

**Stephen A. Klema**

Professor—Graphic Design

Office: F23

Hours: M/W 8:30 am - 9:00 am

TH 4:30 pm - 6:30 pm

Phone: 860.773.1620

E-mail: sklema@tunxis.edu

Web: www.snotArt.org

TUNXIS COMMUNITY COLLEGE  
Department of Visual Art & Design—Graphic Design

GRA - 205

## **TYPOGRAPHY AND DESIGN 2**

3 credits/4 studio hours

Prerequisite(s):

Typography & Design I GRA-201

MW 9:00 am-10:47pm

CRN 1372

Graphic Design Studio, Room 6-228

**Spring 2017**

### **Course Outline**

#### **Description**

This course focuses on the further exploration of typographic studies. Students will apply previously learned design and typography theory to conceptualize solutions to more complex visual communication problems through the use of professional level graphic design page layout software (InDesign). This intense focus in graphic design will further a student's production skills and knowledge, extend the student's capacity for conceptual thinking and visual problem solving, and allow for the further exploration of the creative and practical aspects of typography and the special relationship between type and image.

#### **Texts**

*Visual Quick Start Guide—InDesign CC*

*Graphic Design Basics by Amy Arnston  
(from Visual Communications—optional)*

**Course  
Outcomes**

Through a series of lectures, demonstrations, and projects, students will learn and apply the advanced principles of typography and layout. Depending on level of successful completion of the course, students will be able to analyze a visual communication problem, develop a concept, and create and successfully output a well designed and technically accurate design solution that incorporates advanced skills in typography, layout/composition, and image using page composition software — specifically Adobe InDesign. In this effort, students will:

1. Acquire advanced knowledge of the creative uses of typography, color, and image through analysis and critique of existing design pieces, and the creation of original visual communication designs.
2. Acquire advanced knowledge of type styles and components of typography, typographic measurement systems, typographic, and layout terminology.
3. Demonstrate the development of advanced visual and conceptual skills through the ability to analyze a visual communication problem, develop visual concepts, and create design solutions that respond to audience needs through information gathering, analysis, idea development, assessment, and refinement in the creation of design projects.
4. Be able to compose visually dynamic design layouts that incorporate visual hierarchy, type, image, color, and graphic elements to effectively communicate and support the content of a design.
5. Develop advanced skills in the technical processes of graphic design as demonstrated through the successful creation of technically accurate design pieces using the document construction and typesetting features of page layout software — Adobe InDesign.
6. Acquire project management skills through demonstrated knowledge of project goals, setting priorities to meet project milestones and completion dates.
7. Understand the business related responsibilities of a graphic designer in the design and production of visual communication pieces, and the necessity of working in a collaborative work environment.
8. Work in a self directed manner with little direct supervision.
9. Demonstrate the development of visual and conceptual skills required to create a successful design solution through the process of idea development, refinement, and assessment in the creation of design projects.
10. Effectively communicate an understanding of design concepts, processes, and techniques, using the “language” of design.
11. Present a portfolio of work showing knowledge and application of concepts, processes, and techniques presented during the course.

**Program Outcomes**

Depending upon level of successful completion of coursework within the program, students will - at the advanced level:

**VISUAL LITERACY AND CREATIVE EXPRESSION**

2. Identify and apply the design principles to control aesthetic and compositional elements in the creation of visual solutions to art and design problems.
3. Demonstrate the development of visual and conceptual skills required to create a successful design solution through the process of idea development, refinement, and assessment in the creation of design projects.

**VISUAL COMMUNICATION, CONCEPTUAL AND CRITICAL THINKING**

4. Understand the function and impact of design, and the roll of the design profession in our society.
5. Be able to analyze a visual communication problem, develop visual concepts, and create design solutions that respond to client and audience needs through symbol and image creation, graphic illustration, paper selection, color, typography, and page composition.
6. Effectively communicate an understanding of design concepts, processes, and techniques using the “language” of design.

**MEDIA AND TECHNICAL SKILLS**

8. Acquire skills in the use of image scanning, page layout, and vector and raster image software programs so as to be able to design and execute graphic symbols and illustrations, raster images, and page compositions incorporating typography and image.

**PROFESSIONAL PRACTICE**

10. Understand project management, marketing, and business related responsibilities of a graphic designer (and interactive design in Interactive Media option) in the design and production of visual communication pieces, the necessity of participating in a collaborative work environment, and adhering to professional ethical standards.
11. Demonstrate knowledge of design project goals, be able to set priorities to meet milestones for project completion, and show the ability to revise and refine designs based on ongoing evaluation.
12. Present design solutions and portfolio, in a manner suited to professional presentation showing knowledge and application of the concepts, skills, and techniques presented in courses during the program.

**COMMUNICATION**

- 1.2 Applies discipline-specific and/or professional techniques to communicate in assigned task.

**General  
Education  
Outcomes**

**AESTHETIC DIMENSIONS**

Students will understand the diverse nature, meanings, and functions of creative endeavors through the study and practice of literature, music, the theatrical and visual arts, and related forms of expression.

*Demonstrates:* Identifies and describes formal aspects, historical or cultural context, and aesthetic elements of the genre with clarity and appropriate vocabulary.

*Does Not Demonstrate:* Unable to clearly identify and describe the formal aspects, historical context, and aesthetic elements of the genre.

**Evaluation**

A student's creative ability, knowledge of design issues, technical skills, quality of execution, and presentation of work as determined through:

- Studio classwork
- Projects
- Individual and group critiques/discussions
- Portfolio review of work completed during the semester
- Option of quizzes/exams/papers/reports/presentations as determined by the instructor

**Bibliography**

See separate handout or course website.

## Topical Outline

### ***Further exploration and application of design process***

- Thumbnails, comps, presentation, criticism, evaluation, refinement, and production

### ***Further exploration of issues in typography***

- typeface choice
- kerning
- paragraph indication
- type size
- weight
- type on image/screen
- x-height
- capitalization
- display initials
- line length
- stance
- word emphasis
- leading
- alignment
- text wraps
- mixing typeface
- hierarchy
- reverse text
- letter/word space
- type distortion

### ***Further exploration and application of typography in design***

- type as a communication tool
  - readability of typefaces
  - type structure (line length/leading/spacing)
  - information hierarchy
- type as a design element
  - type choice and relationship to content
  - scale/color/value of type
  - visual qualities of type selection
  - composition of typographic elements on a page
  - visual impact

### ***Further exploration and application of image in design***

- kinds of images — line art/graphic/drawing/illustration/photography
- reasons for image choice
  - relationship to message
  - impact (visual & conceptual)
  - budget/reproduction considerations
  - style

## **Topical Outline**

(cont'd)

### ***Further exploration and application of color in design***

- black and white
- grey scale and value
- spot color
- full color

### ***Further exploration and application of image in design***

- kinds of images — line art/graphic/drawing/illustration/photography
- reasons for image choice
  - relationship to message
  - impact (visual & conceptual)
  - budget/reproduction considerations
  - style

### ***Further exploration and application of page layout and composition***

- format options and choice
- use of page edge and margins
- flat space vs. overlapping space
- focal point, balance, and hierarchy
- image, shape, and negative space

### ***Further exploration of visual hierarchy in design***

- visual weight
- type contrast
- groups and space
- shape and value

### ***Large format design and working in series***

PROJECT — information poster and mailer design

### ***Grids in page layout and composition***

PROJECT — recipe page layout and design

### ***Publication design and information sequence***

PROJECT — folded brochure design

### ***Copyright laws and how they apply to art and design***

### ***Portfolio presentation***

| <b>Tentative<br/>Schedule</b>   | <b>DAY</b> | <b>SESSION</b> | <b>DATE</b>  | <b>TOPIC</b>   |
|---------------------------------|------------|----------------|--|--|
| Poster and<br>Mailer<br>6 weeks | m          | 1              | 1/23   | <b>ASSIGN 1 INTRO</b> — POSTER & MAILER/ design lectures/demos |
|                                 | w          | 2              | 1/25   | work session   |
|                                 | m          | 3              | 1/30   | work session   |
|                                 | w          | 4              | 2/1  | <b>3 POSTER COMPS DUE</b> -review comps                        |
|                                 | m          | 5              | 2/6  | work session   |
|                                 | w          | 6              | 2/8  | InDesign Demo—printing large format/work session               |
|                                 | m          | 7              | 2/13   | work session   |
|                                 | w          | 8              | 2/15   | <b>3 MAILER COMPS DUE</b> -review comps/lecture mailer specs   |
|                                 | m          | -              | 2/20   | NO CLASS PRESIDENTS DAY  |
|                                 | w          | 9              | 2/22   | review project presentation & spec requirements/work session   |
|                                 | m          | 10             | 2/27   | work session   |
| Recipe Page Layout<br>4 weeks   | w          | 11             | 3/1  | <b>ASSIGN 1 DUE/ASSIGN 2 INTRO</b> — RECIPE PAGE LAYOUT        |
|                                 | m          | 12             | 3/6  | Lecture & InDesign Demo—grids, design for repetitive formats   |
|                                 | w          | 13             | 3/8  | work session   |
|                                 | m          | -              | 3/13   | NO CLASS SPRING RECESS   |
|                                 | w          | -              | 3/15   | NO CLASS SPRING RECESS   |
|                                 | m          | 14             | 3/20   | work session   |
|                                 | w          | 15             | 3/22   | <b>3 RECIPE PAGE COMPS DUE</b>                                 |
|                                 | m          | 16             | 3/27   | work session   |
| Folded Brochure<br>5 weeks      | w          | 17             | 3/29   | review project presentation & spec requirements/work session   |
|                                 | m          | 18             | 4/3  | <b>ASSIGN 2 DUE/ASSIGN 3 INTRO</b> — FOLDED BROCHURE           |
|                                 | w          | 19             | 4/5  | Lecture & InDesign Demo—folded multipanel brochure design      |
|                                 | m          | 20             | 4/10   | work session   |
|                                 | w          | 21             | 4/12   | work session   |
|                                 | m          | 22             | 4/17   | <b>3 FOLDED BROCHURE COMPS DUE</b> -review comps               |
|                                 | w          | 23             | 4/19   | work session   |
|                                 | m          | 24             | 4/24   | work session   |
|                                 | w          | 25             | 4/26   | <b>3 VARIATIONS DUE +</b> Lecture & Demo—assembling a “dummy”  |
|                                 | m          | 26             | 5/1  | work session   |
| w                               | 27         | 5/3            | review project presentation & spec requirements/work session |  |
| m                               | 28         | 5/8            | <b>ASSIGN 3 DUE</b> — critique                               |  |
| w                               | 29         | 5/10           | work session   |  |
| m                               | 30         | 5/15           | <b>PORTFOLIO DUE - exam period</b>                           |  |

**Supply List**

**TOOLS AND MATERIALS (as needed)**

**approx \$**

- “flash” drive — 4GB 10.00
- X-acto Knife (#11) and pkg of blades 6.00
- spray adhesive or mounting film adhesive sheets or rubber cement 10.00
- 18" metal ruler (w/points & pica measurement preferred) 5.00
- pencils H, HB, or #2 and/or pens - black 1.00 ea.
- sketchbook or marker layout pad 11"x14" 8.00
- 2 ply smooth bristol board 11"x14"— several sheets 3.00
- mat board or foam core board 20"x30"— couple sheets 6.00

**TOTAL 50.00**

**OPTIONAL TOOLS AND MATERIALS (as/if needed)**

- external harddrive 100.00
- digital camera 150.00
- tracing paper pad 11"x14" 5.00
- proportional scale 5.00
- vynil cutting surface 12"x18" (smaller or bigger o.k.) 19.00
- Sharpie markers 3.00
- tool box or case of some sort 8.00
- cardboard portfolio envelope w/handles 20"x26" 7.00
- or leatherette portfolio 20"x26" 25.00
- Pantone color guide 80.00
- rubber cement pickup 1.00

Additional supplies may be needed for specific projects.

\* *Brand names are for your reference only, other brands are fine*

Possible sources for supplies:

*Blick (Plainville)*

*Flieg & Newberry (Goshen)*

*Michaels*

*Jerry's Art-O-Rama (Elmwood section of West Hartford)*

*Central Connecticut State University Book Store*

*Tunxis Community College Book Store*



## Evaluation

|                     |   |   |
|---------------------|---|---|
| Semester Evaluation | Student semester evaluation will be based on the following criteria:  | <b>Base Grade</b>   |
|                     | 1. <u>DESIGN PROJECTS, EXERCISES, &amp; QUIZZES/TESTS</u>   |   |
|                     | <b>Projects</b> — Completing assignments in a manner that demonstrates an understanding and application of required concepts and techniques. Projects are evaluated for process, creative concept, composition, technique and presentation as appropriate. Project grade average determines Base Grade.   |   |
|                     | <b>Lessons</b> — Lesson groups will equal one project grade.  |   |
|                     | <b>Quizzes/tests</b> — Quiz/test grade average will equal one project grade. A missed quiz is assigned the grade of following quiz, or zero if last quiz.   |   |
|                     | 2. <u>ATTENDANCE and CLASS PARTICIPATION</u>  | <i>Neutral, or -3 to -40 pts. subtracted from final grade avg</i>                                     |
|                     | Participation in studio sessions, demonstrations, lectures, group and individual critiques/discussions are an essential part of this class.   |   |
|                     | Students are expected to show incremental and ongoing project progress which can <b>only be demonstrated</b> through regular class attendance.  | <i>1/3 to 4 letter grades</i>   |
|                     | <b>Three</b> absences are allowed during the semester without grade penalty. Each additional absence may result in the reduction of the final grade by 3 points (1/3 letter grade). Late arrival and abnormally early exit is equal to 1/2 an absence. Policy includes all “excused” and unexcused absences. Instructor class dismissals and class cancellations are excluded.  |   |
|                     | 3. <u>GENERAL UNDERSTANDING</u>   | <i>+/- 1/3 to 1 letter grade</i>  |
|                     | Overall understanding of concepts and techniques, creativity, and effort.   |   |
|                     | 4. <u>PROJECT REVISIONS</u>   | <i>+1 to 3 pts. added to final average</i>  |
|                     | One previous project may be revised for the portfolio. Revisions may add +1 to +3 points to the final grade.  |   |
|                     | 5. <u>PORTFOLIO</u>   | <i>80+ = neutral. -2pts below 80, and -2pts for each additional 10pts below 80 from final average</i> |
|                     | A complete and well presented portfolio of semesters work is expected.  |   |
|                     | <i>Evaluation may also include papers, reports, and presentations. Not fulfilling all obligations in each of the above areas may result in additional grade reductions.</i>   | <b>FINAL GRADE</b>  |
| Late Projects       | This class is structured as a preface to a working environment in the field of graphic design, requiring all projects to be completed within established deadlines. 10 points will be deducted from the grade of a late project. Late projects may not receive the benefit of feedback. One “free” late project (or portion of) allowed during the semester. To receive credit, late work must be completed <u>within one week</u> of original project deadline.<br><b>Projects not ready for presentation at the start of class are considered late.</b> |   |
| Attendance          | See attendance policy above.  |   |

Grading Policy

*Grading “creative” work is a difficult, and sometimes vague, process based on the visual perceptions, experience, and sensitivities of the evaluator. Despite the vagueness often associated with evaluating creative work, I try to be as clear as possible and delineate criteria that I expect to be fulfilled. I evaluate work from several different perspectives as appropriate for the class and the project. These are (though subject to modification):*

---

10 pts.

**PROCESS** — The development of designs from concept through sketches and refinement to their completion. This process begins with the generation of numerous ideas or concepts and compositional sketches or “thumbnails.” From there, one or more thumbnails are chosen to develop to an intermediary stage known as a “comp” or comprehensive. From the comp, numerous refinements and revisions occur towards the development of the final design. There is a time line and sequence associated with this process. If the process is delayed or skipped, the grade suffers. Both quantity and quality of work are evaluated.

---

40-50 pts.

**CONCEPT** — The idea, and well it solves the communication or visual problem at hand. Ideas are sometimes difficult to evaluate and though guidelines and examples are given, judgement rests with the experience and expectations of the evaluator. Some projects focus more on concept than others.

**DESIGN AND COMPOSITION** — How well the piece is composed and applies the design principles of emphasis, balance, space, hierarchy, unity, and contrast, and (when appropriate) the use of type, value, color, shape, image, and format are assessed. This is a somewhat tangible part of the evaluation process. Designs are evaluated on a formalist basis using the aforementioned criteria in conjunction with the instructor’s visual experience. Though there are guidelines, there is no “formula” to good design composition.

---

20-30 pts.

**TECHNICAL** — The physical quality and technical accuracy of a design—craft. This is the most tangible part of the assessment of a design project. Having technically accurate work is an expectation, and is a critical component of design work in any medium. Technically inaccurate work is unacceptable. As students progress in the class the expected level of technical proficiency rises.

---

10-20 pts.

**PRESENTATION** — How neatly and with what level of professionalism the piece is presented. The quality of trimming and mounting of work, the organization and naming of electronic files, and accompanying sketches and reference materials are reviewed. There is an old adage that says — *a mediocre design presented well will be better received than a good design presented poorly.*

---

**100 pts.**

---

- 10 pts.

**DEADLINES** — Meeting all milestones, and due dates in all required formats — hard copy and/or electronic.

Grade  
Definitions

## LETTER GRADES

- A/-** Excellent work showing a mastery of process, concept, design and composition, technical proficiency, and presentation.
- B/+-** Good or very good process, concept, technique, presentation, and application of the principles of design and composition. May excel in many or some areas, but requires minor to moderate refinement in others.
- C/+-** Meets project requirements. Suitable solution for submission as final design. Follows process, conceptually and technically competent, and usually adequately composed and presented. May excel in some areas, but moderate to significant refinement needed in several others.
- D/+-** Lack of process, poorly conceived, composed, executed, or presented. May be adequate in some areas, but many areas require significant refinement to meet project expectations.
- F** Fails to meet project requirements in process, concept, composition, technical proficiency, or presentation. May be adequate in some areas, but many areas fail to meet project expectations.

## CHECK MARKS

- √+ Exceeds expectations.
- √ Meets expectations, requires no further refinement.
- √- Needs additional refinement to meet requirements.
- √-- Fails to meet requirements.

## NUMERICAL VALUES

|                 |                 |                 |                 |                |
|-----------------|-----------------|-----------------|-----------------|----------------|
| <b>A</b> 93-100 | <b>B+</b> 87-89 | <b>C+</b> 77-79 | <b>D+</b> 67-69 | <b>F</b> 00-59 |
| <b>A-</b> 90-92 | <b>B</b> 83-86  | <b>C</b> 73-76  | <b>D</b> 63-66  |                |
|                 | <b>B-</b> 80-82 | <b>C-</b> 70-72 | <b>D-</b> 60-62 |                |

Incompletes

Incomplete grades may be given when the instructor determines that the student has completed 80 percent of the course work or when extraordinary circumstances have arisen which prevent the student from completing course requirements within the prescribed time limits. It is the student's responsibility to arrange with the instructor the conditions under which an incomplete will be made up. Additionally, the student and instructor must sign an Incomplete Grade Agreement, available in the Records Office, that identifies the specific work to be completed, and the time frame for completion. The agreement must be filed in the Records Office. See *college catalog for additional details about incompletes*.

Withdrawals

You can officially "drop" or "withdraw" from a class by completing the appropriate paperwork with the Records Office. Failure to submit a Change of Schedule Form may result in an "F" for the course. See *college catalog and semester calendar for additional details and specific deadlines for withdrawals*.

**General  
Education  
Abilities**

At Tunxis Community College students are assessed on the knowledge and skills they have learned. The faculty identified the General Education Abilities critical to students' success in their professional and personal lives. In every class, students are assessed on course abilities, sometimes program abilities, and, in most classes, at least one General Education Ability. Students will receive an evaluation of the degree to which they have demonstrated or not demonstrated that General Education Ability.

***Aesthetic Dimensions of Humankind***

Students will understand the diverse nature, meanings, and functions of creative endeavors through the study and practice of literature, music, the theatrical and visual arts, and related forms of expression.

***Critical Analysis/Logical Thinking***

Students will be able to organize, interpret, and evaluate evidence and ideas within and across disciplines; draw reasoned inferences and defensible conclusions; and solve problems and make decisions based on analytical processes.

***Ethical Dimensions of Humankind***

Students will identify ethical principles that guide individual and collective actions and apply those principles to the analysis of contemporary social and political problems.

***Historical Knowledge***

Students will study the interrelatedness of various realms of human experience from multiple historical perspectives.

***Information Literacy/Continuing Learning***

Students will be able to use traditional and digital technology to access, evaluate, and apply information to the needs or questions confronting them throughout their academic, professional, and personal lives.

***Oral Communication***

Students will be prepared to develop oral messages of varying lengths and styles that communicate effectively and appropriately across a variety of settings.

***Quantitative Reasoning***

Students will learn to recognize, understand, and use the quantitative elements they encounter in various aspects of their lives. Students will develop a habit of mind that uses quantitative skills to solve problems and make informed decisions.

***Scientific Knowledge***

Students will gain a broad base of scientific knowledge and methodologies in the natural sciences. This will enable them to develop scientific literacy, the knowledge and understanding of scientific concepts and processes essential for personal decision making and understanding scientific issues.

***Scientific Reasoning***

Students will become familiar with science as a method of inquiry. Students will develop a habit of mind that uses quantitative skills to solve problems and make informed decisions.

***Social Phenomena***

Students will develop an increased understanding of the influences that shape a person's, or group's attitudes, beliefs, emotions, symbols, and actions, and how these systems of influence are created, maintained, and altered by individual, familial, group, situational or cultural means.

***Written Communication***

Students will be prepared to develop written texts of varying lengths and styles that communicate effectively and appropriately across a variety of settings.

|                              |  |
|------------------------------|--|
| <b>Class Format</b>          | <p>The course will consist of exercises and projects accompanied and supported by a combination of lectures, demonstrations, critiques, and studio work sessions (individual in-class guidance). A typical project sequence would be: <i>lecture on assignment topic, software demonstration, project work sessions(s), project critique.</i></p> <p>Students should be prepared for a time commitment of approximately of 8 hours per week</p>  |
| <b>Assignments</b>           |  |
| Project Criteria             | Course project assignment sheets will be given as separate handouts complete with project goals, specifications, topics, procedures, readings, presentation requirements and deadlines.  |
| Project Files                | Any needed tutorial or project files will be distributed via the graphic design file server or the course website.   |
| Assignment Readings          | Complete all reading assignments prior to beginning of class.  |
| Originality                  | Unless otherwise stated and referenced in “fair use” copyright guidelines, it is expected that all course design work be original work of the student. <i>See college catalog for additional details about academic honesty.</i>   |
| <b>Classroom Environment</b> |  |
| Conduct                      | <p>It is expected that students will conduct themselves in a studious and professional manner, and participate fully in the following class activities:</p> <ul style="list-style-type: none"> <li>- project lectures.</li> <li>- software demonstrations.</li> <li>- in-class studio work sessions.</li> <li>- project critiques and project group discussions.</li> </ul> <p>To avoid disruption during lectures, demonstrations, critiques, and discussions please:</p> <ul style="list-style-type: none"> <li>- close laptops, turn off computer monitors (unless participating in a software demo).</li> <li>- don't print, make copies, trim, mount artwork, etc.</li> <li>- turn off cellphones or set to vibrate, and do not make or receive calls, or text.</li> </ul> <p><i>See college policy for more info on use of electronic devices in the classroom.</i></p> <p>During studio work sessions, if you wish to listen to music please use headphones.</p> <p>During studio work sessions you are of course free to come and go and move about as you please as long as your activity is not disruptive to others.</p> <p><i>Please see college catalog for additional information about the college policy concerning student conduct.</i></p> |
| Due Dates                    | On project due dates, come to class with all electronic files submitted, projects printed and mounted as required and ready for presentation. <b>Projects not ready for presentation at the start of class will be considered late.</b>  |
| Adhesives & Sprays           | No rubber cement, spray adhesive or fixative can be used or sprayed in the lab, other interior areas, or outside near entry ways.  |
| Seating                      | During class we use assigned seating. Where you sit on the second day of class is where you will sit for the balance of the semester. If during the semester your computer system is inoperative, please <b>do not</b> take someone else's workstation. Accommodations will be made for you on a temporary basis.  |

## Computer Labs

### Labs & Access

There are two Macintosh computer labs for your use:

#### GRAPHIC DESIGN STUDIO

During class hours the Graphic Design Studio is reserved for the class in session. During non-class hours the lab is available for course related work as an “open lab”. During open lab there is no reserved seating. A lab monitor will be present for your assistance, but they do not provide tutoring services. You will need a student ID to access the lab. See lab postings for open lab hours.

*See lab signs and handouts for instruction about printing, burning CDs, and image scanning. See the GRAPHIC DESIGN STUDIO POLICIES handout for additional info about lab policies and use.*

#### COMPUTER CENTER MAC LAB

The computer center Mac Lab has extended hours for your use when the Graphic Design Studio is not available. The computer center Mac Lab has the same software, fonts, and server access as the Graphic Design Studio and has letter and tabloid color printer output, and flatbed scanners.

### Printing

It is expected that all lab users be sensitive to the high cost of materials and supplies, and therefore keep printing to only what is necessary to complete class projects. Printing of non-course related material is not allowed.

### File Storage

You can store electronic files in several places: the **Student Work Folder** on your Graphic Design Studio system harddrive, and the **Graphic Design File Server**. These files will not be deleted until the end of the semester, but are **not secure** nor password protected.

**No excuse for lost files** - there is no such phrase as “I lost the only copy of my file.” So, make sure you backup your files on the servers, memory cards, flash drives, or portable harddrive.

### Computer Use

Computer systems are for class assignment or college project related use only. See college catalog for additional information on the policies governing use of campus computer systems and computing resources.

## ADDITIONAL COLLEGE POLICIES

### Accommodations for Students with Disabilities

If you have a disability and feel you may require accommodations, contact the Learning Specialist or Coordinator of Services for Students with Disabilities in the Academic Support Center to learn about the College's Accommodations Process. After meeting with one of these individuals, contact your instructor as soon as possible to arrange specific accommodations for the course.

### Academic Honesty

Academic Honesty is expected: Academic dishonesty carries serious consequences. Academic dishonesty means conduct which has as its intent or effect the false representation of a student's academic performance, including but not limited to (a) cheating on an examination, (b) collaborating with others in work to be presented, contrary to the stated rules of the course, (c) plagiarizing, including the submission of others' ideas or papers (whether purchased, borrowed, or otherwise obtained) as one's own, (d) stealing or having unauthorized access to examination or course materials, (e) falsifying records, laboratory or other data, (f) submitting, if contrary to the rules of a course, work previously presented in another course, and (g) knowingly and intentionally assisting another student in any of the above, including assistance in an arrangement whereby any work, classroom performance, examination, or other activity is submitted or performed by a person other than the student under whose name the work is submitted or performed. *Please see college catalog for additional details.*

### Electronic Devices

In order for students to receive uninterrupted quality instruction and services, all cell phones, beepers, pagers, and alarm watches should be turned to vibrating mode while students are in classrooms, labs, Library, Academic Support Center, and Computer Center. Should a cell phone, beeper, or pager need to be answered during these times, the student should leave the area. Many instructors do not allow students to return to the classroom if exams or presentations are in progress. Students should check instructors' individual policies on leaving the classroom to respond to one of the above-mentioned devices

### Other College Policies

Please refer to the college catalog for information concerning the following additional college policies:

- Non-discrimination Policy*
- Racism and Acts of Intolerance*
- Sexual Harassment*
- Computing and Acceptable Use Policies*
- Electronic Communications Policy*
- Student Conduct*
- Student Rights and Responsibilities*
- Student Discipline*
- Student Records and Privacy*
- English as a Second Language*
- Statement on Drug and Alcohol Abuse*
- AIDS and Other Communicable Diseases*
- Statement on Violence Prevention and Response*
- Weapons on College Campus*
- Smoking Prohibition Policy*
- Procedure for Requesting the Accommodation of Religious Beliefs and Practices*
- Veteran's Attendance*

**Academic  
Calendar**

**2017 SPRING SEMESTER**

**JANUARY**

|                         |   |
|-------------------------|---|
| 16 (M)                  | Martin Luther King, Jr. Day—COLLEGE CLOSED—NO CLASSES   |
| 17 (T – 10am-6:00pm)    | Final/In-person Registration (ALL Students)   |
| 18 (W)                  | Registration Ends for Current, Continuing, Readmitting Students ONLY  |
| 18 (W – by midnight)    | Web Registration Ends   |
| 18 (W – by 5pm)         | Last Day to Drop a Course With 100% Tuition Refund<br>(via Web-by midnight)   |
| 19 (R)                  | FIRST DAY OF CLASSES  |
| 19 (R – 8:30am-5pm)     | Add/Drop/Late Registration—prior to class meeting for 3 hours<br>(Current and Returning Students Only) — Late fee applies |
| 19 (R – 10am)           | Senior Citizen Registration   |
| 20 (F – 8:30am-4pm)     | Add/Drop/Late Registration—prior to class meeting for 3 hours<br>(Current and Returning Students Only) — Late fee applies |
| 23-25 (M-W– 8:30am-5pm) | Add/Drop Registration—prior to class meeting for 3 hours<br>(Current and Returning Students Only) — Late fee applies      |
| 25 (W – by 5:00pm)      | Last Day to Register for Online Course (In-person or Fax Only)  |

**FEBRUARY**

|                 |   |
|-----------------|---|
| 01 (W by 5pm)   | Last Day to Drop a Course With 50% Tuition Refund and No<br>Transcript Notation |
| 17-20 (F-M)     | President's Day Observed – COLLEGE CLOSED – NO CLASSES                          |
| 15 (W – by 5pm) | Last Day to Declare Audit Status - Records Office                               |

**MARCH**

|                 |   |
|-----------------|---|
| 01 (W – by 5pm) | Last Day to Apply for June I Graduation                       |
| 13-17 (M-F)     | Semester Recess – COLLEGE OPEN – NO CLASSES                   |
| 18-19 (S-SU)    | Semester Recess – COLLEGE CLOSED – NO CLASSES                 |
| 20 (M)          | Classes Resume  |
| 29 (W)          | Last Day to Make Up Incomplete Grade From Fall 15 & Winter 15 |

**APRIL**

|                    |   |
|--------------------|---|
| 14-16 (F-SU)       | Easter Recess – COLLEGE CLOSED – NO CLASSES   |
| 19 (W – by 5:00pm) | Last Day to Withdraw from Semester Length Course* with Transcript<br>Notation of “W”. (Withdrawal dates for one- and two-credit<br>courses differ; see Records Office for dates.) |

**MAY**

|             |  |
|-------------|--|
| 04 (R)      | Reading Day/Makeup Day – COLLEGE OPEN – NO CLASSES |
| 08 (M)      | LAST DAY OF CLASSES                                |
| 09-15 (T-M) | Final Exam Week                                    |
| 25 (R)      | Commencement                                       |
| 30 (M)      | Memorial Day – COLLEGE CLOSED – NO CLASSES         |