

SYLLABUS

package design

GRFX-3423-001 (64330) | FALL 24

Instructor: Professor Nikki Arnell

Office: HSS 3085

Office Hours: TR 7:25-7:55am in HSS3085 and 4:50-5:20pm in LIB336; Zoom by appt.

Phone: 303-842-3039 > call or txt

Email: narnell@astate.edu

Online Coursework: nikkiarnell.net | Canvas | Webex

Note: This class is intended for any student acquiring a BFA in Graphic Design or a Graphic Design minor. You must receive at least a C for this class to count toward this degree. Earning a D or an F means you must take the class again. Also you may not register for any class that requires this as a prerequisite until this class has been passed with at least a C.

COURSE DESCRIPTION

TEACHING METHODS

REQUIRED

- Materials Required Now
- Materials Required Later
- Book*/Online Study **Free!*
- Adobe Creative Cloud
- Online Apps
- *Computer Lab Access*
- Other Expected Expenses

RECOMMENDED

- PDF Reader
- Materials
- Further Study
- Student Professional Club Membership
- Other Student Club Opportunities

POLICIES

- Information Required to Know
- Deadlines
- Attendance
- Class Distractions and Disruptions
- Health Precautions
- Craftsmanship
- Adherence to the Design Process
- Critiques
- Use of A.I.
- Recording

ASSESSMENT + GRADING

- Course Grade
- Project Grades
- Second Try
- Extra Credit
- Participation
- Overall

LEARNING OUTCOMES

- Course Learning Outcomes
- Program Learning Outcomes

UNIVERSITY AND DEPARTMENT POLICIES

- Notice Concerning the Possibility of Interruption of Instruction Due to Emergency
- F.E.R.P.A.
- Health and Safety Policy
- Inclement Weather
- Access and Accommodation Services
- Title IX and Child Maltreatment Reporting
- Educational Equity Statement
- Academic Integrity Policy of the Department of Art + Design

CALENDAR

course description

This class is designed to explore and develop the visual elements that make packaging not only attractive but also effective. Throughout this course, typography and composition skills, including color, visual hierarchy, awareness of space vs. shape, design system creation, and other basic graphic design skills will be reinforced.

Students will also delve into how different factors such as audience, branding, material, structure, and context influence the overall **experience** of a package. Most projects will concentrate on the tangible package appearing on shelf in a retail context. Therefore, legal requirements and printing constraints will be introduced.

By the end of this course, students will have a comprehensive understanding of the principles of package design and the ability to create effective, visually appealing packaging that meets the needs of both the client and the consumer.

A-State 2024 Course Catalog: Development of visual elements for effective packaging. Study of how audience, branding, material, structure, and context affect experience. This course requires three or more hours per week outside of class. Fall, even. Prerequisites: C or better in GRFX 2303 and ART 3123; or instructor permission.

Class Location: Library 336

Class Time: Tues and Thurs | 8:00am - 10:50am

- Classroom door is shut at **8:10am**.
- Attendance is taken at 8:10am. Do not be tardy.
- Plan to be present the entire class time.

>> *FYI: Professor's morning office hours are in the HSS building and end at 7:55am.*

teaching methods

This class requires high level of tangible craft, as multiple package prototypes will be created. In other words, you will work with your hands to test anything created on a computer screen. 3-D Studios like Ceramics or Sculpture will greatly inform your work in this graphic design class.

- **This class is taught face-to-face**, unless the university states otherwise during the semester.
- **Attendance is strictly enforced by the professor.** Consequences for not attending will impact course grade.
- This course is based on group lecture and instruction **plus at least 8 hours** of work out of class each week. See [2022-23 Dept. of Art + Design Student Handbook](#), page 6 “Definition of a Credit Hour, Studio/Lab Classes.”
- **Participation is key throughout the class.** Being an active contributor is crucial. If you are unsure what this means, please stop by professor’s office hours to casually discuss.
- Canvas (and possibly Webex) will be used in addition to the class website on nikkiarnell.net.
- Each project will have a **Project Sheet interactive PDF**, available on nikkiarnell.net. The link will also be available on Canvas in a project’s module.
 - The Project Sheet includes detailed information including the objectives, how skills learned in other classes inform the project, a grading rubric, and a detailed schedule. Take the time to read these thoroughly.
 - Student should enter schedule into her/his/their calendar at the beginning of each project and plan time around due dates. Procrastination and missing deadlines will ruin your career; therefore, this skill is an integral objective in this course.
- It is imperative that student have command of her/his/their **time management** and **communication skills**. Be prepared for consequences if these are not taken seriously. If you are unsure what this means, please stop by professor’s office hours to casually discuss.

MATERIALS REQUIRED NOW

- **Digital storage device:** USB flash drive or external hard drive – **at least 128GB**.
- **Sketchbook with white pages**, close to 9 x 12 inches. No lines of any kind.
 - Plain (8.5 x 11 in.) white copy paper can be used if necessary.
 - Procreate or Adobe Fresco (free with Creative Cloud) may be used instead (or in addition to) if student has the necessary hardware.
- **Pencils** and **Eraser(s)**. No lead weight specified; however, the mark must be dark.
 - Be sure the eraser completely removes any marks you made. If you are not using a mechanical pencil, buy a **pencil sharpener**.
- **18-inch** (minimum) **METAL** ruler.
- **Scissors**
- **Tape**

“What is this?” links only for visual information. You do not need to purchase from source.

MATERIALS REQUIRED LATER

- The following are for tangible aspects of projects. You may **wait to purchase** these until a project sheet requires a material.
 - **X-Acto** and many **#11 blades** > [what is this?](#)
 - **Self-healing Cutting Mat** – 18 x 24 inches minimum > [what is this?](#)
 - **Hard Rubber Brayer Roller** > [what is this?](#)
 - **Rubber Cement** or other Repositional Non-Spray Adhesive > [what is this?](#)
 - **Kneaded Eraser** (to remove spray mount) > [what is this?](#)
 - Card stock or other heavy weight paper to make tangible prototypes from dielines.
 - Tangible package samples, so start saving some. :)

BOOK/ONLINE STUDY

- **Packaging and Dielines II: The Designer’s Book of Packaging Dielines**
THIS IS NOT REQUIRED TO BUY >> access the FREE PDF at <https://www.boxpackingsolution.com/free-die-cut-design-for-paper-packagings.pdf>
- **The Dieline Website:** <https://thedieline.com>
Required to explore, absorb, and be inspired!!! It is not required to buy a membership, but you can still view a lot of information.

ADOBE CREATIVE CLOUD



- Adobe **Illustrator**, **Photoshop**, and **InDesign** will be used extensively in this class. **Dimension**, **Adobe Express** and **Acrobat Pro** may also be explored. **Fresco** is like Procreate.
- **How to access:** Most applications will be available on the computer labs in the Art Annex. Students will also have access to course software within the first weeks of class.
[See here for more information.](#)
- **Password:** Whenever you first signed up to access the Creative Cloud as a student here at A-State, the password you held at the time for A-State's MyCampus was used. Then A-State continually asks for an updated password for better security; however, Adobe is separate from A-State. Therefore, **the Adobe password may be from an old A-State password.**

ONLINE APPS



Canvas

- Course materials will be in Canvas, including discussions, grades, videos, calendar, and project/assignment submissions. *Note: Most syllabi and project sheets will be linked to the professor's website, nikkiarnell.net, rather than uploaded to Canvas.*



Class Website

- All projects, outside reading material, notes, and syllabus will also be posted on: www.nikkiarnell.NET.



Behance

- Each project will require a **Behance post** unless stated otherwise that is a self-evaluation of work presented. Project sheets will give full directions.



Webex

- Download the app on your phone and computer, and set up notifications. Then join the **Opportunities**, **Events**, **Resources**, and **General** channels.
- If professor uses Webex for announcements, she will guide students to join appropriate channels. In the meantime, check Canvas for class announcements.



Zoom

- Download the free version of Zoom on your phone (and personal computer) so it is available whenever needed. Office hours are available on Zoom via appointment.

Zoom could be used in class for any conversations that cannot safely be held face-to-face, like a student who is ill or in quarantine who must speak with professor.



Grammarly

- It is required to use (at least) the free version of [Grammarly](#) (or similar) every time you write something to be graded. It is recommended to use the paid version.

COMPUTER LAB ACCESS

- **Only students enrolled in classes of the Dept. of Art + Design are allowed to use the computer labs and equipment.** See page 23 of the [Dept. of Art + Design Student Handbook](#) for information about the Building Pass and ID Card to access these. Also, review pages 14-15 for how students are expected to act and treat the space.
 - **Library 340:**

This is the graphic design lab that only enrolled Art + Design students have access to [whenever the library is open](#). This is also where the Minolta printer is, which can only be used by enrolled Art + Design students. Use student ID to open door. Keep door closed.
 - **Fine Arts Center 114 and Library 205:**

Open when the respective building is open and the space is not reserved by a class.
 - **Library 336, 338:**

Professor might allow students not enrolled in a course to work quietly on empty lab computers while a class is in session. Student must speak with professor before attempting to sit during a class in which they are not enrolled, and may be asked to leave at any time. When a class is not in room, the door is locked.

OTHER POSSIBLE EXPENSES

- **Printing:** Students enrolled in an Art + Design course may print in LIB-340.
Do not print on any paper not labeled for a laser printer.
- You may also be required to – or decide to – print files at an external source like FedEx Office, Office Max/Depot, etc. Be sure to understand the costs before submitting your files. Also, supply written, detailed directions to the person printing your file to ensure success (and to argue if something is completed incorrectly).

recommended

PDF READER

- Your computer or phone will read PDF files out loud to you, which may help you better comprehend typed documents. There are plenty of apps available; however the following options are free on a Mac, so find which works best for you. Google for similar on your non-Mac or mobile device. *Please remember to use headphones in class.*
 - **Adobe Acrobat** (Pro or Reader): View : Read Out Loud
 - **Preview:** Edit : Speech : Start Speaking
 - **ChatGPT:** Upload the PDF and ask ChatGPT to read it to you.

MATERIALS

- These are supplies you will use often; however, don't purchase if you don't need!
 - Utility blade (and blades) > [what is this?](#)
 - Ultra Fine Point Black Sharpie Marker > [what is this?](#)
 - Sharpened white pencil or gel pen with ultra fine tip > [what is this?](#)
 - White polymer eraser > [what is this?](#)
 - Colored pencils
 - Transparent (Scotch) tape
 - Rubber cement

"What is this?" links only for visual information. You do not need to purchase from source.

FURTHER STUDY

*The following are only suggestions for further study. They are **NOT REQUIRED** for this course.*

- **Packaging Essentials: 100 Design Principles for Great Packages** by Sarah Roncarelli and Candace Ellicott; ISBN: 9781592536030
- **Package Designs: A Comprehensive Guide to Packing It In** by Grip, ISBN: 9781592537051
- **Packaging Design: Successful Product Branding from Concept to Shelf** by Marianne Rosner Klimchuk and Sandra A. Krasovec, ISBN: 9780471720164
- **Package Design Workbook** by Steven DuPuis and John Silva, ISBN: 9781592537082
- **The Package Design Book VOL 1** ("German Edition" > trilingual, including English) by Julius Wiedeman, ISBN: 9783836555524
- **The Package Design Book VOL 2** ("German Edition" > trilingual, including English) by Julius Wiedeman, ISBN: 9783836590990

STUDENT PROFESSIONAL CLUB MEMBERSHIP



AAF – America Advertising Federation (or “Ad Fed”)

- Local Chapter: [AAF-NEA](#)
- Plan for the Spring semester >> Participate in the annual Student Addy awards. Also, attend other events, which are all held in Jonesboro.

OTHER STUDENT CLUB OPPORTUNITIES

- There are multiple clubs in the Dept. of Art + Design. See WebEx for announcements about these groups.
- Participation in any of them can provide you with extra credit for the class, better connections with your fellow students, and even leadership/service experience that can help you with internships and jobs.

INFORMATION REQUIRED TO KNOW

- **Students are required to review the updated [Dept. of Art + Design Student Handbook](#).** Acknowledgment that you have read and understand it is part of the contract signed with professor in order to continue in the class.
- Linked within the handbook are other important policies to review, including the [A-State Student Handbook](#) and [A-State Student Code of Conduct](#).
- Also see [University and Department Policies](#) at the end of this syllabus.

DEADLINES

Deadlines must be observed. **If you miss deadlines in this course, you will receive a lowered grade - 1 letter grade for each DAY the assignment is late** (unless excused). In the real world, you could lose your job, so observing these scheduled deadlines is extremely important. Failure to include a project in critique will lower the grade for that assignment. If you miss a deadline, please speak with me and complete the project, as 50% (= F) is better than 0%.

ATTENDANCE

- **All classes are expected to be attended in person this semester unless otherwise officially notified.** Attendance and participation are essential to passing this class; however, immediately contact Prof. Arnell via A-State email or call or text (303-842-3039) before showing up to class if you feel ill.
- **A-State Student Handbook:** "Students should attend every lecture, recitation, and laboratory session of every course in which they are enrolled. Student who miss a class session should expect to make up missed work or receive a failing grade on missed work...
Students must use their available absences for any cause which requires them to miss including, but not limited to, vacation, illness, emergency, or religious observances. Students who are aware that they will have absences during a term should ensure that they do not exceed the absences available."

- **For classes student is expected to attend in person:**

- Attendance is taken at the beginning of class.

If you are tardy, it is your responsibility to be recorded on the roster.

- 3 tardies = 1 absence
- Leaving early without being excused by instructor = 1 absence
- 5th unexcused absences = final letter grade reduced by 1 (ex. if you have an A for the semester, you receive a B)
- 6th unexcused absences = final letter grade reduced by 2 (ex. if you have an A for the semester, you receive a C)
- 7th unexcused absences = final letter grade reduced by 3 (ex. even if you have an A+ for the semester, you still get a D.)

[Dept. of Art+Design Student Handbook:](#)

ATTENDANCE

Attending class constitutes participation. Faculty expect participation because it builds facility of technique, professional work ethic, and quality output. A class period is the full published time (2 hours 50 minutes twice a week). If a student has 4 unexcused absences (2x the number of class days per week for a MW/TR class) or accumulated tardies, their final grade will be lowered by one letter. For each unexcused absence after that (5, 6, 7), an additional letter grade will be deducted. Each faculty member will determine their own policy for what constitutes a tardy and the penalty for arriving late or leaving early.

- **For classes or other virtual activities student is expected to attend virtually at a scheduled time (synchronous delivery):**

- Same as above. Attendance and participation relate to whatever platform is in use. For example, if the class is meeting on Zoom, then student is expected to be present.
- If connection to internet is a problem, student must contact professor immediately via phone or text. Don't suffer consequences for something that isn't your fault.

- **For classes or other virtual activities student is expected to attend virtually BY a scheduled time (asynchronous delivery):**

- Same as above. If this is not done on time, it will be considered an absence or a lack of credit.

CLASS DISTRACTIONS AND DISRUPTIONS

- **Cell phone** and/or **Smart Watch** usage during lecture is not allowed and computers are to be used for coursework only.
 - **New policy this semester:** Professor will give one 5-minute break during class specifically so students may check – and respond on – all devices. *This is new, so please respectfully remind professor if she doesn't provide this promised time! :)*
- Bring **headphones** if you would like to listen to music during studio or in-class work time.
- **If you do not follow these rules**, you will be asked to leave the classroom and counted absent for the day. If student causes any disruption in class after professor clarifies there is a problem, student will be asked to leave and student will be counted absent (see attendance policy and grade consequences). Campus security will also be notified if professor feels this is necessary. A permanent record of the student's disruption may also be registered if professor feels this is necessary.

HEALTH PRECAUTIONS

- Students should wipe down all public surfaces and/or shared equipment before and after use. These include computer keyboards, mice, screens, and tables. Please ask professor for wipes if they are not readily available.
- In computer labs, students may wear disposable latex gloves and/or use their own keyboard and mouse if desired. Students may also mask if they wish. If student wishes to socially distance, please see professor for help.

CRAFTSMANSHIP

- **I expect perfect craft.** Project rubrics state this. Cutting and mounting work requires practice. It also takes time and practice for anything that is rendered by hand.
- Digital work also can be an exact science. Use guides, grids, and other elements of the program.

ADHERENCE TO THE DESIGN PROCESS

- **Thumbnail sketches are expected at the beginning of all projects.** No work will be accepted if student has not finished this first step unless otherwise indicated.
- See more here about the design process > <http://www.nikkiarnell.net/the-design-process.html>.

CRITIQUES

- Critiques are an ongoing part of this class as students become increasingly comfortable presenting their work and critiquing others. **Critiques are mandatory to attend and participate in**, whether they are in person, written in Canvas or Webex, or virtual on Zoom.

- **When participating in a critique in this class, the following is required:**

- Share your opinions.
- Share your opinions in the form of constructive criticism.
- Ask questions when somebody is discussing your work with you.
- Take notes when somebody is critiquing your work.

USE OF A.I.

- **Visual and Verbal:** No assignments or projects generated entirely by AI tools will be accepted unless otherwise explained in writing by the professor.
- **Crediting A.I. Sources:** Plagiarism violations could result in expulsion from the university; therefore, ask if you have questions before consequences arise.
 - **Verbal (ChatGPT, QuillBot, and other AI Language Models):** Failing to cite a direct quote or paraphrased source of information in any written work can be considered an academic integrity violation - and this will include AI-generated content. In other words, a student cannot run something she/he/they grabbed from the internet through QuillBot a couple times and call it theirs.
 - **Visual (Firefly, MidJourney, Dall-e, and other AI Art Models):** Though using visual A.I. in the ideation stage of a project is allowed, failing to cite/explain this inspirational source when presenting thumbnail sketches (etc.) to professor will be considered cheating. Professor can also then help guide student to evolve from this inspiration to one's own work instead of just copying. Outright copying of or uncited use of an A.I. visual will cause the student to fail the project.
- **How to Credit:**
 - When using any AI (verbal or visual) for ideation, student must provide professor the source(s), answers found, and how/why this will be used in the final project. To not do so will impact the project grade, as this will be an item listed on the rubric.

- If visual AI use is approved by the professor in any way, student must list the following when turning in the Behance Self-Evaluation required with the final project. In the future, student should keep this source documentation when considering any work to showcase in your portfolio – from a student portfolio for internship acquisition to your professional book.
 - “The designer acknowledges the use of [Generative AI Tool Name], an art model developed by [Generative AI Tool Provider], in the preparation of this assignment. The [Generative AI Tool Name] was used in the following way(s) in this assignment [e.g., brainstorming, grammatical correction, style research, stock imagery appropriation, which portion of the assignment, etc.]”
- **Things you can do:**
 - Ask ChatGPT questions. Chat with it about topics in which you’re interested. For example, “What are some current issues related to sustainability in the design industry?”
 - When you read what it says, remember that it’s probably 60-70% correct, but perhaps not more than that. **What you’re getting from AI is crowdsourced information, not a reliable product of research and assessment.** Given that you’re considering whatever it told you with a big grain of salt, try a Google search with the same query and see what it turns up. Review, compare, and investigate, considering the validity of the source(s).
 - Consider how to verbalize a visual idea that doesn’t do the work for you.
 - > In other words, don’t type in something like “how to show springtime.”
 - > Not only is that a vague prompt, but it’s also not challenging YOU to do the critical thinking. Perhaps instead after some quick sketches and ideation, you type in “spring flowers growing on ocean wave, summertime, extreme lighting,” which is much more precise. Then see what AI produces and sketch some more.
 - > Maybe after even more sketching of ideas, you ask ChatGPT for some words about springtime, then throw those into the visual AI you’re using and see what comes up.
 - **YOU DO THE THINKING.**
 - Use AI Generative Fill in Photoshop, Generative Color in Illustrator, and whatever else Adobe comes up with this year. However, you MUST credit this.
- **Things you cannot do:**
 - Do not use a language model AI (ChatGPT, QuillBot, etc.) to write your papers.
 - Do not use a language model AI (ChatGPT, QuillBot, etc.) to give you citations. (Really. Most of the time, these don’t work, and it’s the first way to spot a cheater!)
 - If you didn’t write it, don’t put your name on it and claim that you wrote it. Do not modify a few words here and there and claim you wrote it, either.

- Do not use an art model AI (Firefly, MidJourney, Dall-e, etc.) to create any final artwork you claim to be yours. If you use AI generative backgrounds in the final artwork, they must be credited.
- **© Copyright Protection:**
 - US law states that intellectual property can be copyrighted only if it was the product of human creativity, and the USCO [United States Copyright Office] only acknowledges work authored by humans at present...

“In the case of works containing AI-generated material, the Office will consider whether the AI contributions are the result of ‘mechanical reproduction’ or instead of an author’s ‘own original mental conception, to which [the author] gave visible form’. The answer will depend on the circumstances, particularly how the AI tool operates and how it was used to create the final work. This is necessarily a case-by-case inquiry,’ the USCO declared. - [source](#)

RECORDING

- Student may record audio of professor lecturing if she/he/they ask first. :)
- Student may not record video of professor at any time.

assessment + grading

COURSE GRADE

- The course grade will be based on:
 - **Projects (92%)**
 - **Class Participation (8%).**

(Percentages are approximate. Also, see how attendance affects grade.)
- Course grade computation in Canvas should be taken with caution, as Canvas only shows the average of project grades. If student would like to discuss grade further at any time, please see professor in office hours.
- Be aware that the overall course grade does not use + or -; therefore, be sure something like poor attendance or participation doesn't pull your B+/A- to a B grade (for example).
- There is no "final " or final project grade that is worth more than others in this course.
- Student should be aware of the Second Try clause (see later in this section) to be sure all project grades are the best possible as the average of all project grades produce a large portion of the final grade for this course.
- Quizzes may be given over assigned readings, Canvas discussions or required material/videos, lectures, and class Webex posts. Please stay up-to-date on all required material.

PROJECT GRADES

- Each project will require a **Behance post** unless stated otherwise. This is a self-evaluation of work completed. Project sheets will give full directions. To not complete the Behance post will greatly reduce the project grade.
 - **Keep all sketches and other ideation/critique steps of any project.** *Proof of these will usually be required in the Behance post.*
- Student will receive either full credit (CR), partial credit (½CR), or no credit (NoCR) to each item listed on the projects's rubric, which is available on the project sheet. The **final grade** also includes Comments. Be sure to take notes during all critiques in class and online, as I will often refer to these in Comments section.
- *See example on the following page:*

Course Number Fall 2024 : PROJECT NUMBER/NAME

CR | ½CR | NoCR • Directions were followed accurately with absolutely no errors.

CR | ½CR | NoCR • Amount of work at each step (for example, amount of sketches due) meets at least the minimum. *The minimum = only average competency.*

CR | ½CR | NoCR • Active participation and involvement in all workshops.

CR | ½CR | NoCR • Active participation and involvement in all online discussions

CR | ½CR | NoCR • Visual hierarchy is used to allow for the successful and inviting delivery of information on cylindrical package.

CR | ½CR | NoCR • All visual elements support the product in regards to the demographic data of the primary (and secondary) targets created.

CR | ½CR | NoCR • Package design works on shelf.

CR | ½CR | NoCR • All required information included.

CR | ½CR | NoCR • Excellent craft. The final prototype is clean and built to spec.

CR | ½CR | NoCR • Excellent file-building technique with Illustrator and/or InDesign.

CR | ½CR | NoCR • Final pre-press file build to spec.

CR | ½CR | NoCR • Excellent Photoshop skill to render mock-up to appear real.

CR | ½CR | NoCR • Ambition - How much did you challenge yourself? Did you plan your time well?

CR | ½CR | NoCR • Participation in all critiques.

CR | ½CR | NoCR • Behance completed and on time.

COMMENTS: (brief written critique here, including “refer to notes from critique” if applicable)

FINAL GRADE: (letter grade and/or percentage)

- In order to receive an A, a project must be exceptional in all respects. Letter grades A through D with + and -, and F will be used. The corresponding percentage is shown below.
 - A+ = 100% A = 95% A- = 90% = *exceptional work*
 - B+ = 88% B = 85% B- = 80% = *average work*
 - C+ = 78% C = 75% C- = 70% = *work needs improvement*
 - D+ = 68% D = 65% D- = 60% = *major problems*
 - F = 50% and below (see Deadlines) = *Zoom meeting with professor required*
 - Not turning anything in at all: 0% = *^^ + consider dropping this course*
- Student should expect to present his/her/their work at each stage of development, both to the class and the instructor.

SECOND TRY

Student may redo any project for an attempt to receive a better grade. To be eligible:

- Student must have turned in the original project on time and completed it.

- **Student must have adhered to the design process.** If I asked for thumbnail sketches when completing the project the first time and student did not do this, then I will accept no attempts at a Second Try to improve project grade.
- It is advisable that student wait for all critiques for project so that one can improve work as best possible.
- Student may have all semester to turn in any revisions, but they must be handed in before the week of finals. (The final project may not be redone, as it is due finals week.)
- **To hand in:** Student must **notify professor in an A-State email.** She will provide easy-to-follow directions. (*With the change from Google Drive to Canvas this semester, exact directions have yet to be created.*)

PARTICIPATION

- Participation in all assigned activities is required unless stated otherwise. This includes discussions in class, critiques, online Canvas discussions, and anything else the professor states as required in the class.

EXTRA CREDIT

- Extra credit is available to help increase one's course grade. Options for extra credit include attending events, entering juried competitions, and participating in Dept. of Art + Design student groups. [See more information here.](#)

OVERALL

- I love a good story, but not when it's just a lame excuse for late work.
- I encourage defense of your design choices and professional communication, but have no patience for lack of respect and bad manners.
- Thank you for being part of my class. I hope you are excited to learn and ready to excel to your highest potential!

If you do not understand something about how you are assessed in this course, PLEASE speak to the professor as soon as possible but AFTER you have read over all materials provided for the course.

learning outcomes

COURSE LEARNING OUTCOMES

- By the end of this course, students will have a comprehensive understanding of the principles of package design and the ability to create effective, visually appealing packaging that meets the needs of both the client and the consumer.
- Typography and composition skills, including color, visual hierarchy, awareness of space vs. shape, design system creation, and other basic graphic design skills will be reinforced.
- How branding, material, structure, and context influence the overall experience of a package will be explored through research on-site and online, as well as through prototype builds in class.
- Digital expression of a 3-D object (vs. tangible) will be introduced and discussed.
- Most projects will concentrate on the tangible package appearing on shelf in a retail context. therefore, legal requirements and printing constraints will be introduced.

NASAD CORE COMPETENCIES:

This course responds to these NASAD Essential Competencies, Opportunities, and Experiences (X. Specific Professional Baccalaureate Degrees in Design; C. Communication Design).

This includes introducing concepts that will be reinforced in later courses in the major curriculum.

- Understanding of and ability to develop strategies for planning, producing, and disseminating visual communications
- Functional knowledge of creative approaches, and the analytical ability to make appropriate, purpose-based choices among them, and to use such approaches to identify communication opportunities and generate alternative solutions.
- Ability to plan the design process and construct narratives and scenarios for describing user experiences.
- Fluency in the use of the formal vocabulary and concepts of design—including content, elements, structure, style, and technology—in response to visual communication problems. Studies in critical theory and semiotics are strongly recommended.
- Ability to develop informed considerations of the spatial, temporal, and kinesthetic relationships among form, meaning, and behavior and apply them to the development of various types of visual communication design projects.
- Ability to use typography, images, diagrams, motion, sequencing, color, and other such elements effectively in the contexts of specific design projects.
- Ability to frame and conduct investigations in terms of people, activities, and their settings, including, but not limited to using appropriate methods for determining people’s wants, needs, and patterns of behavior; and developing design responses that respect the X.C. NASAD Handbook 2023-24 126 social and cultural

differences among users of design in local and global contexts.

- Understanding of design at different scales, ranging from components to systems and from artifacts to experiences.
- Ability to exercise critical judgment about the student's own design and the design of others with regard to usefulness, usability, desirability, technological feasibility, economic viability, and sustainability in terms of long-term consequences.
- Ability to recognize and analyze the social, cultural, and economic implications of technology on message creation and production and on human behavior, and to incorporate results into design decisions.
- Acquisition of research capabilities and skills such as using databases, asking questions, observing users, and developing prototypes.
- Ability to interpret research findings practically and apply them in design development.

BFA - GRAPHIC DESIGN PROGRAM LEARNING OUTCOMES

- **SUBJECT KNOWLEDGE : EMPHASIZED**

Students will be able to synthesize professional work that answers project objectives using aesthetic, conceptual, and technical skills.

- **PROBLEM SOLVING SKILLS : EMPHASIZED**

Students will be able to solve complex problems for interconnected systems of objects, people and settings using knowledge of aesthetic and contextual issues.

- **TECHNICAL COMPETENCE : EMPHASIZED**

Students will be able to create a portfolio that proves adaptation to technological innovation via effective designs that display a working knowledge of multiple processes and media.

university and department policies

NOTICE CONCERNING THE POSSIBILITY OF INTERRUPTION OF INSTRUCTION DUE TO EMERGENCY:

- While it is the goal of Arkansas State University to offer face-to-face classes for its on-campus programs, the university recognizes that in the event of emergency it may become necessary to shift courses into hybrid or online delivery modes. The recent experience of the COVID-19 pandemic made this necessary; however, the same need to shift could be the product of other natural or civil disasters, and could be for short or extended periods of time. To prepare, this means nearly every course offered will have a component where high-speed, reliable internet access is essential to course success. Other technology such as web cameras or specific software may be required by instructors to facilitate remote instruction (please consult the A-State Internet and Technical Services website for more details). Students are strongly encouraged to secure broadband access they can use for the semester either on or off campus. In the event of the need to change the mode of instruction, A-State will endeavor to keep as many on-campus facilities and support areas open as possible dependent on the circumstances of the emergency. Please remember, all official notifications are made through your official A-State email account and the university website.

F. E. R. P. A.

- Under the Family Educational Rights & Privacy Act, the instructor is prohibited from posting grades in any manner that reveals the identity of the student. The instructor also cannot discuss grade information over the telephone or via email, text, or any other format in which positive identification cannot be established.

Note from Prof. Nikki: If you have questions about your grade, please make an appointment to meet with professor in a face-to-face meeting or a Zoom/video call with cameras on.

HEALTH AND SAFETY POLICY

- This course may require the use of hazardous chemicals, equipment or processes that the University Safety Committee recognizes as potentially hazardous to a student's safety and health. Every instructor is required to provide instructional information and training on safe handling and usage procedures prior to engaging students in the use of hazardous chemicals or equipment. In addition, students are advised to notify the instructor or laboratory supervisor of any medications or conditions that may impair their mental alertness and/or their ability to safely engage in the use of any hazardous chemical or equipment.
- All students should use hazardous chemicals and equipment only under the direct supervision of the instructor or by approval of the instructor, using recommended methods and procedures. Failure to adhere to the outlined safety precautions could result in disciplinary action.

INCLEMENT WEATHER

- **University closures are decided by university administration and announced to faculty, staff, and students concurrently.**
- If weather or other unforeseen circumstances cause class to be canceled, immediately check on Canvas. If the weather is questionable, also check the Canvas just in case professor cancels classes (highly unlikely). If you are a commuter student and weather is extreme, it is imperative that you contact the professor as soon as possible to open a line of communication and not fall behind in coursework.
- *Undergraduate Bulletin: INCLEMENT WEATHER POLICY:*
The university remains open for academic classes and all other services during inclement weather except in extreme circumstances determined solely by the Chancellor of the University. Regional and local news media will publicize the closing. Commuter students are encouraged to use good judgment in deciding whether to drive to campus during inclement weather. In those cases where the decision is made not to travel to campus under this policy, it is the responsibility of the student to immediately contact each of his/her/their professors upon return to explain the circumstances and to determine the need to complete any missed assignments. The student is responsible for all missed assignments during inclement weather within a time frame to be determined by the professor.

ACCESS AND ACCOMMODATION SERVICES

- Any student who is registered with A-State's Access and Accommodation Services (formerly known as Disability Services) and who needs reasonable accommodation must notify the professor by the end of the second week of classes.
- *2023-24 A-State Student Handbook, Page 51: ACCESS & ACCOMMODATION SERVICES:* Reasonable and appropriate accommodations are made for qualified students with disabilities and impairments to provide access and remove barriers to success. Reasonable access includes but is not limited to academic adjustments (extra time on exams, preferential seating, recording class lectures, note-taking services), access to buildings/locations/spaces, use of various modes of communication, use of assistive devices and technology, adjustments regarding extracurricular activities, and more. Students who want to receive accommodations must register with Access and Accommodation Services, participate in an intake session, and follow the process required to maintain accommodations for each term.
<https://www.astate.edu/disability>

TITLE IX AND CHILD MALTREATMENT REPORTING

- As an Arkansas State University faculty member, it is my responsibility and my privilege to contribute to the creation of a safe learning environment for all ASU students. Because of my position as a member of the A-State faculty, I am also a **mandatory reporter** for purposes of Title IX and the Arkansas Child Maltreatment Act. I want you to be able to share information related to your life experiences with me or in class during this course. However, I also want you to understand that: (1) under the ASU System Child Maltreatment Reporting Policy, I must immediately report known or suspected child maltreatment by contacting both the Child Abuse Hotline and the University Policy Department; and (2) under the A-State Title IX Grievance Procedure, I must report to the A-State Title IX Coordinator incidences of sexual discrimination that I observe or that are reported to me. For purposes of Title IX, sexual discrimination includes sexual harassment, sexual assault, stalking, domestic violence, and dating violence occurring within the Title IX jurisdiction. Reports of sexual assault, sexual violence, stalking, domestic violence, and dating violence will also be reported to law enforcement authorities. You may also report instances of sexual discrimination directly by contacting the A-State at Title IX office or title9@astate.edu.

EDUCATIONAL EQUITY STATEMENT

- **A-State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff.** Acts of discrimination and/or harassment on the basis of color, sex, sexual orientation, gender identity, race, age, national origin, religion, marital status, veteran status, genetic information or disability in any of its practices, policies or procedures are not tolerated. This includes, but is not limited to, employment, admissions, educational services, programs or activities which it operates or financial aid. It is the responsibility of all departments and all personnel, supervisory and non-supervisory, to see that this policy is implemented throughout the university. Direct all inquiries regarding the nondiscrimination policy to the Office of Title IX and Institutional Equity, 870-680-4161 and the Administration Building, Room 104.
- *Note from Prof. Nikki: Sometimes I get pronouns wrong or might accidentally say something that offends you. I promise I never have any intention of hurting you. Please help me be supportive of exactly who you are. Thank you for your guidance and patience.*

ACADEMIC INTEGRITY POLICY OF THE DEPARTMENT OF ART + DESIGN

Academic Integrity:

- Academic integrity calls for students to do their own work and not to claim as their work anything someone else has done. Intellectual growth calls for doing one's own work; so does academic honesty.
- Infringements of academic integrity include offering someone else's work as your own (see Plagiarism below), buying term papers, and cheating (see Test cheating below). Specific penalties may result.

Plagiarism*

- "Plagiarism" means giving the impression in an assigned paper or studio work that someone else's thoughts, ideas, images and/or words are your own.
- To avoid plagiarism give written credit and acknowledgment to the source of the thought, idea, image and/or words, whether you have used direct quotation, paraphrasing, or just a reference to a general idea.
- If you directly quote words written by someone else, enclose the quotation in quotation marks and provide a footnote.
- If you directly incorporate an image by someone else, you should give credit to that person, in the title, or following your signature, or in some other appropriate way.

Example: ".. after Rembrandt."

- No written paper or studio project created for credit in one class should be used for credit in another class without the knowledge and permission of all professors concerned.
- The research as well as the complete written paper or studio project should be the work of the person seeking academic credit for the course.

Cheating/Unapproved Collaboration

Cheating is an act of dishonesty with the intent of obtaining and/or using information in a fraudulent or unauthorized manner. Examples of cheating include, but are not limited to:

- Observing and/or copying from another student's assignment.
- Giving or receiving assistance during an examination period. This includes providing specific answers to subsequent examinees and/or dispensing or receiving information that would allow the student to have an unfair advantage in the examination over students who did not possess such information.
- Using class notes, outlines, and/or other unauthorized information during an examination.
- Using, buying, selling, stealing, transporting, or soliciting, in part or in whole, the contents of an assignment when such action is not authorized by the instructor of the class.
- Using for credit in a subsequent class an assignment written for credit in a previous class without the knowledge and permission of the instructor of the subsequent class. This includes when a student is repeating a course for credit.
- Impersonating or attempting to impersonate another person, or permitting or requesting another person to impersonate you for the purpose of taking an examination or completing other assignments.
- Unauthorized collaborating during an examination, lab, or any course requirement with any other person by giving or receiving information without specific permission of the instructor.
- Altering grades or official records.
- Falsifying or signing another person's name on any academically-related University form or document.
- Sabotaging or interfering with the academic progress of others.
- Submitting altered, fraudulent, or falsified data, course, degree program requirements, including but not limited to honor's thesis; doctoral dissertation; qualifying exam; dissertation defense, and University records/forms.

Faculty members may respond to plagiarism in any of the following ways:

- Return the work to be redone; the grade may be reduced.
- Give a failing grade on the work ("F" or zero).
- Give the student a failing grade in the course.

If cheating occurs during a test, a faculty member may:

- Seize the test of the offending student, or
- Allow the testing to continue without interruption, informing the offending student at the end of the period about the offense.

Faculty members may respond to cheating in any of the following ways:

- Give a failing grade on the exam ("F" or zero).
- Give a failing grade in the course.

Following is a general plan created in August 2024. **All project sheets and in-class announcements override these dates.** Also, see class's calendar in Canvas for most up-to-date schedule.

WEEK OF AUG 19

ASYNCHRONOUS VIRTUAL ATTENDANCE THIS WEEK ONLY

Mon Aug 21: A-State classes begin

- [Check Canvas](#)
- Intro Lectures
- Class contract (Google Form) **DUE** BY 8:00am, Thurs, Aug 24>> See A-State email for link.
- Begin **Project 1 Preliminary Research**

WEEK OF AUG 26

- [Check Canvas](#)
- **Project 1 Preliminary Research DUE**
- **Lecture/Workshop:** Introduction to Package Design
- Begin/Continue [Behance](#) page for Projects
- Begin **Project 1: Energy Drink Label**
 - » Dielines, Flat Art for 3-D Object, Shelf Display (Categorization and Competition), U.S. Label Legal Requirements, Branding and Visual Messaging, Hierarchy+Typography+Color

WEEK OF SEPT 2

Mon Sept 2: Labor Day. No A-State classes. (Does not affect this TR class)

- [Check Canvas](#)
- **Project 1** Research/Sketches **DUE** > Workshop to Final Sketches
- **Project 1** Final Sketch **DUE**
- **Project 1** Work

WEEK OF SEPT 9

- [Check Canvas](#)
- **Project 1** Midway Critique, Tangible Mock-Up Workshop
- Review [Behance](#) page together in class.
- **Project 1** Work

WEEK OF SEPT 16

- *Check Canvas*
- **Project 1 DUE**
- **Project 1 Behance DUE**
- Begin **Project 2: Children's Double-Sided Soapbox**
 - » *More Complex Dielines, Panels (vs. Round of Project 1), Designing for a Demographic, Printing Review, Tangible Mock-Ups and Craft*
- **Project 2** Workshop > Understanding the Form

WEEK OF SEPT 23

- *Check Canvas*
- *Optional Project 1 Extra Credit DUE*
- **Project 2** Research/Sketches **DUE** > Workshop to Final Sketches
- **Project 2** Final Sketch **DUE**
- **Project 2** Work

WEEK OF SEPT 30

A-State Midterms Oct 3-9

- *Check Canvas*
- **Project 2** Midway Critique, Tangible Mock-Up Workshop
- **Project 2** Work

WEEK OF OCT 7

A-State Midterms Oct 3-9

- *Check Canvas*
- **Project 2 DUE**
- **Project 2 Behance DUE**
- Begin **Project 3: Coffee Shop Packaging and Merchandise**
 - » *Mark and Design System Review, Visual Branding and Consistency, Illustrator/Photoshop Digital Mock-Ups*

WEEK OF OCT 14

- *Check Canvas*
- **Project 3** Research/Sketches **DUE** > Workshop to Final Sketches
- **Project 3** Final Sketches **DUE**
- **Project 3** Work

WEEK OF OCT 21

A-State Mid-Semester Break Oct 24-25, no classes

- *Check Canvas*
- **Project 3** Work
- Adobe Photoshop/Illustrator Mock-Up Workshop

WEEK OF OCT 28

- *Check Canvas*
- **Project 3** Midway Critique
- **Project 3** Work

WEEK OF NOV 4

Sun Nov 3: Daylight Saving Time ends

- *Check Canvas*
- **Project 3** Work
- **Project 3 DUE**
- **Project 3 Behance DUE**
- Begin **Project 4: Vitamin Set Retail Packaging**
 - » *Introduction to Adobe Dimension (Mock-Ups), Visual Branding and Consistency, (Even More) U.S. Legal Requirements, Creating Your Own Dielines*

WEEK OF NOV 11

- *Check Canvas*
- **Project 4** Research/Sketches **DUE** > Workshop to Final Sketches
- **Project 4** Final Sketches **DUE**
- **Project 4** Work
- Adobe Dimension Workshop

WEEK OF NOV 18

- *Check Canvas*
- **Project 4** Work

WEEK OF NOV 25

Fall Break Nov 25-29 - no classes

WEEK OF DEC 2

Thurs Dec 5: A-State Last Day of Classes

- **Project 4** Midway Critique
- **Project 4** Work

WEEK OF DEC 9

[A-State Finals](#) Dec 9-13

- **Final:** (normal classroom)

If you have class:	Then your final exam will be:	
7:30 am MTWR or MTWRF 8:00 am TR, T or R	T, Dec 10	8:00 am -10:00 am

- *Check Canvas*
- **Project 4 DUE**
- **Project 4 Behance DUE**