



Overview

GBDA 101: INTRODUCTION TO DIGITAL MEDIA DESIGN

Winter Term 2021

University of Waterloo

Stratford School of Interaction Design and Business

Class Schedule

View the course calendar which provides information on lecture times, assignment due-dates.

NB: There are **no in-person classes in Winter 2021** because of social-distancing requirements arising from the COVID-19 pandemic. **GBDA 101 is conducted entirely online.** There are no in-person course requirements. Course lectures will be provided in a variety of formats: live, recorded video, and PDF. The course calendar provides information on lectures & deliverables.

Course Schedule (including Calendar)

The course calendar provides information on lecture times, assignment due-dates, links to dropboxes, and the rubrics associated with assignments.

Contacts

- [Ray Drainville](#) (course co-ordinator & instructor for section 1)
 - TA: [Christina Morgan](#)
- [Terry O'Neill](#) (instructor for sections 2 & 3)
 - TAs: [Karen Lee](#) & [Hanna Wong](#)
- [Greg McIntyre](#) (digital media lab instructor)

Times

Your instructors are available for synchronous (i.e., live) meetings by individual appointment. You should download and install the software (the web interface isn't as good).

- **Section 1:** Meet with Ray on request through our [Microsoft Teams channel](#) (download software)

- **Sections 2 & 3:** Meet with Terry on Wednesdays, 11:00–11:50 and 2:00–2:50 (EST) on Zoom

Lecture Times

Lectures are provided both live (i.e., synchronously) and recorded (i.e., asynchronously). **Ray's lectures will be presented Live on Zoom on Mondays, 9:00-10:30 (EST):**

- [Zoom link](#)
- **Meeting ID:** 823 9667 3713
- **Passcode:** 106514
- Download Zoom's software
- [Add](#) weekly lecture to your calendar

Course Description

This course introduces students to the theory, principles, and practice of digital media design as they apply to a wide variety of communication contexts. Using design thinking, students will develop creative projects that integrate the needs of a variety of audiences.

Projects and assignments will span an introduction to digital photography, concept development, professional practice and the client/designer relationship, design principles, and bringing concepts to fruition. The focus of this class is to generate not only an understanding of what tools exist and how to use them, but to also provide a foundation with which to contextualise them. This course will span both artistic and practical expression and will combine thinking and doing together, in order to create projects that focus on the thoughtful integration of digital image, text, and animation. The course is taught from a branding and design perspective.

Course Goals & Learning Outcomes

This course will be directed towards design-focused production of digital media. Students will gain a deeper understanding of branding architecture, design-based workflow, client/designer relationships, visual communication strategies, as well as, conceptual, contextual, and aesthetic principles of working in the field of design.

The aim of this course is to provide the foundation for a successful undergraduate education & subsequent career, allowing you to further develop your skills in the next several years. Upon completion of this course, students should be able to:

1. Use industry-standard digital tools to create content for print and screen
 - Students will learn the basics of the Adobe Creative Suite including Photoshop, Illustrator, and InDesign
 - Class will contain technical explanations & there will be supplementary skills workshops
2. Understand the fundamentals of graphic design, including
 - The history of graphic design
 - The state of the art in graphic design

- Theories of contemporary graphic design
 - Fundamental techniques of graphic design such as composition, layout, typography, colour, and style
 - The use of and meaning of symbols in the creation of a logo
3. Develop a strategy to take a project from brief to completion
 - We will use the theory and tactics of storytelling to translate ideas into visual designs
 - Students will hone their visual literacy in order to develop a personal style
 4. Communicate complex ideas visually, verbally, and in written form
 - Students will learn about the designer/client dynamic and needs of both sides of the process
 - Learn how to read a client brief and how to communicate the elements of a design to a client
 - Critiques of work focusing on positive, constructive feedback

Textbook, Required Readings, and Software

There are no required texts for this course. Each week, recommended readings will be posted on LEARN alongside the week's lectures.

We will use Adobe Creative Suite software—specifically, Photoshop, Illustrator, and InDesign—for any examples or tutorials. The Creative Suite is unquestionably the industry standard. You can get a subscription at a student discount through the University's W Store. Students may purchase other software—Serif's Affinity Suite (Photo, Designer, and Publisher) software is well-regarded—but you will have to learn to "translate" tips & tutorials from Adobe's software to Serif's. Other software—Figma, Keynote, Microsoft Word, or Microsoft Paint(!)—is unsuitable for our purposes.

Supplementary Tutorials

This course will use a cross-section of design software applications included in the Adobe Creative Suite. While some use of these programs will be covered during lectures, time restraints prevent comprehensive software lessons. Students are strongly encouraged to view the technical tutorials given by Greg McIntyre, as greater facility with these software packages leads to more confident content creation. Access to supplementary tutorials will be posted on LEARN. In addition, it is strongly recommended that you look into the courses supplied on LinkedIn Learning; the University pays for a subscription for LIL, so it's well worth exploration.

Course Requirements and Assessment: Attendance Participation

GBDA 101 is a project-based class. There are no term papers or examinations in this course. During the pandemic, GBDA students are scattered across at least 12 time zones. According to the University's remote-teaching guidelines, we do not schedule *required*, live (i.e., synchronous) lectures. However, we will schedule live classes: **Ray's are on Mondays at 9am**. The lectures will be recorded. Whether you attend the live session or watch the recorded version, **students are expected to access lectures**. Instructors will offer optional, live drop-in sessions for students to attend.

Because we are learning remotely, we do not record attendance. Instead, we mark you upon **participation**: that is,

meaningful and timely attention paid both to course material and the production of your work. The **TL;DR version** is: access the lectures on time, take the projects seriously, do your best work, and finally submit your work on time. Participation takes up 10% of your final mark. If you don't take the materials or assignments seriously, you will get, at best, only a portion of that 10%.

Projects & Exercises

GBDA 101 is broken down into four major projects with some smaller components that will serve the assignments. Your skills accrete over the term, and these skills need to bed themselves within your brains. Accordingly, there is no simple relation between project & assignment, i.e., you hand in your logo assignment a number of weeks after the branding lecture. You will be provided with a brief for each of the four projects, which will reflect real-world forms of communication (including vague direction from the client). Each exercise is designed to aid the student in the completion of the primary projects. **All projects are due at 17:00 (EST) on the day in question. All are due on Fridays.**

Assessment	Due Date	Mark Weight
<p>Project 1: Poster For a piece of entertainment. Project incorporates:</p> <ul style="list-style-type: none"> • Photography (25% of project; description rubric) • Poster (75% of project; description rubric) <ul style="list-style-type: none"> ◦ Also covers typography 	<p>Photography 29 January (Dropbox)</p> <p>Poster 5 February (Dropbox)</p>	25%
<p>Project 2: Advertisement A single-page advertisement, based upon a supplied brief (description rubric). Project incorporates:</p> <ul style="list-style-type: none"> • Imagery usage • Typography 	<p>26 February (Dropbox)</p>	20%
<p>Project 3: Logo For a company, based upon a supplied brief (description). Project incorporates:</p> <ul style="list-style-type: none"> • Mood board (15% of project; description rubric) • Logo design (85% of project; description rubric) <ul style="list-style-type: none"> ◦ Also covers client debrief (i.e., explanation of design's suitability) 	<p>Mood board 5 March (Dropbox)</p> <p>Logo 19 March (Dropbox)</p>	25%

<p>Project 4: Microinteraction Animation</p> <p>A piece of interactive media, designed for entertainment / distraction. Project incorporates:</p> <ul style="list-style-type: none"> • Storyboard (25% of project; description rubric) <ul style="list-style-type: none"> ◦ Also covers brief use-case explanation • Animation (75% of project; description rubric) 	<p>Storyboard</p> <p>26 March (Dropbox)</p> <p>Animation</p> <p>9 April (Dropbox)</p>	<p>20%</p>
<p>Participation</p>	<p>(Ongoing)</p>	<p>10%</p>
	<p>Total:</p>	<p>100%</p>

Late Work

These assignments reflect real-world production: deadlines matter. Assignments submitted late without approved extensions will be subject to late penalties of 5% for the first 24 hours that the work is late, rising to 10% for each subsequent day. After a week, a mark of 0% will be assigned for the late work. Late penalties are not recoverable. **If there are important circumstances that impact your submissions, you must tell us *before* the submission of the work, not afterwards.**

Submission of Work

Follow the directives provided on your project outlines. Submit your files to the appropriate dropbox in LEARN in the appropriate format(s) and with the name specified. When in doubt label all files:

GBDA101_lastname_firstname_project.

Tentative Course Schedule

You can find the course schedule [here](#). This is a tentative timeline: the content of the lectures and order may change based on class progress and interest. Detailed week-by-week readings, assignments, and full content will be posted to LEARN. This class uses LEARN as the primary communication tool—reminders, updates, readings and notes will be posted often. Students are expected to check LEARN frequently.

Please Note: This is a friendly reminder that you won't gain access to the online learning systems (LEARN) until your Registered Status on Quest for the term is "Fees Arranged." Visit the Finance-Student Accounts website to find out how to become "Fees Arranged" for the term. If you submitted a payment or Promissory Note more than three days ago and you're not yet "Fees Arranged", please contact Student Accounts immediately to investigate: (519) 888-4567 extension 38466, sfacnts@uwaterloo.ca. Do not go to Needles Hall, as in-person finance operations are suspended throughout the pandemic. Finance personnel are available between 8:30 & 4:30 weekdays.

Evaluation

1. Craft and Technique

- Does your assignment demonstrate control over craft and technique?
 - How have you manipulated the tools to your advantage?
 - Is there evidence of comprehension with regards to tools, technique and process?
- 2. Elements of Design and Form**
- Does your assignment consider the elements of design (line, shape, pattern, texture, colour, and value)?
 - Have you considered the principles of composition? How does form relate to concept?
- 3. Experimentation**
- Does your assignment demonstrate a willingness to experiment and take risks?
 - Is there an aspect of innovation in terms of your approach?
- 4. Authenticity**
- Does your design match the branding message?

What does my grade mean?

- **A (80-100):** This grade indicates exceptional work that, to varying degrees, demonstrates a thorough understanding of the issues presented in class. The work demonstrates a deep involvement on the part of the student, and could stand on its own aesthetic terms outside of the context of a school assignment. Excellent work.
- **B (70-79):** This grade indicates notable work that, to varying degrees, shows that the student has understood the topic and has made every effort to fulfill the requirements of the assignment to the best of his or her ability. Good work.
- **C (60- 69):** This grade indicates, to varying degrees, satisfactory work. The work may be successful on one level, but it fails on another. Furthermore, the work may reflect a good deal of effort, but it does not adequately address the topic at hand. Acceptable work.
- **D (50-59):** This grade indicates, to varying degrees, barely adequate work. The work displays minimal effort and commitment on the part of the student and does not convey a sufficient understanding of the topic at hand. Poor work.
- **F (33-49):** This grade indicates, to varying degrees, insufficient or incomplete work. Failure.

Information on Plagiarism Detection

Students and faculty at the University of Waterloo share an important responsibility to maintain the integrity of the teaching and learning relationship. This relationship is characterized by honesty, fairness, and mutual respect for the aim and principles of the pursuit of education. Academic misconduct impedes the activities of the university community and is punishable by appropriate disciplinary action.

We reserve the right to use electronic means to detect and help prevent plagiarism. Students agree that by taking this course all assignments are subject to submission for textual similarity review by software (e.g., Turnitin.com or Grammarly). Assignments submitted to Turnitin.com will be included as source documents in Turnitin.com's restricted access database solely for the purpose of detecting plagiarism in such documents for five academic

years. The instructors may require students to submit their assignments electronically to Turnitin.com or the instructor may submit questionable text on behalf of a student.

Please take note of the following: As a studio-based course all work submitted for evaluation must be your own, made from scratch. Using templates, stock sources, or any online imagery is not permitted unless expressly authorised by the instructor. If the submitted work is determined not to be your own, the Academic Discipline Procedure of [Policy 71 \(Student Discipline\)](#) will be invoked

Helpful Links

A note on copyright free and Creative Commons: Resources are available in the public domain that are identified as copyright free or that fall under licenses from Creative Commons. Public domain is a term used for works that are not protected by copyright law. If an image is in the public domain, then you are allowed to use it—to copy it, to manipulate it and to distribute it. Works identified as Creative Commons allow varying degrees of use. In this case, the authors decide how you can use their images.

- CARFAC (Canadian Artists Representation / Le front des artistes canadiens)
- Wikimedia Commons, Google Images, and Flickr have databases of digital files that are available for use. You need to check the conditions of use as they vary: restrict your searches to files that are tagged as available for reuse.
- The Copyright Act in Canada was recently amended to reflect the current digital landscape.
- The following conversation on the US-based Copyright Advisory Network answers some of the basics related to US Copyright, images and fair use.
- This document from Cornell University defines works in the public domain for United States as of January 1, 2013.

Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the UWaterloo [Academic Integrity](#) Webpage and the [Arts Academic Integrity Office](#) Webpage for more information.

Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 \(Student Petitions and Grievances, Section 4\)](#). When in doubt please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline

A student is expected to know what constitutes academic integrity to avoid committing academic offenses and to

take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the undergraduate associate dean. For information on categories of offenses and types of penalties, students should refer to [Policy 71 \(Student Discipline\)](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

Appeals

A decision made or penalty imposed under [Policy 70 \(Student Petitions and Grievance\)](#)—other than a petition—or [Policy 71 \(Student Discipline\)](#) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72 \(Student Appeals\)](#).

Notes for Students with Disabilities

The Office for Persons with Disabilities (OPD), Accessibility Services is located in Needles Hall, Room 1132. OPD collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

Did you get this far? If so, show it by posting a favourite meme in the [#random channel on MS Teams](#) ;)