**PROCESS** is the means by which we ELICIT, EXPAND, CONTRACT and CONNECT ideas -- that culminate in DYNAMIC VISUAL COMMUNICATIONS. Process is methods in which to access thoughts and information about an idea, or inroads to ideas. Processes are both CEREBRAL and PHYSICAL, THEORETICAL and TANGIBLE, HERE and THERE. We are often focused on the end (“Are we there yet”?). We tend to work with predetermined conclusions. Process helps you to be AWARE of these creative ‘killers’ and practice a way around them. Process forces you to NOTICE the RELATIONSHIP between what you are saying and doing. It brings together the THINKING and MAKING. Process is the ROAD that LEADS us to the design -- A PATH that is both STRATEGIC and DYNAMIC.

The requirements for practice in the field of graphic design are very demanding. We are expected to produce at a very predictable rate (generally fast) and on cue while working in new creative zones developing fresh ideas. In order to produce a sustainable practice, graphic designers need to develop processes and methodologies to perform these difficult and complex tasks. Building curiosity and engaging in the practice of life-long creative learning will enhance your sustainability as a designer. Experimenting with methods of sorting and understanding information, learning types of problem-solving methodology, and presentation processes -- will provide new possibilities to support the creative impulse.

In this 4 credit course we will focus on utilizing creative problem solving techniques, combined with media explorations and meaning making to bring together message, medium, and form.

**LEARNING OBJECTIVES**

To EMPLOY A VARIETY OF PROCESS METHODOLOGIES to resolve expressive + communication problems.

To understand WHICH PROCESSES WORK BEST FOR YOU.

EXPLORE, UNDERSTAND + UTILIZE SEMIOTICS in the context of communication practice and theory.

To DEMONSTRATE A CLEAR PROCESS used to build divergent ideas, develop a concept, craft a final piece and present the solution.

To gain UNDERSTANDING OF VISUAL LOGIC and appreciate the design functions of RELATING IDEAS, OBJECTS, MATERIAL, AND SPACE.

To demonstrate AN UNDERSTANDING AND APPLICATION OF DESIGN PRINCIPLES.
Please understand that this schedule is subject to change. It is important that you check your email on a regular basis. I will try my absolute hardest to not pull any “fast one’s” on you. I will do my best to evaluate and grade work in an efficient and timely manner. We do not have any scheduled progress meetings -- so if you have any questions or concerns about your performance or grade throughout the term, PLEASE contact me and we will set up a meeting. In turn, if I think your performance or attention is lacking I will let you know how it might be affecting your grade. Good luck in this course and don’t be a stranger:)

<table>
<thead>
<tr>
<th>WEEK01</th>
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<th>FINAL</th>
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<td>M 4</td>
<td>W 6</td>
<td>M 11</td>
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**PROJECT BREAK DOWN**

<table>
<thead>
<tr>
<th>01 IDENTIFIED</th>
<th>02 PUBLISHED</th>
<th>03 PACKAGED</th>
<th>04 EXHIBITED</th>
<th>05 PROCESS BOOK</th>
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<tr>
<td>Object Identity Collateral</td>
<td>Narrative Driven Publication</td>
<td>Innovative Object Use + Presentation</td>
<td>Collaborative Installation</td>
<td>Bound Project Work</td>
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**EACH WORTH 20% / 100 TOTAL**

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**REQUIRED TEXT**

This Means This, This Means That -- A User’s Guide To Semiotics / Second Edition
By Sean Hall
PLEASE BUY the Kindle version of this book -- Link: [http://amzn.com/B00JB8I9RS](http://amzn.com/B00JB8I9RS)

**MAIN RESOURCE TEXT**

Graphic Design Thinking: Beyond Brainstorming / Ellen Lupton, Editor
Universal Methods of Design / Bella Martin + Bruce Hanington
Idea Generation / Neil Leonard + Gavin Ambrose

**NO CLASS/ MUST ATTEND**

DESIGN CAREER SYMPOSIUM

**PROCESS / PORTFOLIO BOOK**
Process Books are designed
To be a record of and future guidebook of lessons learned in class.
To help articulate the foundation for an idea and all of its divergences.
To capture insights into your methodologies and philosophy as a project develops.
To better understand particular strands or themes within the work.
To record those ideas that you may want to tackle at a later time.

Through the duration of a project, you will be asked to conduct studies, record and chart experiments, and write reflections. This will serve as an archive of this class, and as a catalog of processes and experiments that will inspire and motivate future work. I recommend you make this central to this course and perhaps your life this term -- adding whatever thoughts, moments and nuances that seem important. All project process will be bound together at the end of the term in a process/portfolio book.

Process Books will include, but are not limited to
Evidence of divergence, convergence and final focus. Sketches + Mock-ups with edits, insights and corrections.
Class notes, peer reflection, self reflection, freewrites and miscellaneous writings. Anything and Everything you feel pertains.

**Grading Criteria**

The student who shows up on time, with work complete that effectively demonstrates awareness of the principles being studied, is guaranteed to pass the course with a C. The following lists describe the criteria for earning higher and lower grades:

**A – A- 100 – 90% ABOVE & BEYOND**
Work is complete, on time and of exceptional quality which achieves if not surpasses the goals of the project. Work is conceptually strong and visually well crafted; work shows a strong level of exploration and consequent improvement; work indicates understanding of the material and additional steps to improve understanding have been taken. Final projects show that all course outcomes have been understood. Strong effort and initiatives have been taken to participate in class and within the overall project.

**B+ – B- 89 – 80% ADVANCED**
Work is complete, on time and of good quality which achieves the goals of the project. Work is conceptually good and visually well crafted; work shows a good level of exploration and consequent improvement; work indicates overall good understanding of the material. Work may lack higher levels of exploration and subsequently, more exploration in process leading to a stronger final project might be needed. Final projects may not be completely resolved but outcomes have been understood. Good effort and initiatives have been taken to participate in class and within the overall project, but some aspects of the overall project might need improvement.

**C+ – C- 79 – 70% COMPETENT**
Work may be incomplete and/or late when handed in. Work is acceptable but is weakly crafted, and/or is visually weak; Work lacks exploration and consequent improvement. Understanding of the material is lacking, and steps to gain greater understanding have not been taken; Unexcused absences or persistent lateness have been recorded.

**D+ – D- 69 – 60% INCOMPETENT**
Work is incomplete and late. Whether work is of poor or exquisite quality, the point is it is late and incomplete. Or -- work is poorly conceived, not engaged in, and attention to craft is not evident in the work; exploration is not evident.

**F < 60% FAILURE**
Work is not done and/or excessive absences have been recorded.
ATTENDANCE
- You are allowed two unexcused absences during the term without effect on your grade.
- Three unexcused absences lowers the term grade by a full grade.
- Four absences without consulting me, whether excused or unexcused, will result in an F.
- Absences are excused for illness with medical written explanation or other proof of treatment.
- Other absences can be excused if negotiated prior to missing class.
- If possible, email me prior to missing a class.
- Formal notification of a pending absence will only be accepted from you, not a classmate.

LATENESS
- Class will begin promptly at designated time. Please, don’t be late.
- Repetitive lateness is unprofessional and will result in a lower term grade.
- Work not ready to review (without prior approval), will not be critiqued during class.
- I may not have time to critique work outside of class if the work is not complete when due.

CLASS RULES
- Work areas should be free of clutter; bags and other things that are unnecessary to the class session.
- Requested working materials and supplies need to be readily available.
- Software that is open during class is limited to a web browser, Adobe programs, and other related software necessary to proceed with work.
- Cell phones silenced and put away. If you are awaiting dire news, let me know.
- Music players are turned off (and headphones off head), but can be used during work-in-class sessions.
- Discussion with peers concerning current work is welcome and encouraged during working sessions.

MATERIALS AND FACILITIES
- Respect the property and health of classmates; take care of the studio facilities.
- Keep shared areas free of your trash and process residue (clean up completely after yourself!)
- You may bring food and eat in the room during class breaks and work-in-class sessions -- but please dispose of your trash.
- Do not use spray mount in the class or hallways.
- Do not cut directly on the tables.
- Work cannot be stored in shared classrooms.

CLASS SUPPLIES / MATERIALS
- I will remind you if we need particular tools prior to class, but PLEASE have these items ON THE READY to work with this term: laptop, a cutting mat, xacto knife, scissors, bone folder (scoring tool), pencil / pen (w/ some variety in color), clear tape, glue stick.

DIVERSITY STATEMENT
The School of Design and Human Environment strives to create an affirming climate for all students including underrepresented and marginalized individuals and groups. Diversity encompasses differences in age, color, ethnicity, national origin, gender, physical or mental ability, religion, socioeconomic background, veteran status, sexual orientation, and marginalized groups. We believe diversity is the synergy, connection, acceptance, and mutual learning fostered by the interaction of different human characteristics.

RELIGIOUS HOLIDAYS
Oregon State University strives to respect all religious practices. If you have religious holidays that are in conflict with any of the requirements of this class, please see me immediately so that we can make alternative arrangements.

STATEMENT REGARDING STUDENTS WITH DISABILITIES
Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 541-737-4098.

FAMILY AND PERSONAL ISSUES STATEMENT
Students who have family responsibilities and those for whom English is not a primary language are especially invited to make the instructor aware of their status at the beginning of the term. If an emergency situation presents itself during the term, please contact the instructor as soon as possible so that we can work together to ensure that you have every opportunity to succeed.

HONESTY IN ACADEMIC WORK : INTEGRITY | RESPECT | RESPONSIBILITY
You are expected to be honest and ethical in your academic work. Academic dishonesty is subject to the disciplinary process outlined in the Student Conduct Regulations. OSU provides clear definition and sanctions for academic dishonesty. I follow these guidelines in defining and handling dishonest behavior in this class. As a result, academic dishonesty of any kind is not tolerated. Students are expected to be honest and ethical in their academic work. In the event of a second instance of academic dishonesty by a student enrolled in the College of Business, the student will not be allowed to continue progression towards completing their major requirements within the College and will be evaluated for dismissal from the College. Please see the following URL for additional information regarding the Professional Behavior Standards for the College: http://business.oregonstate.edu/about/academic-policies-standards#cob-professional-behavior-standards

Academic dishonesty is defined as an intentional act of deception in one of the following areas: cheating, plagiarism, fabrication, assisting, and tampering. For suspected academic dishonesty, a meeting with the student will take place and a formal report to the Chair of the Department, to the student’s Dean, and to the Student Conduct Office may follow. Students found cheating, plagiarizing, or participating in any form of academic dishonesty may receive an “F” or other penalty on the assignment or test, and possibly in the course. If you have any questions about the definition of academic dishonesty or the extent of sanctions that may result from dishonest behavior, it is important to access information on the OSU student Conduct Website at http://studentlife.oregonstate.edu/studentconduct/Offenses-0

VISUAL PLAGIARISM
Visual plagiarism is as dishonest as verbal plagiarism and it is dishonest to look at work online or in books and publications and copy it. Influence versus plagiarism is a slippery slope and there will be a lecture on this in the coming weeks. Here is a link to help in understanding: http://prezi.com/vzpa2bgvji_r/visual-plagiarism-for-art-students/ Though this short Prezi slideshow talks about art, it covers similar rules to design. Take a few minutes to look at this (including the short YouTube videos embedded).

CHRISTINE ELIZABETH GALLAGHER
CHRISTINE.GALLAGHER@OREGONSTATE.EDU
GD228 / 4 CREDIT HOURS
WINTER 2016
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Honesty in Academic Work
You are expected to be honest and ethical in your academic work. According to OSU student conduct regulations, academic dishonesty is defined as an intentional act of deception in which a student seeks to claim credit for the work or effort of another person or uses unauthorized materials or fabricated information in any academic work. Refer to the OSU Student Conduct code (576-015-0020) for a comprehensive definition of academic dishonesty. All cases of suspected academic dishonesty will be handled in strict accordance with OSU policy and College of Business policy.

Visual plagiarism is as dishonest as verbal plagiarism and it is dishonest to look at work online or in books and publications and copy it. http://prezi.com/vzpa2bgyiir/visual-plagiarism-for-art-students/.

COB/UNIVERSITY POLICIES

IMPORTANT

I see the classroom as a community whose growth depends on the participation of each student. It is my objective to present ideas and material in such a way that you imbue your work with a sense of ownership, opportunity and empathy. Progress and development throughout an individual project are integral parts of the learning process. The general structure of this course will consist of lectures, in class work sessions, design reviews, small critiques, presentations, discussions, and small-group meetings.

Please be prepared for each class, be engaged, and find your motivation! On average -- a minimum of one hour of work out of class will be needed for each hour of scheduled class (6+ hours per week).

CHRISTINE ELIZABETH GALLAGHER
CHRISTINE.GALLAGHER@OREGONSTATE.EDU
MILAM 31C / #541.737.1122
T+U 10:00AM-12:00PM (BY APPOINTMENT)

GD228 PROCESSES: MAKING AND MEANING
MW 10:00-12:50
WINTER 2016