NANCY A. BERNARDO
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EDUCATION

MAY 2006	MFA, **The School of the Art Institute of Chicago,** *Chicago, IL* Dept. of Visual Communications **MFA Thesis:** *Ears Can Easily Be Cut Off* An investigation between personal narratives, familial history and memory.
WINTER TERM	JAN 2006 **The School of the Art Institute of Chicago** Sponsored by Department of Art Therapy **European Outsider Art Study Trip to Germany, Switzerland & Austria** 3 week trip focused on the art of the insane, naive art and l'art brut. Travels brought us to Heidelberg, Bern, Lausanne, Vienna & other smaller towns. Collections visited: Prinzhorn Collection, Adolph Wolfli, L'Art Brut Musée, Hundert-Wasser, Gugging Haus
MAY 1993	BA, **Valparaiso University**, *Valparaiso, IN* Department of English + Art Undergraduate focus on Modernist poetry and writings/art from the Dada movement.
SPRING SEMESTER 1992	**Valparaiso University Semester Abroad,** Cambridge, England **Tutorial Thesis:** *The Poet and the Outsider* Study based on the work and public readings of female poets from the East Anglia region of England.

CERTIFICATION

JAN 1998	**Moore College of Art + Design**, *Philadelphia, PA,* Certificate in Desktop Publishing
MAY 1996	**The University of Chicago Graham School,** *Chicago, IL,* Certificate in Editing

TEACHING/ADMINISTRATION EXPERIENCE

JUL 2023 – PRESENT	**University of Rochester** **Professor of Instruction**, *Digital Media Studies*
AUG 2022 – JUN 2023	**University of Rochester** **Visiting Associate Professor**, *Digital Media Studies*
AUG 2017 – PRESENT	**Rochester Institute of Technology** **Associate Professor of Graphic Design**, *School of Design*
AUG 2016 – JUL 2019	**Program Director of Graphic Design**, *School of Design*
AUG 2013 – JUL 2017	**Rochester Institute of Technology** **Assistant Professor of Graphic Design**, *School of Design*
AUG 2008 – JUL 2013	**Loyola University New Orleans** **Assistant Professor of Graphic Design**, *Dept. of Art + Design*
AUG 2007 – JUL 2008	**Northwest Missouri State University** **Assistant Professor of Graphic Design**, *Dept. Art*
JUL 2006 – JUL 2007	**Illinois Institute of Art** **Adjunct Instructor of Graphic Design**, *Dept. of Visual Communications*
SEP 2004 – MAY 2007	**The School of the Art Institute** **Graduate Teaching Assistant + Adjunct Instructor**, *Dept. of Visual Communications*

RESIDENCIES

SEP 2023   INVITED **Frankenstein: Collage as Illustration**. Ran and developed a 6 week online residency wiith 15 artists. The residency consisted of reading and interpreting Mary Shelley's *Frankenstein* through a 21st century lens.

OCT 2022   INVITED **The Awakening Residency: Collage as Illustration**. Ran and developed a 6 week online residency wiith 15 artists. The residency consisted of reading and interpreting Kate Chopin's *The Awakening* through a 21st century lens. Also designed the interior and cover of the book.

MAR 2022   JURIED **KOLAJ ARTIST LAB w/NEW ORLEANS HISTORICAL COLLECTION, ARTISTS IN THE ARCHIVES**
New Orleans, LA

JAN 2021   JURIED **VISUAL STUDIES WORKSHOP PROJECT SPACE RESIDENCY,**
VSW, Rochester, NY

AUG 2020   JURIED **KOLAJ ARTIST LAB w/TULANE UNIVERSITY SPECIAL COLLECTIONS, ARTISTS IN THE ARCHIVES**
Tulane University, New Orleans, LA (held online due to COVID-19)

AWARDS/RECOGNITION/GRANTS

2018   **Irene Pfizenmaier Award for Academic Excellence in Teaching**

2017   PEER REVIEWED **Graphis Design Annual 2018, Merit**
New Orleans Review 42 Shakespeare

2016   AWARDED **NEH Summer Institute: History of Modern Design: The Canon + Beyond**
Summer teaching institute held at Drexel Universirty, Philadelphi, PA (month of July)

2016   PEER REVIEWED **Regional Design Award (East Region)**
New Orleans Review 41 Science Fiction Issue

2016   PEER REVIEWED **STA 100**
New Orleans Review 41 Science Fiction Issue

2016   PEER REVIEWED **Creative Quarterly 44**

2016   NOMINATED **Gitner Family Prize**

2016   AWARDED **RIT FEAD GRANT: Post-Modern Female Designers in NYC**
Spent one month in NYC researching and interviewiing female designers from the Post-modern time period to add to teaching coursework and for possible future publications

2015   PEER REVIEWED **HOW Best of International Design,** Merit Award
New Orleans Review 39.2 was recognized in the Covers Category

2015   PEER REVIEWED **HOW In-House Design Awards,** Outstanding Achievement
New Orleans Review 39.1 was recognized in the Non-Profit Category

2015   PEER REVIEWED **50 Books 50 Covers**
New Orleans Review 39.2 was recognized as one of 50 best covers in 2014

2014   PEER REVIEWED **2014 Print Regional Design Awards,** Best of Region (East)
New Orleans Review 39.1

2014   PEER REVIEWED **New York State of Design Contest,** Judges Choice,
New Orleans Review 39.1
Sponsored by AIGA Western New York

2012   PEER REVIEWED **50 Books 50 Covers,** *Checking In Checking Out*

2012   PEER REVIEWED **Designers + Books**

EXHIBITIONS
ONE/TWO PERSON EXHIBITION

JAN 2021	INVITED **VISUAL STUDIES WORKSHOP PROJECT SPACE RESIDENCY,** *VSW,* Rochester, NY
2018	INVITED, **Decorative Debris,** *University Gallery,* Lowell, MA Solo show at University of Massachusetts, Lowell
2017	INVITED, **Material Interuptions,** *Gallery R,* Rochester, NY Two-person show with Mitch Goldstein
2013	INVITED, **Image Authenticity + Decorative Debris,** *Diboll Gallery,* New Orleans, LA Two-person show with Gerald Cannon

EXHIBITIONS
GROUP

JAN 2023 - MAY 2023	INVITED, **DesignHer,** *Old Dominion University, Norfolk, Va*
SEP 2022 -DEC 2023	INVITED, **DesignHer,** *Hollins University, Hollins, Va*
DEC 2020	INVITED, **FW Gallery,** *Baton Rouge, LA*
OCT 2020	INVITED, **AIGA Design for Democracy: Get Out the Women's Vote,** *Created poster for the 200th Anniversary of the 19th Amendment* *New York City, New York*
APR 2019	INVITED, **Cut + Paste,** *Rochester Contemporary Art Center,* Rochester, New York
2016	JURIED, **Interrobang: Letterpress Exhibition,** *Ditchling Museum of Art + Craft,* Ditchling, England INVITED, **SIFT Silent Auction,** *Antenna Gallery,* New Orleans, LA INVITED, **CIAS Faculty Research Exhibition,** *Gallery R,* Rochester, NY
2012	INVITED, **Mentors,** *Diboll Gallery,* New Orleans, LA INVITED, **Duets,** *Diboll Gallery,* New Orleans, LA INVITED, **Decorated Letter,** *Mystic Blue Sign Shop,* New Orleans, LA JURIED, **Support,** *Twelve Galleries,* Chicago, IL
2011	INVITED, **Works On/Of Paper,** *St. Tammany Art Center,* Covington, LA
2010	INVITED, **Bilocal,** *Tether Design Gallery,* Seattle, WA JURIED, **Metropolitan Center for Women and Children Silent Auction,** New Orleans, LA INVITED, **Avery Marx Fundraiser + Silent Auction,** *Three Ring Circus,* New Orleans, LA JURIED, **Artful Scriptorium,** *Climate Gallery,* Long Island City, NY JURIED, **NEVER THINK small - Redux!,** *Climate Gallery,* Long Island City, NY
2009	INVITED, **Imbedded Within,** *Women's Resource Center, Loyola University,* New Orleans, LA
2008	INVITED, **How a Book is Made,** *Diboll Gallery,* New Orleans, LA
2007	JURIED, **The Next Generation,** *Noyes Cultural Center,* Evanston, IL
2006	JURIED, **Evanston + Vicinity Biennial,** Evanston, IL
2006	JURIED, **Stitched in Time and Place,** *The Mess Hall,* Chicago, IL
2006	INVITED, **Go!Postal Mail Art Congress + Show,** *Iron Studios,* Chicago, IL

CONFERENCE PRESENTATIONS

JUN 2022   PEER REVIEWED **KOLAJ FEST, New Orleans, LA**
Presentation: *Kate Chopin's The Awakening Residency, Collage as Illustration*

AUG 2018   PEER REVIEWED **TYPECON2018: Xx, Main Program, Portland, OR**
Presentation: *Typographic + Printing Renegades*

AUG 2017   PEER REVIEWED **TYPECON: Counter! Type + Design Education Forum, Boston, MA**
Presentation: *Decorative Debris*

APR 2016   PEER REVIEWED **Western NY AIGA Design Educators Dialogues, Syracuse, NY**
Presentation: *But I'm Scared: Teaching Graphic Design Students to Not Fear Web Design*

MAR 2016   PEER REVIEWED **Popular Culture Association National Conference, Seattle, WA**
Presentation: *What Was Old Is New Again*

AUG 2015   PEER REVIEWED **TYPECON: Condensed Type + Design Education Forum, Denver, CO**
Presentation: *Adopt-a-Font: Teaching interactive design with Archives*

OCT 2015   PEER REVIEWED **APHA: American Printing History Association, Rochester, NY**
Presentation: *Adopt-a-Font: Teaching Interactive Design with Archives, co-presented with Kelly Murdoch-Kitt*

MAR 2015   PEER REVIEWED **Foundations in Art: Theory and Education Conference, Herron School of Art + Design,**
Presentation: *Intersection of Subspace; 2D Planes in 4D Space, co-presented with Alysia Kaplan*

SEP 2014   PEER REVIEWED **Mid-America Print Council, Detroit, MI,**
Presentation: *The Beauty Within: Herman Ihlenberg & the Artistic Printing Movement.*

INVITED PRESENTATIONS

DEC 2022   "Artists in the Archives: Women in the Archive", Henry Sheldon Museum and Kolaj Institute

DEC 2022   Kolaj Institute Open House, discussed residency led program
The Awakening: Collage as Illustration.

JUN 2021   "Collage as Illustration" Kolaj Institute: Collage Artist Lab

JAN 2020   "Connecting the Dots: Analog to Digital and Finding My Way" RIT Rochester, NY.
Invited by Willie Osterman, RIT, School of Photographic Arts.

MAR 2018   "Decorative Debris." Lowell, MA.
Invited by Ingrid Hess, University of Mass. Graphic Design Department.

APR 2016   "Decorative Debris." Rochester, NY.
Invited by Gamma Eta Tau Fraternity. April 29, 2016.

MAR 2016   "Decorative Debris." Rochester Institute of Technology, Rochester, NY.
Invited by Laurie O'Brien. March 17, 2016.

MAR 2016   "Decorative Debris." *Inquiry Into Creative Practice*, Rochester Institute of Technology, Rochester, NY.
Invited by Carole Woodlock. March 4, 2016.

FEB 2016   "The First Punks: Dada and Zines." Parson's New School, New York City, NY.
Invited by Anya Kurennaya. February 24, 2016.

FEB 2016   "Decorative Debris." Hobart and William Smiths College, Geneva, NY.
Invited by Alysia Kaplan. February 18, 2016.

MAR 2015   "Decorative Debris." Rochester Institute of Technology, Rochester, NY.
Invited by Laurie O'Brien. March 2015.

FEB 2010   "Handmade to Digital." Loyola University, New Orleans, LA.
Invited by AIGA Student Chapter. February, 2010.

OCT 2009   "Dual Layers: Visual Conversations with the Body + Self",
            Loyola University Women's Resource Center, New Orleans, LA.
            Invited by Karen Reichard, Director of Women's Resource Center. February, 2010.

PUBLISHED ILLUSTRATIONS

2016   Christopher Schaberg and Mark Yakich. *Airplane Reading*.
        Portland, OR: Zero Books. July, 2016

2014   Robert Bennett and Christopher Schaberg. *Deconstructing Brad Pitt: A Visual Essay*.
        New York, NY: Bloomsbury Publishing. September, 2014

2014   Lech Blaine. *Twenty Things You Missed While Getting High*.
        tNYPress (formerly The Newer York). November, 2014

2013   Kellie Hogan. *Shut Up and Date Already! Emma Stone and Jennifer Lawrence*.
        Inconnu Magazine. February, 2013
        https://inconnumag.wordpress.com/2013/02/15/shut-up-and-date-already-emma-stone-jennifer-lawrence-edition/

2013   Mark Yakich. *A Space That Occupies You*.
        The Millions. October, 2013
        http://www.themillions.com/2013/10/a-space-that-occupies-you-on-being-in-and-inspired-by-the-shower.html

PUBLISHED BOOK + BOOK COVER DESIGNS

2021   **Maps For Tomorrow**, Rebecca Aloisio, Cecily Culver, and Sarah Kinnard

2018   **Design History Beyond the Canon**
        Bloomsbury Press, London, 2018.

2017   **New Orleans Review. Issue 43.**
        New Orleans, LA: Loyola University New Orleans Department of English. Fall, 2017.

2016   **New Orleans Review. Shakespeare Issue 42.**
        New Orleans, LA: Loyola University New Orleans Department of English. Fall, 2016.

2016   **Airplane Reading** Christopher Schaberg and Mark Yakich.
        Portland, OR: Zero Books. July, 2016

2016   **Called To the Law**, Chambliss Law Firm
        Chattanooga, TN: 47 Journals. Spring, 2016

2015   **New Orleans Review. Science Fiction Issue 41**.
        New Orleans, LA: Loyola University New Orleans Department of English. Fall, 2015

2014   **Deconstructing Brad Pitt**, Robert Bennett and Christopher Schaberg.
        New York, NY: Bloomsbury Publishing. September, 2014

2014   **New Orleans Review. Issue 40.**
        New Orleans, LA: Loyola University New Orleans Department of English. Summer, 2014

2014   **New Orleans Review. Issue 39.2.**
        New Orleans, LA: Loyola University New Orleans Department of English. Winter, 2014

2013   **New Orleans Review. Issue 39.1.**
        New Orleans, LA: Loyola University New Orleans Department of English. Summer, 2013

2011   **The BSC Manual**, Bhob Rainey.
        New Orleans, LA: NO Books. December, 2011

2011   **Checking In Checking Out**, Chris Schaberg and Mark Yakich.
        New Orleans, LA: NO Books. September, 2011

COLLECTIONS

Women of Graphic Design, New York City

Women of Graphic Design is a project focused on exploring issues of gender-equality in education provided by design institutions and exhibiting the contributions of women in the field of graphic design. This blog is meant to be a source for learning and sharing, and ultimately a platform to spark discussion.

Kolaj Magazine Artist Directory, Montreal, Quebec

Kolaj Magazine's Artist Directory is a tool for organizing and cataloguing artists who work in the medium of collage. Its audience includes the general public as well as independent curators, art venues, and writers.

The editorial staff of Kolaj Magazine uses the Artist Directory to select artists to feature in the publication and to select artists for various curatorial projects. Not all artists featured in the publication are in the database and there is no guarantee that listing in the database will result in being featured in the magazine.

Arts New Orleans, New Orleans, LA

The Arts Council New Orleans is a private, nonprofit organization designated as the city's official arts agency. We are one of eight regional distributing agencies for state arts funds and we administer municipal arts grants as well as the Percent For Art program for the City of New Orleans.

Quite Strong Collective "Lust List", Chicago, IL

"Lust List," a digital address book of inspirational female designers, developers, and artists from around the globe.

Description from website: The following ladies create things that we lust after. An eclectic mix of respected colleagues, peers, mentors, Twitter friends, drinking buddies, neighbors and other ladies whose work we are infatuated with. If you're looking to hire someone for your endeavors, may we recommend one of these lovely females?

The South Shore Journal, Public Anatomy, Indiana University

Through text and image, Schuette-Hoffman and Bernardo explore the ways in which we as individuals and as a society approach the body in order to organize experience. They take anatomy as a metaphor for this process and gender as its subject. By juxtaposing personal narrative with cultural analysis, they first argue that science has played a supporting role in the way patriarchy objectifies women before it turns and problematizes this very position. In the end, Schuette-Hoffman and Bernardo suggest neither patriarchy nor the practice of anatomy is a totalizing system. There are always fissures through which individuals can approach the body.

Joan Flasch Artist Book Library, School of the Art Institute of Chicago, Chicago, IL

The curator of the collection saw my work at the SAIC MFA show and purchased 2 artists books. The Joan Flasch Artists' Book Collection (JFABC) digital library is an online guide and finding aid for the rich collection of artists' publications available in Flaxman Library Special Collections. The JFABC brings together close to ten thousand artists' publications in all formats and media including: books, zines, multiples, video and audio recordings, digital works, periodicals, and other intimate works of art created by artists of local, national, and international significance.

SERVICE TO THE UNIVERSITY

2021-2022   CHAIR, COLLEGE REPRESENTATIVE, **College of Art + Design Tenure Committee**

COLLEGE REPRESENTATIVE, **University Tenure Committee**

COLLEGE REPRESENTATIVE, **2022 University Dismissal Review Committee**

COLLEGE REPRESENTATIVE, **Wallace Library CAD Liason Search Committee**

COLLEGE REPRESENTATIVE, **Global Education Committee**

SCHOOL REPRESENTATIVE, **School of Design Assistant Professor of Motion Design Search Committee**

SCHOOL REPRESENTATIVE, **Gitner Family Prize Committee**

SCHOOL REPRESENTATIVE, **School of Design School Director Job Description Committee**

PROGRAM REPRESENTATIVE, **Portfolio Review**

PROGRAM REPRESENTATIVE, **Transfer Student Portfolio Reviews**

PROGRAM REPRESENTATIVE, **Open House Events**

2019-2020   SCHOOL REPRESENTATIVE, **College Curriculum Committee**

SCHOOL REPRESENTATIVE CHAIR, **School Curriculum Committee**

OUTSIDE REPRESENTATIVE, **School of Photographic Arts and Sciences Assistant Professor of Advertising Photography Search Committee**

PROGRAM COORDINATOR, **PUSH First Week Experience**

PROGRAM REPRESENTATIVE, **Transfer Student Portfolio Reviews**

PROGRAM REPRESENTATIVE, **Open House Events**

2016 – 2019   PROGRAM CHAIR, **College of Art + Design, School of Design, Graphic Design,**

COLLEGE REPRESENTATIVE ADVISORY BOARD, **Wallace Library**

COLLEGE REPRESENTATIVE, **Academic Senate,**

FACULTY ADVISOR, **Signatures Magazine**

FACULTY ADVISOR, **AIGA Student Chapter**

FACULTY ADVISOR, **Dessau Study Abroad Program Applicant Interviews,**

ASSISTED MITCH GOLDSTEIN, **PUSH First Week Experience**

2017-2018   GRADUATE THESIS ADVISOR, **Jenna Shay,** MFA Candidate Visual Communication Design Program

2017   REVIEWER, **National Portfolio Day,** Philadelphia, PA.

REVIEWER, **National Portfolio Day,** MICA, Baltimore, MD.

REVIEWER, **National Portfolio Day,** Corcoran School of Art, Washington, DC.

2016   WORK GROUP, **Middle States Commission on Higher Education,**

WORKSHOP LEADER, **HandsOn Workshop: Image Making**

REVIEWER, **National Portfolio Day,** University of Texas Austin, Austin, TX.

REVIEWER, **National Portfolio Day,** MICA, Baltimore, MD.

REVIEWER, **National Portfolio Day,** Corcoran School of Art, Washington, DC.

2015   PLANNING COMMITTEE + DESIGNER, **American Printing History Conference, Graphic Design Studio One Space Planning Group**

Exhibited student work from Information Design, Type and Image, Design Imagery and Typography, National Association of Schools of Art and Design (NASAD) Review Exhibitions, March 2015.

2013-2014   GRADUATE THESIS ADVISOR, **Allison Pearlman,** MFA Candidate Visual Communication Design Program

2008-2013	CHAIR, **Department of Art + Design Portfolio Review Committee,** Loyola University New Orleans
	CHAIR, **Department of Art + Design Scholarship Committee,** Loyola University New Orleans
	Department of Art + Design Visiting Artists Committee, Loyola University New Orleans
2009-2012	DEPARTMENT REPRESENTATIVE, **University Faculty Senate,** Loyola University New Orleans
	FACULTY ADVISOR, **AIGA Student Chapter Advisor,** Loyola University New Orleans
2011-2013	REPRESENTATIVE FROM COLLEGE, **Provost Leadership Committee,** Loyola University New Orleans
	MEMBER, **New Media Search Committee,** Loyola University New Orleans, Department of Art + Design
2011-2012	MEMBER, **Art History Search Committee,** Loyola University New Orleans, Department of Art + Design

COURSES TAUGHT

UNIVERSITY OF ROCHESTER

| DMST 171 | **Graphic Design I*** |

This course offers design methods and processes relevant to the discipline of graphic design and typography. Students learn to develop and expand their understanding of graphic design, exploring design elements, learn typographic rules and ways to properly use type, and techniques for creating visually compelling projects. Students will become familiar with the design process by; conducting research, generating ideas, experimentation, study form and media, learn to analyze and discuss their own work as well as that of others. This course will also introduce students to digital typesetting and page layout software.

* This course was a new course for the program and had never been taught before. I began teaching it in 2022.

Level: All

| DMST 271 | **History of Graphic Design** |

This course provides students with knowledge and understanding of the places, people, events; historical and cultural factors; and technological innovations that have influenced the development of graphic design into the practice that it is today. This course examines both the dominant cultural ideas embodied by Graphic Design, as well as the counter-narratives it generates to express diverse cultural identities. Students in this course will question the meaning and form of graphic artifacts.

Level: All

| DMST 372 | **Capstone** |

First of a two course sequence in which students plan, design, construct, and deliver a digital media object of significant scope. Working as a team, they deploy their collective knowledge, skills, and expertise to undertake an external client's proposal and/or devise a project of their own design.

Level: Senior

| DMST 373 | **Capstone: Development** |

The final capstone course in which students plan, design, construct and deliver a digital media object of significant scope. Working as a team, they deploy their collective knowledge, skills, and expertise to undertake an external client's proposal and/or devise a project of their own design.

Level: Senior

ROCHESTER INSTITUTE OF TECHNOLOGY

GRDE 107   **Motion Design I**

This course is an introduction to the concepts, principles and techniques of time-based design. Planning and organization methods, kinetics, animation principles, sequencing, composition, visual variables, and forms of narrative will be studied and applied to specific design projects. This course will incorporate both traditional and digital design based projects. Projects will introduce imagery and/or typography components, storyboard planning, and computer-based applications as they apply to design problem solving.

Level: Freshmen

GRDE 201   **Typography I**

This course is an introduction to the fundamental principles of typography (the visual representation of language) to effectively convey information and ideas to specific audiences. This course also builds on the brief basic intro of typography that is integrated into the 2D Graphic Design course. Focus is on the communicative function and aesthetic nature of typographic problem-solving. Exercises help students understand typographic hierarchy, grid structure, form and communication. Lectures cover typographic terminology and anatomy, history of typography as well as type classification, type measurement, and issues of legibility and readability. Once students have been introduced to the fundamentals of typography, they will include imagery as appropriate. Students will also refine their skills in using relevant software.

Level: Sophomore

GRDE 202   **Graphic Design Studio II**

This course allows students to strengthen their ability to visually organize and communicate complex information and translate raw information into visual solutions.

Level: Sophomore

GRDE 205   **History of Graphic Design**

This course is a thematic approach to the history of graphic design and provides a necessary historical basis for students in the graphic design program. The course involves lectures on design history, pioneering Modernist designers, design from other countries, exemplars from the field, all set in a wider historical context. Lectures are complemented by guest speakers, videos, participatory exercises, discussion, and critical essay writing.

Level: Sophomore, Junior and Senior

GRDE 206   **Typography II**

Students expand upon the principles of grid theory, text and display typography, sequence, page layout, and type and image integration as they relate to a range of design applications: posters, instructional materials, brochures, magazines, books, etc. Visual organization and message communication are stressed. This course builds upon the content taught in Typography and Design Imagery courses. Appropriate layout and imaging software skills are integrated.

Level: Sophomore

GRDE 207   **Interactive Media Design I**

This course is an introduction to the concepts, uses, and general principles of interactive media on the computer. The course will explore several planning and organizing methods and how they can be used in this design process. Concepts and principles in site design, page design, interface design, and usability will be studied and applied to interactive projects. Students will be encouraged to explore highly structured as well as highly experimental approaches to merging content with interactivity design Aspects of social-cultural issues in new media will be incorporated.

Level: Sophomore

GRDE 217   **Motion Design II**

This comprehensive course will expand student knowledge of motion principles and theories and allow students to hone their technical skills. The course will cover advanced principles of motion graphics and animated storytelling. Focus will be on complex motion and animation techniques and best workflow practices. Two-dimensional and three-dimensional elements will be incorporated in working with spatial and visual continuity. Emphasis will be on experimentation, interactive storytelling, and the ability to convey a message through motion. Advanced techniques such as graph editors, working in 3D space with camera and motion tracking, video, audio, rotoscoping, compositing, and rendering will be introduced.

Level: Sophomore

GRDE 301   **Graphic Design Studio III**

This course explores the importance of reader and user responses to written and visually presented information. Problem-solving, functional requirements, information transmission, accessibility and design structure are integrated while investigating a variety of formats (i.e. charts, diagrams, business forms, tables, maps, instructional materials, wayfinding systems, and technical data.) Applied problems are solved through principles of language, structure, diagrammatic interpretation and the visual display of information. Solutions will be developed for both print media and digital use (i.e. mobile devises, computer screens, kiosks, etc.).

Level: Junior

GRDE 599   **Independent Study**

Independent study will provide students with the ability to focus in a specialized area of graphic design with an individual faculty member. Students, with the assistance of a faculty advisor will propose a course of study. The independent study student must obtain permission of an instructor and department by completing the Independent Study Proposal Form to enroll.

Level: Junior, Senior

GRDE 708   **Typography (Visual Communication Design Graduate Program)**

An introductory class about the history, use, and application of typography and typographic systems. This class will also investigate and experiment with type to produce projects that explores possibilities beyond the expected.

Level: Graduate

LOYOLA UNIVERSITY NEW ORLEANS

VISA A271   **Graphic Communication Survey**

This course will cover the history of graphic design beginning with the first pictorial images in caves to the electronic computer based imaging of today. The course will focus on the reproducibility and intertextuality of word and image with an emphasis on the evolution of design concept, typography, and printing technology.

Level: Sophomore, Junior and Senior (Fall)

VISA A275   **Graphic Design I**

This studio course will focus on the application of the principles of graphic design and its functions in developing the creative use of two-dimensional space. Students will learn the basics of visual literacy.

Level: Sophomore (Fall)

VISA A378   **Typography I**

This course examines the letter form in its application to graphic design projects and covers typographic history, nomenclature, kerning, and original typeface design.

Level: Sophomore (Fall)

VISA A379   **Typography II**

This course examines text in formal applications in graphic design and covers use of the grid, typographic specifications (alignment, leading, typefitting), text as texture, and composition and layout.

Level: Sophomore (Spring)

VISA A375   **Graphic Design II**

This course encourages the development of basic skills of graphic design by applying design principles, theory, and methods including media exploration for creating imagery.

Level: Sophomore (Spring)

VISA A377   **Graphic Design IV**

This is an advanced course in graphic design techniques emphasizing the use of the computer as a tool. The professional practice of graphic design is explored.

Level: Junior (Spring)

VISA A476   **Graphic Design VI**

This course is designed to develop the student's special talents and provide a comprehensive understanding of procedures in design, illustration, production, print, and TV graphics. The experience will be professional with instruction and design standards a faculty responsibility.

Level: Senior (Spring)

NORTHWEST MISSOURI STATE

ART 191   **Intro. to Design**

Introduction to two-dimensional design elements and principles, including design objectives, concepts, processes and skills through varied class projects and lecture/demonstration material.

Level: Sophomore, Junior, Senior

ART 294   **Letterforms + Graphic Design**

Type, letter forms and their creative use in visual communications.

Level: Sophomore

ART 396   **Adv. Graphic Design**

The creative design of color comprehensive layouts using drawing, lettering, and type. Professional procedures and standards of quality are emphasized.

Level: Senior

ART 492   **Advertising Design**

Principles of graphic design applied to various commercial visual communications, i.e., magazine and newspaper display, packaging, billboards, posters, book covers, etc.

Level: Junior, Senior

ART 499   **Design Studio**

Exploration of two- and three-dimensional graphic design processes using a variety of non-traditional materials.

Level: Senior

ART 599   **Design Processes**

Advanced professional level work in various techniques and directions in graphic design and/or fiber arts.

Level: Senior

ILLINOIS INSTITUTE OF ART

GD110   **Intro. to Typography**

This course is an introduction of lettering skills and the history and foundation of letterforms. The placement of display and text type in a formal space, and the relationship between the appearance and readability of letterforms, are also studied. Students will work in a traditional context of hand-rendering type and also be introduced to contemporary typesetting technology.

Level: Sophomore

GD207   **Corporate Identity**

The role of communication design in creating comprehensive corporate identity systems is the focus of this course. An analysis of corporate objectives and practical applications will be the basis for developing a structured corporate identity system, including logo design, color, symbols, and branding. Other business collateral may also apply (stationery, business cards, signage and packaging vehicles). Students will study and analyze effective Corporate Identity systems through case studies. Project solutions will require innovative thinking and alternative design approaches with creative, intense use of otherwise traditional media output.

Level: Sophomore, Junior

GD300   **Conceptual Imagery**

This course concentrates on image concepts, content, symbolism, and narrative potential for advanced portfolio applications and provocative expression. Students will develop the techniques and abilities to create personal, conceptual, and experimental imagery to enhance design projects while increasing their flexibility as an artist and designer. Issues of style, consistency, content, and presentation will help students develop a wider range of communication resources.

Level: Junior, Senior

SCHOOL OF THE ART INSTITUTE CHICAGO

VC1001   **Intro. to Visual Communication**

This research, discussion, and critique course develops a visual and verbal vocabulary by examining relationships between form and content, word and image. Study includes symbolic association and the problem of effective communication in a highly complex culture.

Level: Freshmen

VC1002   **Illustration Tech Lab**

This class will familiarize students with the syntax, tools and methods of vector-based drawing and reinforce analogies to traditional (and non-traditional) methods of image-making covered in the First Year Program. Students will begin with and introduction to the computer as a graphic design tool: the relationship of different design software packages to one another, the relationship of vector to raster graphics, resolution types and an overview of the peripherals (scanners, printers, burners) available in the labs. The rest of the course will focus on building proficiency with illustration software (mainly Adobe Illustrator and a little Adobe Photoshop) in a design context. Information will be reinforced via tutorials and short design exercises which target specific topics and techniques covered during lectures. Students begin to apply this technical skill set to formal design problems in the following semester's Beginning Graphic Design and Beginning Typography classes.

Level: Freshmen

VC1002   **Type Tech Lab**

This class is a co-requisite with Beginning Typography and closely couples with the activities of this particular studio course. The lab components will introduce students to page layout software (namely Adobe InDesign), its terminology and its specific functions, its relationship to other software packages, techniques for composing and outputting digitally, and the technical aspects of digital

typography. This information will be reinforced via tutorials and short design exercises which target specific topics and techniques covered during lectures. As the semester progresses, this class also functions as a working lab for the Beginning Typography studio class, allowing students to work on the same project across both classes and receive technology assistance from the instructor. This cross-over reinforces the links between digital and non-digital composing and terminologies.

Level: Freshmen

SCHOOL OF THE ART INSTITUTE OF CHICAGO

TEACHING ASSISTANT

VC3001 **Intermediate GD**

Experiments in visual communication challenge the student to further refine visual thinking and integrate basic studies through applied problems. The importance of flexibility of approach is stressed at this level. Through experimentation, the problem is defined and organized; imagery and message are manipulated; awareness of potential solutions is increased.

Level: Junior

VC3011 **Intermediate Type**

This intermediate level typography class begins by examining information theory in relation to the use of type and the organization of language in print. The course then progresses through a study of experimental typography in contemporary design movements.

Level: Junior

VC4011 **Advanced Type**

Extensive development of the visual impact of language. Through typography, students communicate metaphor, humor, contradiction, and the multidimensional aspects of language. Students explore the complex possibilities of visualizing the verbal language.