**SYLLABUS: Illustration Design Lab**

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| **Illustration** | | |  **ArtCenter** | |
| **Illustration Design Lab** | | **Course: ILL-261** | **Section: 1** | **Units: 3** |
| **Building and Rm.#:**  **01: s-1111-640**  **03: s-870-234** | | **Meeting Day:**  **01: Tuesday**  **02: Wednesday** | **Time:**  **01: 2:00-6:50P**  **03: 8:00A-12:50P** | **Term: FA19** |
| INSTRUCTOR | Name | **David Tillinghast** | | |
| Contact information | **dtilling480@gmail.com** | | |
| Availability | **Friday, s-870, 2ND FLR., Dept. Chair’s Office, 10:00AM-1:00PM**  **Beginning week 3 (email to schedule appointment is recommended)** | | |
| **COURSE DESCRIPTION** | | | | |
| Illustration Design Lab is an advanced illustration class that explores the range of image-making approaches available at the intersection of contemporary illustration and graphic design in a lab atmosphere. Drawing and painting, photography, typography and digital media serve as the basis for an exploration of the possibilities inherent in hybrid techniques and approaches available to the contemporary artist. Using models from graphic design, illustration, and fine art relevant to each week's exploration, students acquire a powerful arsenal of tools for contemporary image-making with infinite applications. The class will alternate between studio and computer lab, emphasizing speed, productivity and mobility across both traditional and digital media. | | | | |
| **COURSE LEARNING OUTCOMES** | | | | |
| Students in Illustration Design Lab will be able to 1) identify voice within contemporary illustration contexts, 2) demonstrate proficiency across digital, analogue, and hybrid image-making, 3) generate meaning using non-literal imagery, 4) develop competency with industry software, 5) demonstrate basic file preparation and print production knowledge, 6) translate imagery into credible market-based applications, 7) apply design fundamentals for image strength and consistency, 8) demonstrate accelerated productivity, and 9) identify appropriate relationships between text and image. | | | | |

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| **SECTION DESCRIPTION** | |
| This section of Illustration Design Lab serves as a launching pad into upper-term professional-level portfolio practices. This challenging class will help you (1) identify and understand approaches to voice as deployed within both contemporary illustration and your own work; (2) identify, articulate and apply the fundamentals that make for powerful imagery with consistency; (3) explore non-literal image-making with an understand its breadth of its application within all applied and fine art markets; (4) develop competency in file preparation and basic production knowledge for print using industry software (Adobe Photoshop, InDesign, and Acrobat Pro); (5) apply sound design fundamentals to a variety of commercial application contexts; (6) research and integrate non-derivative inspiration from contemporary fine art in order to accelerate the development of individual voice; (6) develop proficiency and confidence across all media for fearless integration of analogue, digital, and hybrid imagery leaving no digital trace; (7) adopt techniques for speed and productivity within all image-making; (8) develop a range of creative conceptual strategies for communicating meaning; (9) develop and practice verbal and written skills for the articulate discussion of intent and content; (10) translate imagery into credible, market-based Poster applications; (11) identify and apply sound and compelling text-image relationships within all applications; and (12) initiate the benefit and life-long habit of participation in professional, industry-based competitions. | |
| **ANTICIPATED SCHEDULE** (List major projects and assignments, not all weekly activities) | |
| 1. Booklet #1/ Foundation: Basic Activities & Reinterpretations | Weeks 1 – 8  (25% final grade) |
| 2. Booklet #2/ Communicating Content: Artist Responses & Opposites | Weeks 6 – 12  (25% final grade) |
| 3. Booklet #3/ Advancing Voice: Experimental | Weeks 10 – 14  (15% final grade) |
| 4. Poster Application/ Meaning, Markets, and Type/Image Relationships | Weeks 7 – 14  (25% final grade) |
| 5. Supplemental (Soft) Skills: InDesign Quiz, Submission to a Professional Competition, Professionalism & Effort | Weeks 1 – 14  (10% final grade) |

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| **GRADING** |
| Each project will receive a final grade based on the criteria outlined above and in the Grading Rubric. Missing any of the Project Presentations (see “Weekly Schedule” below) will result in -1.0 point for that project, and an additional -1.0 for each  week late after that. Being late for any Project Presentations will lower that project score 0.25 points. Three tardies equals one absence, and more than two absences will result in -0.25 points off the final course score. Three absences will result in course failure. Project 1 and 2 will be returned with a completed printed rubric for that project. All work is scored using a numeric system, and is not translated intro a letter grade until the completion of the class. Final grading rubrics will be emailed individually to students as a PDF (between the last day of class and before Monday, week 15).  Booklet #1 = 25% final grade  Booklet #2 = 25% final grade  Booklet #3 = 15% final grade  Final Project (Poster) = 25% final grade  Supplemental (Soft) Skills = 10% final grade  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Total = 100% final grade |

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| **ALIGNMENT CHART** (Contact your Chair or Director if you don’t have the CLOs for your course) | | | | | | | | | |
|  | ALIGNMENT TO COURSE LEARNING OUTCOMES | | | | | | | | |
| MAJOR ASSIGNMENTS | CLO 1:  identify voice | CLO 2: digital, analogue, hybrid  imagery | CLO 3: meaning non-literal & imagery | CLO 4: industry software | CLO 5: file preparation & print production | CLO 6: market-based applications | CLO 7: apply design fundamentals | CLO 8: accelerated productivity | CLO 9: text and image relationship |
| 1. Booklet #1/Foundation | (x) | (x) | (x) | (x) | (x) |  | (x) | (x) |  |
| 2. Booklet #1/Communicating Content | (x) | (x) | (x) | (x) | (x) |  | (x) | (x) |  |
| 3. Booklet #3/ Advancing Voice | (x) | (x) | (x) | (x) | (x) |  | (x) | (x) |  |
| 4. Poster Application/ Meaning, Markets, and Type/Image Relationships | (x) | (x) | (x) | (x) | (x) | (x) | (x) | (x) | (x) |
| 5. Supplemental (Soft) Skills: InDesign Quiz, Submission to a Professional Competition, Professionalism & Effort |  |  | (x) | (x) | (x) | (x) | (x) |  | (x) |

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| **COST INFORMATION** | | | | |
| REQUIRED MATERIALS: | Basic image making materials most often already in possession from previous classes; very minor additional art materials TBA. | | ESTIMATED COST OF MATERIALS: | $ 140.00 |
| **INSTRUCTION/HOMEWORK** | | | | |
| CLASS ACTIVITIES  (all that apply during  the term) | y/n | Lecture/Discussion | WEEKLY  HOMEWORK: | 6 hours |
| y/n | Instruction/Demonstration |
| y/n | Critique |
| y/n | Studio time |
| y/n | Lab |

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| **EXPECTATIONS FOR CLASSROOM CONDUCT** |
| ArtCenter is committed to maintaining a civil and safe learning environment, free from bias, coercion, and harassment for all. The classroom is a shared environment where all parties are accountable for behavior and contributions to a productive and supportive atmosphere. We understand that our members represent a rich variety of backgrounds and perspectives and are committed to providing a set of conditions for learning that respects diversity. While working together to build this community we ask all members to:   * Be open to the views of others * Honor the uniqueness of colleagues * Communicate in a respectful manner * Recognize differences in learning, language, approach and ability * Appreciate the opportunity that we have to learn from each other in this community * Respect the work and materials of others   All students are expected to abide by the ArtCenter Code of Conduct. All Faculty members, as Employees, are expected to abide by the Employee Standards of Conduct. The full statements of these policies can be found in the Student and Employee Handbooks. To report an incident, please see the Grievance and Complaint Policies and procedures listed in the [Student Handbook](https://inside.artcenter.edu/pub/pluginfile.php/3638/mod_resource/content/1/Student_Handbook/Student_Handbook_2015-16.pdf), [Faculty Handbook](https://inside.artcenter.edu/cms/enrol/index.php?id=4), and [Employee Handbook](https://inside.artcenter.edu/cms/mod/resource/view.php?id=6). If you have any concerns or would like to discuss an incident, please contact your Instructor, your Department Chair, the [Center for the Student Experience](mailto:cse@artcenter.edu), or the [Office of the Provost](mailto:provost@Artcenter.edu). |
| **POLICY AGAINST HARASSMENT** |
| The College is committed to providing an educational environment that is free of any kind of unlawful harassment. In keeping with this commitment, the College maintains a strict policy prohibiting unlawful harassment by any employee and by any third parties, such as contractors, visitors, students or vendors. Any harassment on the basis of race, color, religious creed, sex, ancestry, national origin, age, physical or mental disability, medical condition, genetic characteristic, marital status, veteran status, sexual orientation, gender identity, transgender identity or any other characteristic protected by federal, state or local law is strictly prohibited. Examples of such conduct that may violate this policy include verbal harassment, physical harassment or visual harassment. Verbal harassment may include, but is not limited to, epithets and derogatory comments or slurs on any of the bases listed above. Physical harassment may include, but is not limited to, assaulting, impeding or blocking movement, or physically interfering with the normal work or movement of another, when directed at that individual on any of the bases listed above. Visual harassment may include, but is not limited to, the display or possession of derogatory posters, cartoons, computer images or drawings on any of the bases listed above. Violation of the Policy Against Harassment may result in disciplinary action, up to and including suspension or dismissal. Please see the [Student Handbook](https://inside.artcenter.edu/pub/pluginfile.php/3638/mod_resource/content/1/Student_Handbook/Student_Handbook_2015-16.pdf) for additional guidelines on the above.  **Title IX Student Policy and Procedure**  ArtCenter does not discriminate on the basis of sex, gender or sexual orientation in its education programs or activities. ArtCenter complies with Title IX of the Education Amendments of 1972, and certain other federal and state laws, which prohibit discrimination on the basis of sex, gender, or sexual orientation in employment, as well as all education programs and activities operated by the College (both on and off campus), and protect all people regardless of their gender or gender identity from sex discrimination, which includes sexual harassment and sexual violence. For more information, please see the [Notice of Non-Discrimination and Policy Statement](http://www.artcenter.edu/about/get-to-know-artcenter/policies-and-disclosures/title-ix.html). Further contact information, policies and procedures, complaint forms, and other resources can be found on the [Title IX Webpage on Inside.ArtCenter.edu](https://inside.artcenter.edu/cms/course/view.php?id=99). |
| **ATTENDANCE POLICY** |
| To complete a course successfully, students must attend all class sessions (unless they are engaged in research or location assignments that have been authorized in advance by the class instructor of the missed class). The instructor takes attendance at the beginning of each class. At the discretion of the instructor, three or more absences may result in a grade of F. Students who miss a class due to illness should discuss the absence with the instructor at the next class meeting. Students who are ill for a week or longer should inform their Department Chair’s office of their absence. Please see the full Attendance Policy in the [Student Handbook](https://inside.artcenter.edu/pub/pluginfile.php/3638/mod_resource/content/1/Student_Handbook/Student_Handbook_2015-16.pdf) for more information. |
| **DISABILITY STATEMENT** |
| ArtCenter complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, and state and local requirements regarding students and applicants with disabilities. Under these laws, no otherwise qualified individual with a disability shall be denied access to, or participation in the services, programs and activities of the College. The Center for the Student Experience has more information on Disability Services, policy and Resources for students. Please see the full Disability Statement in the [Student Handbook](https://inside.artcenter.edu/pub/pluginfile.php/3638/mod_resource/content/1/Student_Handbook/Student_Handbook_2015-16.pdf) for more information. |
| **STATEMENT OF ACADEMIC AND CREATIVE INTEGRITY** |
| Academic and creative integrity is essential to personal and educational growth of students, which all members of the ArtCenter community are expected to uphold. This value maintains the standards of excellence of the College and creates a meaningful learning environment. A violation of the Academic and Creative Integrity Policy is defined as misconduct including but not limited to plagiarism, creative dishonesty, multiple submission of the same work, cheating, unauthorized collaboration, misrepresentation of ability, sabotage, falsification of records, and complicity in any of the above. The full Academic Integrity Policy can be found in the [Student Handbook](https://inside.artcenter.edu/pub/pluginfile.php/3638/mod_resource/content/1/Student_Handbook/Student_Handbook_2015-16.pdf). |
| **GRADE POINT DESCRIPTIONS** |
| Grades are considered FINAL when submitted by the faculty and can only be changed to correct an error in grading or to change an official Incomplete grade to a final grade. Students CANNOT submit or redo work after the end of the term unless an official Incomplete has been approved. The deadline for changing an Incomplete grade is Friday of Week 14 of the term following the term when the course was taken. The deadline for changing an incorrect grade is Friday of Week 6 following the term when the course was taken. Please see the [Student Handbook](https://inside.artcenter.edu/pub/pluginfile.php/3638/mod_resource/content/1/Student_Handbook/Student_Handbook_2015-16.pdf) for the full statement on Grades and Grade Points. ArtCenter uses the following grading system:  A 4.00 points C+ 2.50 points D- 0.75 points N 0.00 points (Non-attendance Failure)  A- 3.75 points C 2.00 points F 0.00 points (Fail) U 0.00 points (Unsatisfactory)  B+ 3.50 points C- 1.75 points S 0.00 points (Satisfactory) P 0.00 points (Pass)  B 3.00 points D+ 1.50 points I 0.00 points (Incomplete) W 0.00 points (Withdrawal)  B- 2.75 points D 1.00 points M 0.00 points (Missing) |

**WEEKLY PLAN**

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| WEEKLY PLAN OF ACTIVITY | | | |
| Course Name: Illustration Design Lab | | Instructor: David Tillinghast | |
| Term: FA19 | | Meeting Location and Time:  01: s-1111-640/215; Tuesday; 2:00-6:50P  03: s-870-234/215; Wednesday; 8:00A-12:50P | |
| Week | Topic | Class Activities | Assignments |
| Week 1 | Topic | Book Project 1: Foundation: Activities & Reinterpretations. Studio: Introduction to class model. | Examples of activities of image making from exploration of class model and line in cont. illustration. |
| Week 2 | Topic | Book Project 1: Foundation: Activities & Reinterpretations. Studio: exploration of class model continues. | New activities of mage making from exploration of class model and approaches to line in cont. illustration. |
| Week 3 | Topic | Book Project 1: Foundation: Activities & Reinterpretations. Studio: exploration of class model continues. | New activities of mage making from exploration of class model and approaches to line in cont. illustration. |
| Week 4 | Topic | Book Project 1: Foundation: Activities & Reinterpretations. Studio: exploration of class model continues. | New activities of mage making from exploration of class model and approaches to line in cont. illustration. Best-of activities for review. |
| Week 5 | Topic | Book Project 1: Foundation: Activities & Reinterpretations. Studio: Review Class Model; launch Book Project 1; review best-of activities; intro: Reinterpretations. Lab: color correcting in Adobe PS; intro to page layouts in InDesign; begin Booklet 1: due week 8. Book Project 2: Studio: Communicating Content: Opposites. Intro to contemporary fine artists (CFAs). | Two Reinterpretations. Research and examples of relevant contemporary fine artists (CFAs). |
| Week 6 | Topic | Book Project 1: Foundation: Activities & Reinterpretations. Studio: Review Class Model; final review best-of activities and Two Reinterpretations. Lab: Intro Adobe PS basics for photo-compositing; review Booklet 1. Studio: review CFA; hand out Class Model Quiz. | Three Reinterpretations. Review research and example of one CFA. |
| Week 7 | Topic | Book Project 1: Foundation: Activities & Reinterpretations. Studio: review Three new Reinterpretations; CFA and Response. Lab: Advanced Adobe PS for photo-compositing; review Booklet 1 InDesign files and requirements for final. Studio: review CFA. | Last two Reinterpretations. One CFA, and one Response. Pinterest page for CFA research. Lab: launch Final (poster) Project: 3 images resized and placed in InDesign file. Book Project 1: Foundation: Activities & Reinterpretations is due for Final Presentation next week. |
| Week 8 | Topic | Book Project 1: Foundation: Activities & Reinterpretations. Studio: Final presentation Booklet 1. Class Model quiz. Review CFA, responses and opposites. Launch Book Project 2:Communicating Content with Opposites (due week 12). Lab: Review Final (poster) Project: 3 images resized and placed in InDesign file. | Two CFAs, two Responses, and two Opposites. Update Pinterest page for CFA research. InDesign file for Book Project 2 for review: place all Responses and Opposites. Final (poster) Project: 3 images in InDesign file and 3 topics each image as Word doc (9 total) for review. |
| Week 9 | Topic | Book Project 2:Communicating Content with Opposites. Studio: review two CFAs, two Responses, and two Opposites.  Lab: Review Opposites Keynote. Begin InDesign file for Book Project 2 and place all Responses and Opposites. Review Final (poster) Project: 3 images in InDesign file and 3 topics each image as Word doc (9 total) for review. | Three CFAs, three Responses, and three Opposites. Update Pinterest page for CFA research. InDesign file for Book Project 2 for review with all Responses and Opposites in place. Final (poster) Project: 3 images in InDesign file and 3 topics each and final copy for all Poster text (Headline, subhead, location, Month and Day, client). |
| Week 10 | Topic | Book Project 2:Communicating Content with Opposites. Studio: Three CFAs, three Responses, and three Opposites. Launch Book Project #3: Advancing Voice: Experimental. Lab: InDesign file for Book Project 2 for review with all Responses and Opposites in place. Review Final (poster) Project: 3 images in InDesign file and 3 topics each and final copy for all Poster text (Headline, subhead, location, Month and Day, client). | Three CFAs, three Responses, and three Opposites. Update Pinterest page for CFA research. InDesign file for Book Project 2 for review with all Responses and Opposites in place. Final (poster) Project: 3 images in InDesign file, 3 topics each, and final copy for all Poster text (Headline, subhead, location, Month and Day, client) in three completely different type approaches, and placed in file. Booklet idea and first image due for Book Project #3: Advancing Voice: Experimental. |
| Week 11 | Topic | Book Project 2:Communicating Content with Opposites. Studio: Review last three CFAs, three Responses, and three Opposites. Review requirements for Book Project 2:Communicating Content with Opposites, due week 12. Lab: Review of Final (poster) Project: 3 images in InDesign file, 3 topics each, and final copy for all Poster text (Headline, subhead, location, Month and Day, client) in three completely different type approaches, and placed in file. Review InDesign file for Book Project #3: Advancing Voice: Experimental with single image. | Two last CFAs, two Responses, and two Opposites. Finalize Pinterest page for CFA research. InDesign file for Book Project #3: Advancing Voice: Experimental with additional images. Final (poster) Project: Choose final poster(s) and refine type solutions and design. Book Project 2:Communicating Content with Opposites is due for Final Presentation next week. |
| Week 12 | Topic | Book Project 2:Communicating Content with Opposites. Studio: Final Presentation. Lab: Review of chosen Final Poster(s) Project, and InDesign file for Book Project #3: Advancing Voice: Experimental with additional images. | InDesign file for Book Project #3: Advancing Voice: Experimental in progress with additional images. All text that is being planned should be in designed and place. Final (poster) Project: Choose final poster(s) with refined type solutions and design. Choose a site and photograph for poster, placing it credibly in a real-world situation for portfolio (completing reverse application) as a digital file. |
| Week 13 | Topic | Book Project #3: Advancing Voice: Experimental: review requirements for final presentation. Final (poster) Project: review requirements for final presentation. Review all final deliverables for class for final grade, and schedule for last day. | InDesign file for Book Project #3: Advancing Voice: Experimental in progress with additional images. All text that is being planned should be in designed and place. Final (poster) Project: Choose final poster(s) with refined type solutions and design. Poster, placed in real-world situation for portfolio for review as digital file. |
| Week 14 | Topic | Final Presentation Book Project #3: Advancing Voice. Review final deliverables due next week for Final Presentation include: (1) All three Booklets, (2) Final (poster) Project, (3) digital file of completed reverse application showcasing poster, (4) completed Pinterest page, (5) printed proof of submission to one competition, and (6) all packaged InDesign files for projects and print-ready PDFs. Closed grading with TA. Final comments from students in open conversation about class. Gallery selections. Class ends. | Final grading rubrics will be emailed out individually to students as a PDF before Monday, week 15. |

Rev.SH.1.15.2020

**Illustration Design Lab: Project Grading Rubric David Tillinghast**

Student Name: Section Day: Track: Term:

Email: Student Term (Level):

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|  | Project/Category  & Percentage  of Final Grade | **Book Project 1:** Foundation: Activities & Reinterpretations(25% of final grade) | **Book Project 2:** Content: Opposites(25% of final grade) | **Book Project 3:** Expanding Voice: Experimental  (15% of final grade) | **Final Project:** Application: Poster(25% of final grade) | **Supplemental Skills:**  Soft Skills  (10% of final grade) |
| Image Making | **Orchestration of Value (Basic Design Skills)** |  |  |  |  |  |
| **Orchestration of Scale (Basic Design Skills)** |  |  |  |  |  |
| **Orchestration of Color (Basic Design Skills)** |  |  |  |  |  |
| **Less is More (Editing Skills)** |  |  |  |  |  |
| **Surprise the Viewer (Originality & Creativity)** |  |  |  |  |  |
| **Have Fun (Engagement)** |  |  |  |  |  |
| Design and Execution | **Layout & Type** |  |  |  |  |  |
| **Execution** |  |  |  |  |  |
| Communicates  Content | **Communicates Project Premise (Intent & Communication)** |  |  |  |  |  |
| Soft Skills | **InDesign Quiz, Class Model Quiz**  **(Industry Skills)** |  |  |  |  |  |
| **Professional Competition**  **(Market & Industry Awareness Skills)** |  |  |  |  |  |
| **Professionalism & Effort**  **(Industry Soft Skills)** |  |  |  |  |  |
|  | Project Score | *--/10 = --* | *--/10 = --* | *-- / 9 = --* | *--/10 = --* | *--/ 3 = --* |
|  | Missed Project Final Crit  (-1.0 for the Project; additional -1.0 for each week late after that) |  |  |  |  |  |
|  | Extra Credit (2nd Poster)  +0.25 (if applicable) |  |  |  |  |  |
|  | Weighted Score (Round of to nearest two decimal points) | *-- x .25 = --* | *-- x .25 = --* | *-- x .15 = --* | *-- x .25 = --* | *-- x .10 = --* |
|  | Cumulative Score (Sum of Weighted Score of All Projects/Categories) |  |  |  |  | *--* |
|  | Impact of Attendance Issues, If Applicable (2 absences = -.25 point) |  |  |  |  |  |
|  | Final Score |  |  |  |  | *-- / (letter grade)* |

**Booklet #1 Comments:**

**Booklet #2 Comments:**

**Booklet #3 Comments:**

**Final Project (Poster) Comments:**

**Pinterest:** Y

**Files:** Y

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| **Illustration Design Lab VALUE Grading Rubric** | | | |  **ArtCenter** | |
| overall descriptions/categories | **0** | **1 - Ineffective** | **2 - Progressing** | **3 - Effective** | **4 – Highly Effective** |
| **Orchestration of Value (Basic Design Skills)** | *Failure to turn in completed work and/or failure to meet the minimal requirements outlined in Project Requirements* | (a) Value range is timid and/or difficult to read at almost any range of viewing. (b) No awareness of hierarchy. | (a) Uses an acceptable range of value from light-to-dark, if not in all media. (b) May struggle with clear use of hierarchy. | (a) Good application of value range of light-to-dark throughout most media. (b) Uses hierarchy so viewer knows how to make sense of imagery. | (a) Excellent use of full-range of value for visual clarity and richness, in all media. (b) Very effective use of hierarchy for first, second, and third read. |
| **Orchestration of Scale (Basic Design Skills)** | (a) Unable to see and apply variation of scale in work both figure/ground and in internal positive and negative shapes. | (a) Beginning to apply variation of scale of shapes for visual interest and hierarchy. (b) May be struggling with simplification of shapes for clarity and strength. | (a) Good grasp of a full-range of scale of shapes for visual clarity and drama. (b) Effective simplification of shapes for visual clarity, readability, and power. | (a) Able to implement a full-range of scale of shapes for visual clarity, hierarchy and drama. (b) Able to simplify all interior and exterior shapes for visual clarity, readability, and power. |
| **Orchestration of Color (Basic Design Skills)** | (a) Unable to create fundamental color harmony through use of limited hues. | (a) Use of limited hues for fundamental color harmony apparent, but not always balanced or consistent. | a) Consistent use of limited hues for good color harmony and balance. (b) Beginning to apply color as an extension of idea, mood, and voice. | (a) Confident use of limited hues for color harmony and balance. (b) Strong use of color as an extension of idea, mood, and voice. |
| **Surprise the Viewer (Originality & Creativity)** | (a) Shows a minimal awareness of or interest in the unexpected in work. | (a) Beginning to recognize the unexpected in other’s work, but struggle in applying it to own. (b) Struggles to employ imagination. (c) Limited awareness of the shortcomings the cliché results in occasional use. | (a) Able to employ surprise in work in promising if inconsistent ways. (b) Regularly engages imagination to elevate content. (c) Recognizes the cliché and generally avoids. | (a) Demonstrates sophistication in the use of the unique and unexpected in work. (b) Readily able to employ imagination in solutions. (c) Clearly recognizes clichés as empty of interest and meaning, and avoids. |
| **Have Fun (Engagement)** | (a) Work appears to reflect lack of enthusiasm or engagement. Going through the motions. | (a) Student struggles with engagement in image-making, but shows progress in ability to connect to the work within certain practices. | (a) Student has clearly found a way of connecting with work with engagement in most image-making, (b) and beginning to draw a clear connection between play and powerful image-making. | (a) Engagement in the creation and preparation of work is in full evidence. (b) Exploits the clear relationship between play and powerful image-making: full engagement = heightened attention = powerful imagery. |
| **Layout & Type (Basic Design Skills)** | (a) Is unable to articulate or to apply design fundamentals to work. | (a) Inconsistent application of design fundamentals throughout book. (b) Limited ability to create continuity and rhythm throughout book. (c) Type often reflects legibility issues. | (a) Pleasing use of design fundamentals throughout book. (b) Adequate ability to design across-the-spread and through-the-book for interest. (c) Type shows good legibility. | (a) Highly effective at applying design basics throughout all aspects of book. (b) Designs across-the-spread and through-the-book for continuity and rhythm. (c) Type is legible and reflects the voice of the work. |
| **Execution**  **(Craft Skills)** | (a) Does not meet baseline practices for craftsmanship. | (a) Emerging successful practices in technical workmanship but lacks consistent awareness and execution. (b) Resolution and color problems may be an issue. | (a) Final represents competent technical practices. (b) Resolution and color reproduction reflects competent file management. | (a) Excellent technical workmanship: clean and without issues. (b) Student is in control of resolution and color management of image and text, and results are appropriate and pleasing. |
| **Communicates Project Premise (Intent & Communication)** | The Class Model is not present. | The Class Model is present abut there may be real legibility issues, or (b) the Model may be incomplete or inaccurate. | The Class Model is present and legible, but (b) there may be an omission or inaccuracy within the information. | The Class Model is present and legible. (b) The Model is complete, and is an accurate reflection of the information as covered in class. |
| **Supplemental Skills:** 10% of final grade | | | category grade | *2.4* | |
| overall descriptions/categories | **0** | **1 - Ineffective** | **2 - Progressing** | **3 - Effective** | **4 – Highly Effective** |
| **Photoshop & InDesign**  **(Industry Software Skills)** | *Failure to turn in completed work and/or failure to meet the minimal requirements outlined in Project Requirements* | Digital aspects of work demonstrates an inability to implement layout and/or production fundamentals as instructed in either (a) Photoshop, or (b) InDesign, or both (a and b). | a) Struggles with color correction, file management, and image compositing skills in Photoshop. (b) Understands some aspects of InDesign as, but struggles with fundamentals as of program within design and production. | a) Able to manage color correction, file management, and image compositing skills in Photoshop. (b) Able to use InDesign effectively to produce print-ready projects at level of industry standards. | (a) Confidently manages color correction, file management, and image compositing skills in Photoshop. (b) Very effective use of InDesign effectively to produce print-ready projects at level of industry standards. |
| **Professional Competition**  **(Market & Industry Awareness Skills)** | (a) Did not submit entry to professional competition, and (b) unable to articulate any understanding of career choices or markets for illustration graduates. | (a) Evidence of submission to a professional competition, although may not seem to grasp relevance of these opportunities to their education. (b) Shows limited grasp of career directions and markets for graduates. | (a) Confirmation of submission of at least one piece to a professional competition. (b) Engaged if occasionally uneven) understanding of the range of career choices and market definitions post graduation. | (a) Confirmation of submission of at least one piece to a professional competition. (b) Articulates understanding of the range of career choices and market definitions post graduation. |
| **Professionalism & Effort**  **(Soft Skills)** | (a) Little openness to ideas presented in class or evidence of sincere effort. (b) Class interactionsare non-existent and/or disrespectful. (c) Showed little interest in presentation, or was late once or more times | (a) Attitude and effort in regards to class content seems inconsistent (b) Class interactionsare infrequent, and/or occasionally disrespectful. (c) Presentation reflect guarded engagement with class ideas and work, and/or late to one of the final presentations. | (a) Attitude and effort reflect a genuine effort to integrate class content and excel. (b) Class interactiondemonstrate respect for self and others but, may be limited to one-on-ones. (c) Presentation skills respectful of class material and work. | (a) Attitude and effort reflect high commitment to integrate and excel with class material. (b) Class interactionsdemonstrate an evident respect for self and others. (c) Presentation reflects real engagement and respect for material presented. |