we create. If you have religious, cultural, political or personal values that are at odds with the work you’re asked to create or the work created by others it’s important that you express your concerns. If you have a moral concern with the content, context, or concept then explain your position objectively and see if a new, more informed option is possible.

MEAN WHAT YOU SAY AND SAY WHAT YOU MEAN

Unlike other creative pursuits, Communication Designers have to be aware that their work and the messages (visual and verbal) communicated by their choices must stand alone in the context of professional practice. Explanations of intent are discussed in the making process, to the necessary stakeholders, but in the end, the successful projects we create must be clear and direct and need little to no explanation to the audience it is intended for.

This content was compiled from the following professional and educational design sites.

1. CHRISTOPHER SIMMONS

http://minesf.com/resources/cca/2012/09/19/professional-ethics-in-graphic-design/

2. AIGA

www.aiga.org

3. THE INSTITUTE FOR CIVILITY IN GOVERNMENT

http://www.instituteforcivility.org/who-we-are/what-is-civility/

For further reading on ethics in the context of design:

* Citizen Designer: Perspectives on Design Responsibility
* Forty essays about the role of designers in social and political change; edited by Steven Heller and Veronique Vienne; published in 2003 by Watson-Guptill.
* Design Issues: How Graphic Design Informs Society
* A collection of articles on many different topics; edited by DK Holland; co-published in 2002 by Communication Arts and Allworth Press.
* Looking Closer 4: Critical Writings on Graphic Design

Essays on a wide range of issues related to social responsibility and design ethics; edited by Michael Bierut, William Drenttel and Steven Heller; published in 2002 by Allworth Press.

* GOOD: an Introduction to Ethics in Graphic Design: