Ringling College of Art and Design Course Syllabus

Mission of the College:

Ringling College of Art and Design recognizes that artists and designers play a significant role in society. The school's primary mission is to provide programs leading to a Bachelor of Fine Arts degree that prepare students to be discerning visual thinkers and ethical practitioners in their chosen area of art and design.

Instructor:

Claudia Cumbie-Jones

Office phone: ccjones@ringling.edu

Course Prefix: CORE

Course number: 112

Section: 01 and 02

Course Title: Communication Design

Credit Hours: 3

Building: Goldstein

Room: 102 (lab) and Keating 01 (media)

Meeting days and times: 02 – M-Th 12:30-3:15; 01 – M-W 3:30-6:15

Course Description:

This course explores the elements and principles of design, composition, idea generation, visual problem-solving, digital media, communication theory and creative collaboration. This section may also emphasize motif and repetition, positive/negative, sign/symbol/metaphor, image and text, geometric/organic.

Course Objectives:

<table>
<thead>
<tr>
<th>Exposure to and practice of:</th>
<th>Additionally, Communication Design may emphasize:</th>
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<tbody>
<tr>
<td>elements and principles of design</td>
<td>motif and repetition</td>
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<tr>
<td>organization/composition</td>
<td>geometric/organic</td>
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<tr>
<td>initiation and generation of ideas</td>
<td>positive/negative shapes</td>
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<td>visual problem solving</td>
<td>objective communication</td>
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<tr>
<td>digital media</td>
<td>abstracting, constructing,</td>
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<tr>
<td>communication theory</td>
<td>deconstructing</td>
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<tr>
<td>creative collaboration</td>
<td>sign, symbol, metaphor</td>
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<tr>
<td>simple color</td>
<td>image and text</td>
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<tr>
<td>form and content in critique</td>
<td>layering</td>
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<tr>
<td>experimentation in support of image:</td>
<td>thumbnails, roughs</td>
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Upon completion of this course, students will be able to:

- Begin to demonstrate an ability to understand concepts of visual literacy and communication from an ethical and cross-cultural perspective.
- Begin to demonstrate the ability to connect concepts of visual literacy and communication to the Arts, culture, popular media, and their own idea generation.
- Demonstrate an understanding and employment of the principles and elements of design and composition. These elements include, but are not limited to, line, shape, value, texture, flat and illusory space, limited palette, and Gestalt principles of design.
- Show evidence of creativity in concept development and idea generation.
- Show an understanding of the importance of process.

Student Learning Outcomes:

Ringling:
- Communication Skills - Demonstrate effective skills in visual communication, speaking, writing, listening, reading and computer literacy
- Thinking Skills - Demonstrate abilities on conceptual, logical, and intuitive thinking within a variety of contexts
- Artistic Discernment - Show an ability to discern artistic merit of diverse forms of art/design in their contexts . Be able to defend critical interpretations concerning the significance of artistic expression.
- Social Responsibility - Recognize the social and ethical responsibility of creating art and design

NASAD:
1. Become visually literate, including competence with the non-verbal languages of art and design.
2. Develop visual, verbal, and written responses to visual phenomena, and organize perception and conceptualizations both rationally and intuitively.
3. Develop the capacity to identify and solve problems within a variety of physical, technological, social, and cultural contexts.
4. Make valid assessments of quality and effectiveness in design projects and works of art, especially their own.
5. Conceptual understanding of components and processes integral to work in the visual arts and design.
6. Acquiring capabilities to integrate art and design knowledge and skills.
7. An ability to address culture and history from a variety of perspectives.
8. Basic understanding of and experience in thinking about moral and ethical problems.
9. The capacity to explain and defend one’s views effectively and rationally.
Course Outline:

Part I - THE VISUAL LANGUAGE
· perception and Gestalt psychology
· formal principles, composition and structure
· formal and technical critique

Part II - BECOMING VISUALLY LITERATE
· Sign, Symbol, Metaphor, Visual Analogy and Mechanisms of Meaning.
· problem solving, research, brainstorming, concept maps, documenting process
· process critique

Part III - CONCEPT DEVELOPMENT AND DOCUMENTING PROCESS
· Application of principles and processes to a final project.
· Focus on exploration of processes of visual creation, invention and communication.
· using critique to form a critical perspective - personal, technical, historical, cultural, ethical

Themes that run throughout this course:
· FORMAL - Organization, Composition, Representation, and Space.
· CONCEPTUAL - Methods for generating and developing visual ideas.
· PERCEPTUAL - What is the process of "seeing”? What is the nature of perception?
· EXPERIMENTAL - Develop an open, experimental process. Take risks.
· COMMUNICATE/CONNECT - Explore issues of VISUAL COMMUNICATION and MEANING. CONNECT them to the Arts, culture, popular media.
· CREATIVE PROCESS - What is a creative process? How do you prepare for advanced studio courses?
· CRITIQUE - How do you form a critical perspective? What is constructive criticism? What are the components of a useful critique?

Grading Policies:

Attendance policy:
Attendance is mandatory. You are expected to be on time for class, to be prepared with all necessary materials, to work constructively, and to stay the duration of the class time. Students are allowed three absences per semester. At four absences the semester grade will be dropped one full letter grade. Five absences will result in a drop of two full letter grades. With six absences a student will receive an "F" for the semester. Students arriving late to class or leaving early will be given a half-absence. Two half absences will equal one absence. It is the domain of the faculty member to determine what constitutes late arrival, early departure, and absence. The occurrence of breaks during the class is at the sole discretion of the individual faculty member.

Adherence to deadlines:
All process assignments should be submitted on the scheduled due date at the specified time. Assignments turned in late will be assigned a failing grade. If extenuating circumstances prevent the student from submitting materials on time, the student should consult with the instructor in advance of the deadline, either in person or by email.

Grading Opportunities:
There will be a total of three projects during the semester. Each project will have four graded components: Research, Brainstorming, Development and Production. The projects will increase in difficulty, therefore the third project will count more towards your final grade than the first project:

Cultureglyphs – 20%
Signisms – 30%
Satire – 50%

The following factors will be given primary consideration in evaluating progress and in grading during the semester:
· Demonstrated understanding of the concept addressed
· The creation of visually interesting solutions to problems
· Evidence of inventive and thoughtful solutions to problems
· Evidence of individual growth during the semester
· Engagement in exploratory processes and evidence of risk taking

In addition, these factors are considered and can positively or negatively affect final grading:
· Class participation, both in discussion and in work
· Intensity of effort
· Care and control exercised in work
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<thead>
<tr>
<th>Grade</th>
<th>Numerical Equivalent</th>
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<tbody>
<tr>
<td>A</td>
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<tr>
<td>A-</td>
<td>3.67</td>
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<tr>
<td>B+</td>
<td>3.33</td>
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<td>B</td>
<td>3.00</td>
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<td>B-</td>
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<td>C+</td>
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<td>C</td>
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<td>C-</td>
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**Grading System:**

These grades are not computed in the GPA:

- P: Credit But No Grade
- N: No Credit
- W: Withdrew Passing
- I: Incomplete (see policy below)

**Required/Recommended Materials:**

There are no required or recommended materials for this class that are not included in your CORE kit.

**Required/Recommended Text:**

There is no required text for this course, however the following texts are highly recommended:

- "Launching the Imagination: A Comprehensive Guide to Basic Design" by Mary Stewart
- "Understanding Comics" by Scott McCloud
- "Design Language" by Tim McCreight
- "PhotoShop QuickStart Guide" from Peachpit Press

**Library and Learning Resources:**

Students will be required to use the Library for the Research component of each project.

**Disabilities Accommodations:**

The Ringling College of Art and Design makes reasonable accommodations for qualified people with documented disabilities. If you have a learning disability, a chronic illness, or a physical or psychiatric disability that may have some impact on your work for this class and for which you may need accommodations, please notify the Director of the Academic Resource Center (Room 227 Ulla Searing Student Center; 359-7627) preferably before the end of the drop/add period so that appropriate adjustments can be made.

**Health and Safety:**

Ringling College of Art and Design is committed to providing students, faculty, and staff with a safe and healthful learning and work environment and to comply with all applicable safety laws and regulations and safe work practices. Rules and safety guidelines for maintaining a safe working environment in this shop/studio/class will be provided to you at the beginning of the course (i.e. students must wear close-toed shoes, students must wear protective eyewear, students may not eat or drink in the studio, etc.).

**Academic Integrity Policy:**

It is the goal of the Ringling College of Art and Design faculty to foster a spirit of complete honesty and high standards of academic integrity. Students must submit work that honestly reflects their level of ability and accomplishment. Any work that is not a product of the student’s own efforts is considered dishonest and is a serious offense which can result in academic sanctions, including failure of the course and suspension from the college.

**Professional Behavior in the Classroom:**

Students are expected to assist in maintaining a classroom or studio environment which is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones, beepers or other personal electronic devices; from eating or drinking in class; making offensive remarks, reading newspapers, sleeping, or engaging in any other behavior that is a potential distraction. Inappropriate behavior in the classroom shall result in, at a minimum, a request to leave the class.

**Incomplete Policy:**

Incompletes are granted only by the direction of the instructor.