



## GDM 240 Principles: Innovations in Design

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### DESCRIPTION

This course surveys the conceptual underpinnings of the major movements in graphic design and digital art. Students will examine visual communication from the earliest human expressions of cave paintings to contemporary design movements to the software breakthroughs of the Digital Revolution. Students will interpret selected concepts and movements and then create their own designs using a variety of analytic methodologies.

### MATERIALS

Meggs' *History of Graphic Design*, 6th Edition ([can access thru Perlego \\$0.71 / day](#))

Adobe Creative Cloud ID

[Slack Account](#)

+ your **display** name should use this naming convention: **Lastname-Firstname** (e.g. **Smith-John**)

### POLICIES

**Technology:** Silence all mobile devices (no vibrations) upon entering class.: Use laptops and tablets only for note-taking, online readings, or class activities. **Note:** Technology issues are not valid excuses for late work. Always backup your files.

**Make-Up Work / Exams:** Obtain missed assignments or class notes from a designated peer. Notify the professor in writing at least 24 hours before an exam or due date to reschedule for emergencies or school-related activities. Non-university-approved reschedules will incur a grade penalty of one letter (e.g., an A becomes a B).

**Artificial Intelligence (AI):** Use AI tools responsibly to enhance creativity, not replace it. Ensure your work remains original, assess AI outputs critically, and credit AI contributions when applicable. Avoid relying on AI-generated content that undermines learning or creativity. **COMPLEMENT DON'T REPLACE**

**Accommodations:** Students with disabilities must contact the Director of Disability Services and submit a Request for Accommodations form with recent (within 3 years) diagnostic results.

**Plagiarism:** is the misrepresentation of someone else's work as your own. All cases will be reported to the Dean of Students and the department chair, with additional disciplinary action possible. **Solution:** Always cite your sources as per the CBU Handbook.

**Recording:** Class instruction is copyrighted. Recordings require explicit written permission from the instructor. All class materials are the property of CBU and require formal approval for use.

**Archiving:** The department may select certain projects for archives as part of accreditation requirements. If your work is archived, take a digital photograph for your records and future portfolio use. turn your mobile device to "silent" (no vibrating alerts) upon entering class place your mobile face down on your desk for the duration of each class laptops and tablets only for taking notes, online readings, and class related activity

## EXPECTATIONS

**Slack Journal:** Submit 10 journal entries via Slack at the start of your chosen classes. Each entry (4–10 sentences) should reflect on your creative life: Process, projects, interests, goals, achievements, failures, or aspirations.

**Professor Feedback:** Feedback is ongoing and part of the process, not limited to the end of assignments. For additional feedback after submission or at any point, request it via Slack.

**Student Responsibility:** Engage actively in class discussions and activities. Take ownership of your education by contributing intellectually and creatively. **Reminder:** Your learning journey is your responsibility.

## EVALUATION

Grades are meant to be an assessment of your progress and your grasp of the material and central ideas presented in the course. Your coursework is expected to go **beyond the obvious and demonstrate original thought.**

Graded Items	Points Possible
CLASS PARTICIPATION (ATTENDANCE JOURNALS 10 X 2 PTS)	20
TERMS TEST	50
MEGGS TEST	50
DESIGNING CONCEPT I	100
DESIGNING CONCEPT II	100
<b>Total Points:</b>	<b>370</b>

**The following scale will be used when calculating final grades:**

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

**CLASS SCHEDULE:** subject to change at the discretion of the professor

WEEK	TOPIC	HOMEWORK
1	INTRO TO COURSE	+ ESTABLISH YOUR SLACK ACCOUNT / TEXTBOOK + READ: Chapter 1: The Invention of Writing Chapter 11: Art Nouveau <a href="#">DESIGN TERMS</a>
2	DESIGN MOVEMENTS <b>CALM DESIGN DUE</b>	+ READ: Chapter 12: The Genesis of 20 <sup>th</sup> Century Design Chapter 13: The Influence of Modern Art
3	DESIGN MOVEMENTS <b>CHAOS DESIGN DUE</b>	+ READ: Chapter 16: The Bauhaus and New Typography Chapter 17: The Modern Movement in America
4	DESIGN MOVEMENTS <b>TERMS EXAM</b>	+ READ: Chapter 20: Corporate Identity and Visual Systems Chapter 21: The Conceptual Image
5	DESIGN MOVEMENTS EXAM 1 REVIEW	+ READ: Chapter 23: Postmodern Design Chapter 24: The Digital Revolution and Beyond + PRODUCTION DESIGNING CONCEPT I
6	<b>MEGGS EXAM</b> <a href="#">DESIGNING CONCEPT I</a> <a href="#">EXAMPLE 1</a> <a href="#">EXAMPLE 2</a>	+ PRODUCTION DESIGNING CONCEPT I
7	DESIGNING CONCEPT I DEV	+ PRODUCTION DESIGNING CONCEPT I
8	DESIGNING CONCEPT I DEV	+ PRODUCTION DESIGNING CONCEPT I
9	DESIGNING CONCEPT I REFINE	+ PRODUCTION DESIGNING CONCEPT I
10	<b>DESIGNING CONCEPT I DUE</b> <a href="#">DESIGNING CONCEPT II</a> <a href="#">EXAMPLE 1</a> <a href="#">EXAMPLE 2</a>	+ PRODUCTION DESIGNING CONCEPT II
11	DESIGNING CONCEPT II DEV	+ PRODUCTION DESIGNING CONCEPT II
12	DESIGNING CONCEPT II DEV	+ PRODUCTION DESIGNING CONCEPT II
13	DESIGNING CONCEPT II DEV	+ PRODUCTION DESIGNING CONCEPT II
14	DESIGNING CONCEPT II REFINE	+ PRODUCTION DESIGNING CONCEPT II
15	<b>DESIGNING CONCEPT II DUE</b>	BREAK

Course Student Outcomes	SLO
<b>Goal 1: learn the central movements in the history of graphic design</b>	<b>2,3,4</b>
Objective 1.1: demonstrate a working understanding of GD central concepts	<b>2,3</b>
Objective 1.2: use the concepts to build projects and exercises	<b>2,4</b>
<b>Goal 2: learn how concepts inform the design process</b>	<b>3,4</b>
Objective 2.1: perform basic design research	<b>3</b>
Objective 2.2: gain a basic understanding of design presentation	<b>4</b>
<b>Goal 3: create a conceptual design</b>	<b>1,4,5</b>
Objective 3.1: use industry standard tools to create a conceptual design	<b>1</b>
Objective 3.2: use industry standard tools to create a professional presentation	<b>4,5</b>

#### Student Learning Outcomes

SLO 1: Media & Technique: Properly execute the appropriate tools

SLO 2: Design Literacy & Theory: Understand how design principles and theories work

SLO 3: Design Process & Research: Cultivate academic research in the conceptual creative process

SLO 4: Professional Practices & Standards: Demonstrate the ability to produce professional work and conduct

SLO 5: Community Minded: Facilitate the development of worldview through community engagement and service

### CAVAD AI Policy

CAVAD AI Use Policy (Version 1.0 Last Updated: August 22, 2025) The College of Architecture, Visual Arts & Design affirms that emerging AI tools can serve as powerful creative partners, research aids, and technical resources. However, their value depends on how they are used: to extend, not diminish, human imagination, craftsmanship, and integrity. The following policies define the permitted scope of AI use on assignments, based on the purpose and learning objectives of each project.

- **Full AI Use Permitted** For assignments where AI is an approved creative tool, you may use it to ideate, generate, and refine your work, provided you clearly disclose how and where AI was used (see CAVAD AI Acknowledgement policy below). Your submissions must demonstrate your own creative judgment, decision-making, and craftsmanship, with AI serving as an aid rather than a substitute for your intellectual and artistic contribution. All AI-assisted work must uphold the highest standards of copyright compliance, integrity, and ethical responsibility, reflecting a commitment to truth, originality, and respect for the work of others.
- **Conditional AI Use** For assignments where AI may serve as a supplementary aid but not as the primary creator, its use is limited to functions such as brainstorming, research support, or minor creative enhancements. You must not depend on AI for content you cannot personally assess for accuracy, and its role should always be to strengthen, not replace, your creative process, making sure the work reflects your own knowledge, judgment, and integrity. Any AI input must be transparently acknowledged (see CAVAD AI Acknowledgement Policy below), and you may be required to provide your original, pre-AI work for verification.

- **No AI Use Allowed** For assignments where AI use would compromise learning objectives or assessment integrity, you may not use AI in any form for any part of the work. All submissions must be fully human-created, reflecting your own skill, understanding, and effort without AI influence. Any violation of this requirement is a breach of academic honesty and the CBU Honor Code, and it weakens both personal growth and the trust that is essential to our learning community. As with any class assignment, any violation of the CBU Honor Code will be reported to the Student Services Office.

**Commitment to Creative Integrity** These guidelines are grounded in the conviction that artistic excellence is not only about producing a polished outcome but about cultivating the habits, skills, and vision of a thoughtful maker. AI can support this process when its use is transparent, ethical, and in the service of

learning. Students are expected to use discernment, respect intellectual property, recognize that uploading work into certain AI systems may give those systems ownership or usage rights, and uphold the honor and trust that define our academic and creative community.

You are responsible for ensuring the originality, accuracy, and appropriateness of any AI-assisted work. If asked by faculty in the assignment brief or at any stage of the process, you must be able to provide your AI prompts, settings, or source files as part of your documentation. Acknowledging this use demonstrates that you understand the role the tool played and your responsibility for the final work. It also ensures transparency with faculty, peers, and future collaborators.

**AI Acknowledgement requirement:** In the same way that academic honesty requires crediting the original creator of an idea or product, the use of AI tools in creative work requires clear acknowledgement. This includes disclosing both the tool used and the way it contributed to your project.

For each assignment where AI use is allowed fully or conditionally, you must include an AI Acknowledgement in the following format. Each generative process must have its own acknowledgment line. The AI Acknowledgement Statement may be included at the end of a paper, project statement, process document statement, posting, or slide at the end of your presentation.

If AI use was not permitted for the assignment, include the following statement: “No AI was used in the creation of this assignment.”

**ACKNOWLEDGEMENT FORMAT:** Software. What did the software do. What did you do with it.

- ChatGPT. Generated 15 titles for the project. Selected and edited one of the titles.
- Adobe Firefly. Generated 15 final images. Edited in Adobe Photoshop by clipping out and blending the elements into a final composite.
- Gemini. Generated outline. Revised outline with 10 additional prompts, and used 3 of 4 major sections of the outline.
- Claude. Generated a 100-word project statement. Revised 70% of the text.
- Midjourney. Generated the preliminary concept art based on written prompts. Used concept art as the base for the final form generation.
- Runway ML. Used for initial base animation movement. Edited and composited the final animation in Adobe After Effects