

Term Information

Effective Term Spring 2024
Previous Value Autumn 2021

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Applying for approval of course as General Education course

What is the rationale for the proposed change(s)?

This design course includes content that aligns with the Visual and Performing Arts category of the GE Foundation by supporting students' creation of visual information. Students are required to interpret visual information, draw data and insights from its context, and they use visual media to synthesize information in ways that effective elements of visual presentations. They learn to analyze and interpret significant visual and spatial designs. They apply a design-based critical method to interpret and improve their own work and the works of other students. Through open discussion and collaboration, students consider the implications of their ideas and the products of their efforts through making on broader societal and cultural conditions. Ethical dimensions of representing information accurately through visuals is a basis of all study. The use of active learning in this course also connects it to its GE category.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

This course is a requirement for the Design Thinking Minor, but the impact of approving this course as a GE is resource neutral in terms of any changes needed to the course, as it is currently offered. Staffing for additional sections, if needed, will be supported through departmental resources.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Design
Fiscal Unit/Academic Org	Design - D0230
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3505
Course Title	Presentation as Thinking
Transcript Abbreviation	Prsntn as Thnkg
Course Description	An overview of concepts, processes and modes of presenting information to create effective printed and digital communications.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Grading Basis	Letter Grade
Repeatable	No

Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
<i>Previous Value</i>	<i>Columbus</i>

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0499
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

General Education course:

Literary, Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Previous Value

Required for this unit's degrees, majors, and/or minors

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design
- Describe and explain how cultures identify, evaluate, shape and value works of art and design
- Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perception and behavior
- Evaluate social and ethical implications in visual and performing arts and design
- Engage in informed observation and/or active participation within the visual, spatial, or performing arts and design
- Reflect critically on and share their own experience of observing or engaging in the visual, spatial, or performing arts and design

COURSE CHANGE REQUEST
3505 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/26/2023

Previous Value

- *A broad understanding of the concepts and practices of visual information presentation.*
- *Hands-on experience with the working principles of visual information presentation as applied to basic types of printed, display, and screen-based communications.*
- *An enhanced understanding of image-editing, page-layout, and web-based computing applications typically used to present visual information in professional and academic contexts.*

Content Topic List

- Printed, digital, and web-based communication design.
- Image editing, page layout, and web-based computing applications
- Web-presence and social media design
- Critical analysis of and reflection on existing designs using cultural, practical, and aesthetic perspectives

Previous Value

- *Web-presence and social media design.*
- *Printed and digital communication design.*
- *Image-editing, page-layout, and web-based computing applications.*

Sought Concurrence

No

Attachments

- Design 3505 - Syllabus61.pdf: Syllabus
(Syllabus. Owner: Beecher, Mary Anne)
- Design 3505 - GE application_02_23.pdf: GE Foundations Submission Form
(Other Supporting Documentation. Owner: Beecher, Mary Anne)
- Design 3505 - Syllabus.pdf: Updated syllabus
(Syllabus. Owner: Beecher, Mary Anne)
- Design 3505 - GE application.docx: GE Foundations Submission
(Other Supporting Documentation. Owner: Beecher, Mary Anne)

Comments

- The revised/updated syllabus has been updated to include the GE Goals for GEN foundation. *(by Beecher, Mary Anne on 04/24/2023 10:51 AM)*
- Please see Panel feedback email sent 03/31/2023. *(by Hilty, Michael on 03/31/2023 11:21 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beecher, Mary Anne	02/23/2023 12:20 PM	Submitted for Approval
Approved	Beecher, Mary Anne	02/27/2023 01:25 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/02/2023 02:10 PM	College Approval
Revision Requested	Hilty, Michael	03/31/2023 11:21 AM	ASCCAO Approval
Submitted	Beecher, Mary Anne	04/25/2023 02:21 PM	Submitted for Approval
Approved	Munch, Fabienne	04/25/2023 10:13 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/26/2023 02:24 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/26/2023 02:24 PM	ASCCAO Approval

SYLLABUS FOR PRESENTATION AS THINKING

DESIGN 3505 • SPRING 2023

Course Information

- Course Number: XXXXXX
- Course Time: XXXXXX
- Credit hours: 3
- Mode of delivery: In-person

Instructor Contact Information

- Name: **Name Goes Here**
- Email: XXXXXX
- Office location: XXXXXX
- Student Hours: XXXXXX
- Preferred means of communication:
 - My preferred method of communication for questions is email.
 - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.
- GTA for this course is **Name Goes Here**

Course Coordinator Contact Information

- Name: **Name Goes Here**
- Email: XXXXXX
- Office location: XXXXXX

Course Description

An overview of concepts, processes, and modes of presenting information to create effective printed and digital communications.

This course introduces concepts for the design of presentations, including adopting the mindset required for thinking like a designer. It provides opportunities to learn about and practice design methods, tools, and encourages their application to visual problems.

Course Learning Outcomes

By the end of term, students should successfully be able to:

1. Discuss concepts and practices of visual information presentation
2. Apply working principles of visual information presentation to basic types of printed, display, and screen-based communications;
3. Organize and analyze disparate information into messages that make sense;
4. Explain the advantages and disadvantages of various means for relating to others and empathizing with users;
5. Navigate collaborative engagements and group dynamics.

GE Course Category and Expected Learning Outcomes

This course fulfills requirement for the GE Foundations for **Literacy, Visual and Performing Arts**.

By the end of term, students should successfully be able to:

1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design
2. Describe and explain how cultures identify, evaluate, shape and value works of literature, art and design
3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior
4. Evaluate social and ethical implications in literature, visual and performing arts and design
5. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design
6. Critically reflect on and share their won experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

This course satisfies the General Education (GE) learning outcomes by providing students with an overview of concepts, processes, and modes of presenting information to create effective printed and digital content. The importance of visual literacy is central to this course. Visual literacy is necessary for creating, understanding, appreciating, or contributing to any medium in support of presentation and collaboration. Students will learn what it means to evaluate or create efficient and effective visual information and they will be able to apply concepts across any discipline that requires individuals to interpret informations raw data and insights from context, or synthesize information from various sources to derive meaning, explanation, or importance.

How This Course Works

Format

This is a hands-on, process-oriented design lecture. This course is comprised of lectures, in-class exercises, project assignments, presentations, critique sessions, and class discussions.

Mode of Delivery

This course is in-person. Expect both synchronous meetings (for the introduction of assignments, demonstrations, breakout group meetings, and group critique discussions) and asynchronous material and activities such as working on assignments and exercises, viewing videos, and reading assignments. Weekly announcements and course calendar will serve to inform when activities take place.

Credit Hours and Work Expectations

This is a 3 credit-hour course. According to [Ohio State bylaws on instruction](https://go.osu.edu/credithours) (go.osu.edu/credithours), students should expect around [3] hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to [6] hours of homework (reading and assignment preparation, for example) to receive a grade of [C] average.

Participation and Evaluation

Attendance

Design is a field that requires discipline, timely participation, and respectful and thoughtful communication. Timely and consistent engagements are critical in all formats used to deliver the content of this course. You are expected to come to class prepared and to participate actively in class. Spontaneous and planned studio experiences and discussions are impossible to recapture or duplicate. Attendance will be taken.

The Department of Design recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency or other important matters. When this occurs, it is important to notify your instructor of facts that may be impacting your ability to be present or participate effectively in a timely manner. Please communicate attendance concerns when appropriate.

Participation Expectations

Attendance, productive class activity and meeting in-progress deadlines are factors in the assessment of your assignments. Students are expected to be present and active for the entire class period. Attendance may be taken at any point in the course meeting therefore, you may be counted as absent if you are not present when attendance is taken. Three late entries/early departures = one absence. Tardiness, missing class, and poor preparation can, therefore, impact your project/course grades in a detrimental manner.

The Department of Design acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time and up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and in the instance that you miss three class meetings, you are required to meet with your instructor to discuss engagement and strategies for avoiding additional absences. Missing class more than 20% of the semester (six class meetings for a course that meets twice a week) may result in an E grade for the course.

Because this is an in-person course, your attendance is based on your in-person activity and participation. The following is a summary of students' expected participation:

- Participating in in-person class sessions for attendance: **twice per week**

All university standards and policies remain in place as related to Title IX, academic misconduct, allowances for students with disabilities, studio contact and respect for others, and other related issues.

Grading

Projects will be assigned throughout the term. You will be assessed on in-class working habits, meeting all deadlines (in-progress and final), creativity and research initiative/vigor, participation in discussions, and active/adaptive learning

Assignments	Points/	If late	Total Points	Percent of total
13 Discussion boards	20/each	10/each	260 Points	26%
9 Quizzes	10/each	0/each	90 Points	9%
13 Homework tasks	40/each	30/each	520 Points	52%
5 Adobe Express assignments	24/each	14/each	120 Points	12%
1 Intro video	10/each	0/each	10 Points	1%

Assignment Descriptions

Specific assignment and task information will be provided via Carmen. Below is a broad description of the expected types of tasks:

Discussion Boards

Two posts per week. Students will be asked to **Share** or **Reflect** on provided prompts related to the week's material.

Quizzes

A 10-question weekly, open-book/open-notes quiz each of the first 9 weeks of the term. Students will **Demonstrate** and synthesize core learning objectives.

Homework tasks (the Design Challenge)

A series of weekly tasks that follow an overarching theme. Students will be asked to **Envision** needs or **Make** representations of their ideas, demonstrating particular skills. These tasks include creating different types of visualizations, as well as designing a poster, social media posts, and a white paper:

Unit 1 (Overview)	Homework 1: Research and select Design Challenge topic Homework 2: Adapt topic to make three story boards Homework 3: Create three poster concepts
Unit 2 (Typography)	Homework 4: Adapt an existing typeface Homework 5: Make words that express meaning Homework 6: Create a white paper
Unit 3 (Graphics)	Homework 7: Adapt icons to represent your topic Homework 8: Envisioning a specific message Homework 9: Adapt message to 3 social media/visual posts
Unit 4 (Composition)	Homework 10: Design 3 new poster drafts Homework 11: Design 3 new poster drafts Homework 12: Create a final poster design
Unit 5 (Production)	Homework 13: Create a final set of production-ready materials

Adobe Express Assignment

Five 1-week assignments. Students will **Make** a webpage that presents their Design Challenge. Additionally, students will **Reflect** on their progress and development.

Intro Video

A 60-second introductory video. Student will introduce themselves and respond to provided prompts.

Note: There is no final exam in this course.

Deferrals

If needed, a student may request a deferral for a specific assignment. If granted, this provides the student with an additional 48 hours past the deadline to complete the work without penalty. Deferrals requests must be submitted prior to the original deadline. Deferrals are at the instructor's discretion.

Late Assignments

Late assignments will be accepted up to one week past due. This work will be graded and penalized by a 10-point deduction. After one week, the project will receive a zero unless otherwise defined with your instructor.

Grading Scale

A (93–100)	Work, initiative, and participation of exceptional quality
A-(90–92.9)	Work, initiative, and participation of very high quality
B+ (87–89.9)	Work, initiative, and participation of high quality which reflects higher than average abilities
B (83–86.9)	Very good work, initiative and participation that satisfies the goals of the course
B- (80–82.9)	Slightly above average work, initiative and participation that satisfies the goals of the course
C+ (77–79.9)	Average work, initiative and participation which reflects and understanding of course material
C (73–76.9)	Adequate work; student has an average level of initiative and participation
C- (70–72.9)	Passing but below good academic standing; less than average level of work, initiative and participation
D+ (67–69.9)	Below average work, initiative and participation
D (60–66.9)	Well below average work, initiative and participation
E (0–59.9)	Failure; no credit. Unsuccessful completion of work. Limited or no participation. Objectives of the assignment are not met or are met in a significantly limited way.

Course Materials and Tools

Required Material

- There is no material kit required for this course. Students will be required to provide supplies as needed.

Optional Printing, Scanning and Lab Resources

- UniPrint: Barnes and Noble Bookstore (2nd Floor)
- Fine arts Library, 18th Ave Library, Knowlton School of Architecture, Thompson Library
- Digital Unions (Hagerty or Stillman Halls)
- Staples/FedEx

Readings

- All required readings will be provided and posted to Carmen (A reading list is in the Course Calendar below.)

Course Technology

Baseline technical skills for courses

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#)

Required software/technologies for this course

- [Adobe Suite](#) (free with OSU credentials)

Required equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with internet connection
- Mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

CarmenCanvas Access

You will need to use [BuckeyePass](#) ([buckeyepass.osu.edu](#)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) ([go.osu.edu/add-device](#)) help article for step-by-step instructions.
 - Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click Enter a Passcode and then click the Text me new codes button that appears. This will text you ten passcodes good for 365 days that can each be used once.
 - [Install the Duo Mobile application](#) ([go.osu.edu/install-duo](#)) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.
 - For help with your password, university email, Carmen or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](#) and support for urgent issues is available 24/7.
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- Self-service and chat support: [ocio.osu.edu/help](#)
 - Phone: 614-688-4357 (HELP)
 - Email: servicedesk@osu.edu
 - TDD: 614-688-8743

Accessibility of Course Technologies

This course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

[CarmenCanvas accessibility](#)

[CarmenZoom accessibility](#)

Communication

Feedback and Response Time

As your instructor, I am here to help and support you. Please engage with me either via Carmen, email or in-person by scheduling an appointment. Project grading and feedback can generally be expected within 2 weeks. I will make every effort to reply to emails within 24 hours M–F, but do not guarantee a response between 7PM–7AM.

Carmen

Carmen (carmen.osu.edu) will be used for all communication specific to individual sections through Announcements (for example: if I need to start class late or to update you on a specific detail). Carmen will also be where all grades, readings, and lecture PDFs are posted. Assignment details will be shared on Carmen on each Assignment page.

Email

Email through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure conversations. Information, general personal matters, assignment or class inquiries, or other similar topic should be addressed using these two sources.

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information. Report such messages to report-phish@osu.edu

College Policies

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

The Department of Design adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

Reusing Past Work

In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revise a topic you've explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

Citing Your Sources

When we have academic discussions, please cite your sources to back up what you say. (For the textbook or course material, list at least the title and page number. For online sources, include a link.)

When allowed to use a photograph (or are particularly inspired by another work) and wish to include, mimic, or apply any part of it to your work, cite it.

Disability Services

The University strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue. Disability Services Contact Information

Other Policies

Grade Forgiveness

The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA. Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule. The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See <https://advising.osu.edu/graduate-forgiveness-0> for more information

Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Mental Health Services

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Safe University Escort Service

Phone: 614-292-3322

<https://housing.osu.edu/living-well/safety1/>

Trigger Language Warning

Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Copyright Disclaimer

The material used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Course Calendar							
Module	Topic	Dates	Learning Activities	Assignments	Due date		
Unit 1	Module 1 Design Process Introduction to Visual literacy	Readings		Nicole Nguyen, How Slack's New Logo Became a Lighting Rod...		Complete prior to Thursday's session	
		Videos		Katherine Hampsten, How miscommunication happens and how to avoid it Celeste Headlee, 10 ways to have a better conversation Ellen Penry, Happiness by design			
		Tue	1/10	Course Intro + Lecture (Design)	20 pts. Discussion Board 1: Cut them some Slack 40 pts. Homework 1: "Select your Topic"		80 points 1/16 @ 5 PM
		Thur	1/12	Lecture (Goldilocks)	10 pts. Quiz 1 10 pts. Reflection 1: Intro video		
	Module 2 Emotion in Design The purpose of design	Readings		Justin Baker, The Art of Emotion - Norman's 3 Levels of Emotion Design Taylor Seamans, Emotion in Design: Why it's critical and how to harness it		Complete prior to Thursday's session	
		Videos		Don Norman, Theory on emotion design Amy Herman, Lessons in Looking Marc Kushner, Why the buildings of the future will be shapes by you			
		Tue	1/17	Lecture (Emotion + Critique)	20 pts. Discussion Board 2: So tell me... 40 pts. Homework 2: "Give meaning to your Topic"		70 points 1/23 @ 5 PM
		Thur	1/19	Content Review + Discussion	10 pts. Quiz 2		
	Module 3 Elements in Design Design as a decision making process	Readings		The Importance of Storytelling in Interior Design Christina Wodtke, Alphabets and Ideographs Dave Gray, In defense of the visual alphabet		Complete prior to Thursday's session	
		Videos		John Hockenberry, We are all designers Roman Mars, Why city flags may be the worst designed thing you've never noticed			
		Tue	1/24	Lecture (Elements of Design)	20 pts. Discussion Board 3: Time to throw... 40 pts. Homework 3: "Form your message"		70 points 1/30 @ 5 PM
		Thur	1/26	Content Review + Discussion	10 pts. Quiz 3		
Unit 2	Module 4 Typography Letter forms, Social trends and meaning	Readings		The Top 8 Typography Trends for Graphic Design in 2019 What These 4 Key Type Design Trends Mean for the Future of Fonts		Complete prior to Thursday's session	
		Videos		Ben Barrett-Forrest, The History of Typography Anne Zeygerman, Elements of Typography Vox: Why the Wingdings font exists Ji Lee, Word as image			
		Tue	1/31	Lecture (History + Anatomy)	20 pts. Discussion Board 4: So, what Type of... 40 pts. Homework 4: "Create a Typeface"		70 points 2/6 @ 5 PM
		Thur	2/2	Content Review + Discussion	10 pts. Quiz 4		
	Module 5 Typography Terminology and practical application	Readings		Andrea Stan, Typography design 101: a guide to rules and terms Marcin Wichary, Typography is impossible		Complete prior to Thursday's session	
		Videos		The Futur, Typography Tutorial - 10 rules to help you rule type Chris Do, Typography Design and Art Direction			
		Tue	2/7	Lecture (Working with Type)	20 pts. Discussion Board 5: Hello, again 40 pts. Homework 5: "Words with meaning"		70 points 2/13 @ 5 PM
		Thur	2/9	Content Review + Activity	10 pts. Quiz 5		
	Module 6 Typography Type in cultural and political design	Readings		Smirna Kulenović, The History of Typography and its Journey Through Art Silas Munro, Typography as a Radical Act in and Industry Every-dominated by White Men		Complete prior to Thursday's session	
		Videos		99PercentInvisible: Fraktur Vox: Futura - The font that escaped the Nazis and landed on the moon 9 ridiculously good examples of kinetic typography Watch: What Makes the 10 Best Title Sequences of All Time So Compelling?			
		Tue	2/14	Lecture (Designing with Words)	20 pts. Discussion Board 6: Best commercial 40 pts. Homework 6: "Create a White Paper"		70 points 2/20 @ 5 PM
		Thur	2/16	Content Review + Discussion	10 pts. Quiz 6		

Course Calendar

Module	Topic	Dates	Learning Activities	Assignments	Due date	
Unit 3	Module 7 Graphics Global symbolism	Readings		Dr. Anne Bamford, The Visual Literacy White Paper Steven Bradley, Icon, Index, and Symbol – Three Categories of Signs	Complete prior to Thursday's session	
		Videos		Tom Nicholas, Semiotics: WTF! Introduction to Saussure, the Signifier and Signified		
		Tue	2/21	Lecture (Intro to Shapes)	20 pts. Discussion Board 7: I spy... 40 pts. Homework 7: "Graphics with meaning" 10 pts. Quiz 7	70 points 2/27 @ 5 PM
		Thur	2/23	Content Review + Discussion		
	Module 8 Graphics Shapes in storytelling	Readings		Roger Sametz and Andrew Maydoney, Storytelling through Design	Complete prior to Thursday's session	
		Videos		Derek Thompson, The four-letter code to selling anything		
		Tue	2/28	Lecture (Objects + Storytelling)	20 pts. Discussion Board 8: Objects of my desire 40 pts. Homework 8: "Form a visual point of view" 10 pts. Quiz 8	70 points 3/6 @ 5 PM
		Thur	3/2	Content Review + Discussion		
	Module 9 Photography Graphic forms of representation	Readings		Spencer Cox, What makes a good photo? Linda Carroll, Good and bad photos of the most beautiful places in the world Ciro Esposito, The role of images in graphic design	Complete prior to Thursday's session	
		Videos		Jamie Windsor, 8 important composition tips for better photography Emil Pakarklis, 7 Little-known tricks for incredible iPhone photography Ian Hippolyte, How to take better photography Audrie Storme, A photo editing tutorial on my visual aesthetics		
		Tue	3/7	Lecture (Image and Color)	20 pts. Discussion Board 9: When they go low... 40 pts. Homework 9: "Create Social Media posts" 10 pts. Quiz 9	70 points 3/13 @ 5 PM
		Thur	3/9	Content Review + Discussion		
Spring Break - No Classes						
Unit 4	Module 10 Composition Composition and critique	Readings		Matthew Encina, How to Create Dynamic Compositions Obelisk, Basic Composition Techniques—A few easy tips Pratik Hegde, Importance of White Space in Design	Complete prior to Thursday's session	
		Videos		Satori Graphics, Master Layout and composition design, why layout is so important Art with Flo, Composition in Art Explained		
		Tue	3/21	Lecture (Composition)	20 pts. Discussion Board 10: Everyone is... 40 pts. Homework 10: "Create three posters" 24 pts. Express Part 1: Section 1 (Introduction)	84 points 3/27 @ 5 PM
		Thur	3/23	In-class review + Discussion		
	Module 11 Composition Branding and visual meaning	Readings		Design Council, The power of branding	Complete prior to Thursday's session	
		Videos		99PercentInvisible - Negative Space: Logo Design with Michael Bierut		
		Tue	3/28	Lecture (Branding)	20 pts. Discussion Board 11: Peering over the... 40 pts. Homework 11: "Create three more posters" 24 pts. Express Part 2: Section 2 (Empathy, Define)	84 points 4/3 @ 5 PM
		Thur	3/30	In-class review + Discussion		
	Module 12 Composition The design process: cost, waste, and smart solutions	Readings		Nick Wiesner, How we pulled off an in-house rebrand in four months	Complete prior to Thursday's session	
		Videos		InVision: The 5 Stages of the Design Thinking Process		
		Tue	4/4	Lecture (Design Process)	20 pts. Discussion Board 12: Object of my... 40 pts. Homework 12: "Create a final poster" 24 pts. Express Part 1: Section 3 (Ideate)	84 points 4/10 @ 5 PM
		Thur	4/6	In-class review + Discussion		

Course Calendar						
Module	Topic	Dates	Learning Activities	Assignments	Due date	
Unit 5	Module 13 Design in Practice	Readings	Michelle Xie, Explain by Example: Designing Production Systems Ellen Lupton, Extras (from Thinking with Type)		Complete prior to Thursday's session	
		Videos	Annie Bosler and Don Greene, How to Practice Effectively...for just about everything Adam Grant, The Surprising Habits of Original Thinkers			
	Culture, innovation and a circular economy	Tue	4/11	Lecture (Print + Digital)	20 pts. Discussion Board 13: What's in your... 40 pts. Homework 13: "Revise, edit, proof" 24 pts. Express Part 1: Section 4 (Prototyping)	84 points 4/17 @ 5 PM
		Thur	4/13	In-class review + Discussion		
	Module 14 Design in Practice	Readings	No readings this week			N/A
		Videos	No videos this week			
	The design industry and practice	Tue	4/18	Presentation + Review	24 pts. Express Part 5: Section 5 (Test, Summary) SEI Evaluation (optional) Discursive Evaluation (optional)	24 points 4/24 @ 5 PM
		Thur	4/20	Lecture (Professional Practice)		
			Grades posted to Carmen 4/26	Final Grades posted to OSU 4/28		
				Total Points available	1000 points	

Design 3505: Presentation as Thinking

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits) Requesting a GE category for a course implies that the course fulfills all expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

Design 3505 (Presentation as Thinking) provides students with an overview of concepts, processes, and modes of presenting information to create effective printed and digital content.

The importance of visual literacy is central to this course. Visual literacy is necessary for creating, understanding, appreciating, or contributing to any medium in support of presentation and collaboration. Students will learn what it means to evaluate or create efficient and effective visual information and they will be able to apply concepts across any discipline that requires individuals to interpret information, draw data and insights from context, or synthesize information from various sources to derive meaning, explanation, or importance.

The course unfolds under two types of modules:

- “Learning modules” addressing syntax and semantics through the **structure** of typography and graphic representations.
- “Exploration modules” that provide an understanding of **space** and **form** through composition.

B. Specific Goals

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

One of the primary skills students will develop in Design 3505 is the ability to present and critique a variety of solutions. Grounded in a design studio approach, the critique offers an opportunity for students to form their own opinions by exerting inquiry and questioning their thought process. Specifically, the design critique format follows four steps:

1. **Describe** what you see by looking critically at the overall medium and composition
2. **Analyze** the constituencies and reflect intentionally on each of the design elements
3. **Interpret** what the design is portraying
4. **Evaluate** its relevance by asking “Is it doing what it is meant to do?”

This back-and-forth journey between expression, analysis and interpretation first-and-foremost offers the ability for valuable contribution to a design critique; additionally, it provides students with a straight-forward strategy to form ideas and opinions about unproven or untested ideas.

Students are introduced to a wide range of significant visual designs in each Module, for example in the Typography Unit lectures, specific work by Ogilvy & Mather, Jessica Walsh, Michael Bierut, Stefan Stagemister, Paula Scher, David Carson, Josef Muller Brockmann, Marian Bantjes, Ji Lee, Smirna Kulenovic, and Silas Munro are discussed.

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Design is societal and contextual. The intentionality of culture is woven into any design by the people who the design is for. Therefore, this course provides opportunities for students to grow their appreciation and understanding towards a range of diverse perspectives. Through weekly Discussion Board prompts, students will be encouraged to seek understanding and value from discussions: both inherent in the design prompt itself and in world viewpoints from their peers.

Further, cultural aspects of design are incorporated into specific lectures such as Color Theory, where specific colors hold deep cultural significance, or Typography, where layout, order, and alignment affect the meaning of content. These elements are important because to *design for someone* means to *design with someone*: appreciating the project's requirements as well as users' values, opinions, and perspectives are critical to the successful solution of any communication challenge.

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

The material and immaterial worlds are full of success stories. Similarly, they are full of designs and creative decisions with unintended consequences. Oftentimes, design failures are directly linked to misunderstandings, biases, ignorance, or they are caused by an inaccurate problem statement. Learning from mistakes are valuable lessons that are exemplified in course presentations. Not only do in-class discussions highlight the importance of the specific lesson, but they are interesting to students because they are relevant stories that bring current news-related events into the classroom.

Case studies include the Camden Bench (2012) as an example of hostile architecture; the Pocatello City flag (2017) that was designated the worst designed flag in America; the controversial Kendall Jenner Pepsi commercial (2017); the IDEO MRI design story; the Current vs. Facebook lawsuit (2019); and the Peloton Holiday ad (2019) that caused its stock to drop by an estimated \$1 billion dollars.

These case studies (among others) provide meaningful discussions about designing solutions or presentations in the contextual world; they help students understand the difference between

reality and perception within the discussion of design. By embedding discussions about a design-driven approach into its environment, students learn that perceptions (or reactions) to designs can differ from the reality (or design quality) of its form. Often this expands conversation beyond a reaction to the “communication” of the message or its effect, and instead focuses on the designer’s “socially embedded motivations” for the design.

As creators, students in Design 3505 will understand their position as potential influencers who need to understand the ethical, social, ecological and financial responsibilities linked to their decisions.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Social and ethical implications of design align most prominently in this course lectures through themes of sustainability and waste reduction. However, a wide range of implications are addressed throughout the course material, including fair trade and minority-owned sourcing strategies.

Students will learn that design has a responsibility to consider the life cycle of anything it produces, under the principles of a desired circular economy. These themes appear as recurring points of emphasis throughout the course when discussing solutions and specific design-led decisions, from legibility and readability (age-based requirements) to printed ink coverage, material selection, shipping, etc. (sustainable world-based requirements).

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

While this course is a lecture, it is a hands-on lecture, since making is essential to design. The majority of making occurs in weekly, low-risk, learning-by-making assignments. Visual literacy requires that students move ideas from their heads to create them physically. Tasks start off small: **doing** research, creating summaries. Then ask a bit more: **adapting** familiar designs to a specific aim. Once these activities become comfortable, students begin **making** visuals (and visualizations) of their own, often from an amalgamation of what is expected or familiar. Lastly, the students engage in **creating** which is the highest form of creative activity. Here they demonstrate an understanding of the materials and ideas to propose a truly original solution.

This is a scaffolded format that eases students into the creative process. This is an important experience for students; making something physically can feel difficult and it helps students realize that there are thousands of possible solutions to a single problem. While big in feeling, these are addressed in small activities that build routine, establish familiarity through engagement, and offer frequent moments for reflection.

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Design serves a wide range of purposes, including to envision, to make, to share and to reflect. As such, individual tasks directly trace to these foundational activities:

Envisioning a future world sets the expectation of creativity through improvement or radical innovation. Students are challenged to push their ideas beyond the expected, the normal. This pushes innovation forward and prepares the student to avoid set (the ways things have always been done) and functional fixity (seeing an object only as its intended purpose).

Making occurs in low-risk, hand-ons experiences that are stacked into a semester-long “Design Challenge.” The arc of the Design Challenge is for students to explore unique ways to communicate a particular interest to their campus peers. At the start of the term, students select an OSU Impact article (on a topic they are personally interested in). Their topic serves as the backdrop for the individual Design Challenge.

Sharing occurs throughout the semester in small groups and culminates near the end of the semester when students create a designed poster (printed, large format), white paper (printed, multi-page), and social media post series (digital story) promoting their view on the topic.

Reflecting prompts appreciation for the process and an opportunity to exert critical thinking over what has occurred. Near the end of term, students create a webpage (digital narrative) that explores and documents their experience through the Design Challenge. This provides an opportunity to review their own work, observe areas of improvement, and acknowledge the newly added skill sets to their repertoire.