IML 230: Fundamentals of Media Design

Spring 2021 | 4 Units
Tuesdays – 3:00 pm – 6:00 pm PST

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COURSE DESCRIPTION

In contemporary culture we are inundated with visual images in all imaginable forms. Whether it is a graphic on a printed page, a billboard set atop an architectural space, or a moving graphic in various public, private, and online spaces, it describes systems of communication where layers of meaning are created with images and text/sound. This course will focus on the concepts, methods and techniques of visual design, while also providing a theoretical and historical framework to contextualize the field of graphic design. Particular attention will be paid to the creative process and the visual designer's workflow for conceptualizing and producing visual media. IML 230 is conceptually driven, but students will learn specialized technical skills and extensively use some of the applications in the Adobe Creative Suite, including Illustrator, and After Effects.

LEARNING OBJECTIVES

As a result of taking this course, students will be able to:

- Gain knowledge of strategies which construct and deconstruct graphic design taking into account issues of audience, function, and composition, as well as location, and context
- Communicate using a fundamental vocabulary of terms associated with computer arts and design
- Create introductory level art and design using print design software and time based video and animation software.
- Understand the use, creation, customization and manipulation of typography and its relationship to communication and design

COURSE STRUCTURE

This course is made up of three interrelated parts:

1.**Visual Literacy:** In order to contend with our multifaceted visual environment, we need tools to help us make sense of it all. Through a process of visual inquiry, we will discuss how to "read" beyond the surface of what is presented on the page, poster, screen, billboard, etc., in order to reveal the underlying messages at stake. We will learn how to construct and deconstruct graphic design, taking into account issues of audience, function, and composition, as well as location, and context

2.**Design Challenges, Reading Responses & Homework:** Over the course of the semester students will be asked to complete various readings and design challenges that aim to get the class thinking about visual communication, designing around abstract concepts and building a repertoire of designer skill sets. All homework and design challenges must include detailed visual documentation of your creative processes (images, screenshots, etc.) and a 200-300 word description of how form relates to content. All homework must be posted to Google Classroom before the class on the date due to receive full credit. All graphic designers work

from inspiration, so it's crucial to include imagery depicting this inspiration with brief annotation and proper citation practices.

3.Projects: Each student will produce 3 graphic design projects over the course of the semester.
- A deck of playing cards (one suit)
- A Poster
- A Motion graphics video on an issue that you feel impacts your generation or based around a piece of music with minimal or no lyric content

SCA Viewing Portal: http://scacommunity.usc.edu
MA+P Community: https://map.usc.edu/community/

TECHNOLOGICAL PROFICIENCY AND HARDWARE/SOFTWARE REQUIRED

All classes in the MAP curriculum integrate multimedia authoring and theory. Students in this course will be using an array of software applications to complete assignments; students are invited to work with IML support staff for tutorials and technical support.

Required items: sketch pad, pen or pencil, glue stick and a pair of scissors, X-acto blade, metal ruler/t-square

Suggested materials: mouse (if working with a laptop), Adobe Illustrator and After Effects CC

REQUIRED TEXTS

Lupton, E. & Cole Phillips, J. (2008). *Graphic Design: the New Basics*. New York: Princeton Architectural Press.

Other texts will be assigned and distributed throughout the semester (either via email or google classroom). You are required to read and discuss the texts on assigned days.

*All readings available through USC libraries portal (https://libraries.usc.edu/) or on the course wiki.

GRADING BREAKDOWN
- Project #1   20%
- Project #2   20%
- Project #3   20%
- Design Challenges, Reading Responses & Homework   30%
- Class Participation   10%

DESCRIPTION AND ASSESSMENT OF EACH ASSIGNMENT

Project 1: Playing cards (Due Week 4)
Your Design firm has decided to make a playful product that can manifest their design philosophy and process. They are hiring their own staff to make a suit of playing cards using only abstract forms. They want to see each individual card uniquely designed while the suit has one theme. The firm is encouraging the designers to think outside of the box and to stay away from making a standard set of cards. In addition, each designer must include a well-designed PDF that shows their creative process and a 200-300 word summary of the intentions of their work.
Deliverables: Print ready PDF, full-size printed hardcopy, a photograph of the printed cards, all working files (AI files and fonts), design-process PDF

Project 2: Movie Poster (Due Week 7)
Your design firm has been hired by The Criterion Collection Inc to reimagine iconic movie posters for socio-political films to feature as an exhibition on their website .Your art director has issued the following design guidelines;
The poster should be designed in Swiss style of Graphic Design,
There should be special focus on the typography of the title
All design work must be created entirely with custom generated vector art (no photography). Additionally, the Criterion Collection wants to see how the key art will look across various digital platforms specifically on social media platforms like Instagram, facebook, twitter.
The poster should include: movie title, key art image, at least 3 main credits (actors/director/studio), tagline, quote. Your poster is to be 27x41 inches (standard one-sheet movie poster size).
Deliverables: print-ready PDF, all working files (package including AI files and fonts), 13350x 2000 pixels digital file, Other sizes compatible for Social media platforms. In addition, each designer must include a well-designed PDF that shows their creative process and a 200-300 word summary of the intentions of their work.

Project 3:After Effects Project (rough cut due Nov 9th/ final draft due Nov 16th)
Your design firm has been awarded two contracts to create motion graphics pieces. Choose one of the options below

Create a 90-120 second motion graphics that speaks to the issue of climate change.
The designers are expected to do a thorough research on the issue to address specific problems of the climate change supported by facts. The video should also have a clear call to action.

--or--

Create a 90-120 second motion graphics that speaks to social changes during a pandemic.
The designers are expected to do a thorough research on the issue to address specific aspects of the pandemic supported by facts. The video should also have a clear call to action.

Deliverables: exported video, packaged AI and AE files of the project. In addition, each project must be accompanied by documentation of the research and creative processes (including storyboards) and a brief 200-300 word critical reflection that outlines the goals and assesses the success of the work itself. All materials must be uploaded to our classroom drive.

OTHER ASSIGNMENT DESCRIPTION

Formative Assignments (Design Challenges). Over the course of the semester students will be asked to complete various small assignments that work towards a general understanding of core concepts and principles. Typically these assignments will begin in class during the hands-on tutorial session. You will have to complete these assignments outside of class. The purpose of the in-class session is to get you started and to address any initial questions that you have.

Reading Responses. In addition to the class projects, each week there will be either a reading response or a design exercise with an accompanying critical reflection. Responses/reflections should be approximately 200 - 300 words and posted to your wiki page before the class on the date due. All writing should be written and structured as a formal writing assignment and properly edited and cited. Reading responses should also include non-textual media, for example images, music, video or other sensory media that help support your analysis.

Peer Review. Peer review is an important aspect of class since it not only sharpens your skill at critical analysis while it also gives you more awareness of how others receive your work. Each project will include a structured peer review, which you will carry out on the wiki using the comment feature. You will be assigned one colleague on whose work you will comment in light of the following:

- the idea that informs the project
- the extent to which the project followed the assignment
- the technical efficacy of the project
- the textual rationale that accompanies the project

You will be evaluated on the quality of your review (though your review will not impact your colleagues' project grade).

Final Portfolio. Any reviews and edits of previous work will be turned in during finals week in the form of a media portfolio

ASSIGNMENT SUBMISSION POLICY
Assignments should be submitted the night before the class meeting on Sunday night at 11:59 PST on Google Classroom

GRADING TIMELINE
You will receive one grade for each main project within two weeks after due dates and a final grade at the end of the semester.

PARTICIPATION POLICY

MA+P classes often depend on group work and in-class critique, which makes participation crucial. You are expected to participate in every scheduled class session. This might be through in-person attendance, virtual attendance, or asynchronous viewing of class recordings and subsequent feedback/discussion. If you must miss a class, please be sure to get any notes and assignments from a classmate so you do not fall behind.

For students attending class virtually in Zoom, please log in using your USC-enabled Zoom account for security purposes. It is also recommended that you keep your camera turned on so you can better interact with the class and participate in class activities.

If you feel that you are unable to participate in the ways listed above, please speak to your professor. Accommodations may be made for certain situations.

GRADING SCALE

Course final grades will be determined using the following scale:

A   95-100
A-   90-94
B+   87-89
B   83-86
B-   80-82
C+   77-79
C   73-76   MINIMUM PASSING GRADE FOR MEDIA ARTS + PRACTICE MAJORS
C-   70-72
D+   67-69
D   63-66
D-   60-62 MINIMUM PASSING GRADE FOR USC
F   59 and below

ACADEMIC POLICIES

Land Acknowledgement Statement:
For those participating from the LA Basin, we acknowledge our presence on the traditional, ancestral and unceded territory of the Tongva and Chumash peoples.
For those who are elsewhere, please visit Native-Land.ca to discover the Original People of your home.

Disability "Acknowledgement"
In the spirit of disability culture, please feel free to stim, stretch, knit, doodle, move around, change seats, do yoga or do what feels right to your bodymind.

SCA Diversity and Inclusion Statement:
Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self- expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison,

Course Content:
The required materials (readings, screenings, etc.) that are used in this course may, at times, depict or address potentially sensitive subject matter. Our discussions in class may also include these topics. The selection and presentation of these materials do not amount to an endorsement of the ideas expressed in them. If you have personal concerns about any of these materials, please discuss them with your professor so they may arrange appropriate alternatives if needed.

Disruptive Student Behavior:
Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

Academic Conduct:
Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" https://policy.usc.edu/scampus-part-b/.   Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Statement on Fair Use:
Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. MA+P projects are produced with fair use doctrines in mind using its four pillars: (1) the purpose and character of use, (2) the nature of the copyrighted work, (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and (4) the effect of the use upon the potential market for or value of the copyrighted work. Generally speaking, this means you must only use as much of a copyrighted work as is necessary to make your point, and you must cite your sources accordingly.

Citation Guidelines:
We assert that work produced in our classes is covered under the Doctrine of Fair Use. In order to make this claim, however, all projects must include academically appropriate citations in the form of a References section, which covers all sources, in order to receive a passing grade. The References section is either included in the project itself or as a separate document, as appropriate. For citation purposes, we follow *Kairos Journal of Rhetoric,Technology and Pedagogy* style guide; Kairos uses APA format, which is slightly modified and whose general guidelines and specific examples may be found here: http://kairos.technorhetoric.net/styleguide.html#apa

Computer Code:
Computer code is often shared and reused. This is appropriate in a MA+P course unless otherwise directed by the assignment. If you do use code, you should attribute it. Please follow these protocols from MIT which call for placing a comment in one's code with a URL to the original source, a note if it was adapted, and the date of retrieval:
https://integrity.mit.edu/handbook/writing-code

Research:
Need to do research but don't know where to start? Searching for a book, article, or data to support your argument? Not sure how to cite a source in your bibliography? Ask a librarian!
Research help is available:

- In person and by phone, chat and email at Ask a Librarian
- Through research guides and FAQs
- By contacting your subject librarian

USC Libraries: https://libraries.usc.edu/

Zoom Safety and Etiquette
"Netiquette" or "internet etiquette," describes the recommended communication and behavior of online communication. Having a Zoom netiquette policy for your course can help minimize the chances of miscommunication and perceived disrespect. This CET resource provides possibilities for what to include in your course policy.

It is also recommended that you encourage students to contact you with questions or concerns about complying with a policy. For instance, if a student is unable to keep their camera on during the synchronous Zoom session, encourage them to contact you prior to the class session to discuss expectations and accommodations needed.

For the safety of the classroom environment, students must login to Zoom through their USC account. https://usc.zoom.us

Synchronous session recording notice
Synchronous sessions will be recorded and provided to all students asynchronously. Information for faculty on recording class sessions can be found on the Academic FAQs for Faculty on the USC COVID-19 Resource Center.

Sharing of course materials outside of the learning environment
The sharing of any synchronous and asynchronous course content outside of the learning environment is prohibited and against USC university policy.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (SeeSection C.1 Class Notes Policy).

COVID-19 Information for Students Coming to Campus
USC has COVID-19 and health protocols requirements for students who will be coming to campus. Please consult the USC COVID-19 resource center website for the latest COVID-19 testing and health protocol requirements. Requirements are continuously updated so please check frequently.

Students should also stay informed with the "We Are USC" portal:
https://we-are.usc.edu/students/

Students are also expected to follow the University's Expectations on Student Behavior.

PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE SCHOOL OF CINEMATIC ARTS COMPLEX

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710
https://policy.usc.edu/student-health-leave-absence/
Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

USC Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support & Intervention - (213) 821-4710
campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.