

College of San Mateo
Official Course Outline

1. **COURSE ID:** DGME 230 **TITLE:** Production Design for Print and Screen
Units: 3.0 units **Hours/Semester:** 40.0-45.0 Lecture hours; 24.0-27.0 Lab hours; and 80.0-90.0 Homework hours
Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU
AA/AS Degree Requirements:
 CSM - GENERAL EDUCATION REQUIREMENTS: E5d. Career Exploration and Self-Development

3. **COURSE DESCRIPTIONS:**
Catalog Description:
 Instruction in page layout software such as InDesign that focuses on the skills necessary to create professional quality typography and design. Emphasis on page layout, grid systems, interface design, and visual hierarchy. Students produce practical projects that include a wide variety of the software features. A materials fee as shown in the Schedule of Classes is payable upon registration.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. Apply concepts of page layout and grid theory in the creation of design products for a wide range of devices
 2. Express the hierarchy and structure of the written word using typography
 3. Synthesize design solutions to real-world communication problems

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. Apply concepts of page layout and grid theory in the creation of design products for a wide range of devices
 2. Express the hierarchy and structure of the written word using typography
 3. Synthesize design solutions to real-world communication problems

6. **COURSE CONTENT:**
Lecture Content:
 1. How we read
 - A. Importance of leading, legibility of typeface
 - B. Considerations for selecting point size, typeface, typestyle, line length, margins, and leading
 2. Text type sizes
 - A. Body sizes and x-heights
 - B. The inextricable interrelatedness of type size, x-heights, line lengths, and leading
 - C. Creating typographic value contrasts
 - D. The importance of keeping text light and even
 3. Designing with text type
 - A. Extracting the typographic hierarchy
 - B. Atmospheric perspective and the typographic hierarchy
 - C. Working from the text up
 - D. The principles of grouping and separation
 - E. Parallel constructions and Styles palettes
 - F. The principle of proximity
 4. Font choice
 - A. Best fonts for print
 - B. Best fonts for digital display
 - C. Special considerations for digitally displayed text
 5. Grooming text type
 6. Formats
 - A. Practical considerations

- B. Aesthetic considerations
 - C. Grids
 - D. Grids defined, explained, and demonstrated
 - E. Types of grids
 - F. How to pick a grid
 - G. Advantages and disadvantages of various grid formats
 - H. Margins have meaning
 - I. Matching column structure, line length, and point size
 - J. Photo grids
7. Encouraging / Discouraging readers
- A. Initial treatments; lead-ins
 - B. Resting space
 - C. Contrasts
 - D. Subheads, pull quotes, sidebars
8. The work area
- A. Tools and palettes
 - B. Viewing, viewing modes, navigation
 - C. Layers
 - D. Guides and rulers
9. Document setup
- A. Measurement systems, preferences
 - B. Presets
 - C. Page palette
 - D. Creating, editing and applying master pages
 - E. Automatic page numbering
 - F. Section starts
10. Importing text
- A. Placing text; auto flow
 - B. Text output symbol
 - C. Linking and unlinking text
11. Working with type
- A. Selecting
 - B. Reading and applying basic type specs
 - C. Leading control options; baseline grids
 - D. Secondary leading options
 - E. Kerning and tracking controls
 - F. Column structure options
 - G. Hyphenation and justification settings
 - H. Tabs
 - I. Using Paragraph and Character style palettes
 - J. Find / Change
 - K. Spell check
12. Working with frames
- A. Selecting / editing frames
 - B. Text wraps
 - C. Text inset
 - D. Vertical justification
13. Working with color
- A. Color models
 - B. Creating and applying colors, tints:
 - C. Color palette and Swatches palette
 - D. Gradients
14. Working with graphics
- A. Linking vs. embedding
 - B. Vector vs. bitmapped
 - C. Acceptable file formats
 - D. Cropping and scaling
 - E. Linking files
 - F. Place holder proxies
 - G. Libraries

15. Table of Contents creation
 - A. Section numbering
 - B. Automatic creation and page numbering
 - C. Automatic updates
16. Making multi-page publications
17. Electronic publications

Lab Content:

Students work on a wide-range of projects from print to digital publications, utilizing their layout and InDesign skills.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Critique
- D. Discussion
- E. Field Trips
- F. Guest Speakers
- G. Other (Specify): Lectures with supporting visuals and audio. Reading and practical textbook assignments to be completed and turned in. Instructor-designed projects and a student-designed project to be completed and turned in.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Reading and practical textbook assignments to be completed and turned in.

Reading Assignments:

Weekly reading from the assigned texts or handouts.

Other Outside Assignments:

Other outside assignments will be written reports and discussions related to field trips.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Field Trips
- C. Group Projects
- D. Homework
- E. Lab Activities
- F. Projects
- G. Quizzes
- H. Letter grades are determined by analyzing the quality of execution, attention to detail, ability to follow directions, evidence of software competency and number and severity of errors on projects and assignments.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Tondreau, Beth. *Layout Essentials Revised and Updated: 100 Design Principles for Using Grids*, ed. Rockport Publishers, 2019
- B. Kordes Anton, K. and Cruise, J.. *Adobe InDesign CC Classroom in a Book*, ed. San Francisco: Adobe Press, 2019

Origination Date: November 2021
Curriculum Committee Approval Date: March 2022
Effective Term: Fall 2022
Course Originator: Vera Fainshtein