



FINE ARTS,
SCHOOL OF ARTS
& LETTERS
INDIANA
UNIVERSITY
SOUTHEAST

COVID-19 AND
OTHER
RELATED
INFORMATION

FAQ:
[https://fall2020
iu.edu/faq/
index.html](https://fall2020.iu.edu/faq/index.html)

CORONAVIRUS EDITION

FINA-S451

GRAPHIC DESIGN PROBLEM SOLVING

FINA-S452

BFA GRAPHIC DESIGN

SPRING 2021

Tuesdays and Thursdays 13:15 – 16:15 P.M.

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Class Dates and Format: This class is following the 12-week course schedule from Feb. 8 to Apr. 26, 2020. The format is hybrid distance, which means that some of course is online (asynchronous or work that you do on your own by the deadline) and some of our sessions will occur during our class time on Zoom (synchronous). See the syllabus and Canvas for specific deadlines and Zoom links.)

Class Communication to Stay Informed: We will be communicating via campus email, Canvas Announcements, and Canvas Messages. Please check them regularly. Please also note that you are discouraged from using your personal emails because all notifications are done via the Canvas.

Office Hours: Instead of traditional office hours, our virtual office hours are via conducted via Zoom on every Wednesdays from 10 AM – 12 noon (Zoom ID: 740 535 2184 Passcode: 468641). To respect the privacy of others, the Zoom office hours will be using a waiting room. Students will be admitted to the office hours in the order they arrive.

Health-Related Issues with Participation/Attendance: You are encouraged to reach out if you have health-related issues that are affecting your participation and attendance in the class, so that we can make arrangements. If you are ill, please stay away from campus and reach out to [IU Health Virtual Visit](#) for safety and wellness.

Technology Concerns: For technology concerns, please see the resources on this page: [IT Help Desk](#). For information about places across campus to access computers and Wi-Fi, see the resources on this page: [Technology Labs](#). Wi-Fi access – multipurpose building at the Evergreen East lot.

COVID-19 related updates: <https://www.ius.edu/campus-updates/> and <https://coronavirus.iu.edu/>

Course Learning Outcomes: The Fine Arts program ensures that learning outcomes are appropriate for the level taught by utilizing Bloom's Taxonomy. 100-level courses focus on knowledge, comprehension, and application. 200-level courses emphasize application, analysis, and synthesis and 300-level and 400-level courses emphasize higher-order cognitive skills such as application, analysis, synthesis, evaluation, and creation. By the end of this specific course, students will be able to:

- conduct research, evaluate and define a design problem
- create and present a solution to a design problem for an targeted audience
- think independently and work collaboratively with different stakeholders

Other expectations:

- **ETIQUETTE:** During our virtual class meetings on Zoom, always sign in with the camera on and muted upon signing it. If you wish to speak, you are encouraged to raise your hand and wait for your turn before unmuting to speak. Please alert the professor if you can't have your camera turned on due to technical/Wi-Fi accessibility issues in the chat feature in Zoom.
- If you anticipate any disruptions contact the professor ahead of time (at least a day) or in the case of an emergency (no longer than a week after the incident).

- **DOCUMENTATION:** are expected to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, and color explorations to the final product collectively in a binder. You may also document screen shots showing your ideas as they evolve. These will be posted upon request on Canvas as part of completing your project.
- Unless specified, all exercises/projects are due at the beginning of the class at a designated date.
- Digital submissions are expected for every assignment, project, and discussion, unless specified differently.
- **EXTRA CREDIT:** In order to earn up to 5 pts added to the averaged final grade, you need to work with the professor on a topic at least a month before the IU undergraduate student conference on April 23, register by the registration due date, have a research presentation poster approved by the professor and present at the online conference via zoom on April 23, 2021.
- You are expected to sign in before or on time, prepared with materials, and stay for the entire period. **The professor tolerates up to two truanancies and four delays throughout the semester.** (Delay: Logging-on 15-20 minutes after virtual class started).
- **ABSENCES:** The penalty towards your final grade for tardiness and truanancies are as follows:
4th truanancy = $\frac{1}{3}$ letter grade reduction (e.g. An 'A' becomes 'A-') [one drop]
5th truanancy = $\frac{2}{3}$ letter grade reduction [two drops]
6th truanancy = A full letter grade reduction [3 drops]
7th truanancy = $1\frac{1}{3}$ letter grade reduction [4 drops]
Beyond those mentioned above, expect an F grade. If you expect an interruption in your schedule, notify the professor in advance. A doctor's note or a note from your employer will be considered a legitimate reason to be late or missing from class.
- Sending a notification email or an employer/doctor's note does not exempt you from your obligations.
- Turning in your project in absentia is not acceptable without prior approval.
- Losing your work due to failed technology or media is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files.
- **OTHER SUPPORT**
 - o [Adult Student Services](#): 812-941-2650
 - o [Disability Services](#): 812-941-2243
 - o [Financial Aid Office](#): 812-941-2246
 - o [Personal Counseling](#): 812-941-2244

GENERAL
COURSE
DESCRIPTION

Pre-requisite for FINA-S 451: S250 Graphic Design 1

Pre-requisite for FINA-S 452: Dept. consent and student must have gained acceptance into the BFA studio major. *As the class is a stacked course with essentially the same assignment, please note that B.F.A. students are expected to perform more rigorously due to the nature of the BFA expectations.*

This is an advanced and directed graphic design course designed to allow BA/BFA students the opportunity to further develop their design skills. As a form-giver to a message, product, or service in the broad scope of graphic design, aided by the flexibility to pursue and develop directed artistic and professional portfolios for their intellectual and creative processes, the students are assisted in learning how to think critically and to have a stake in defining and determining their projects. Due to the advanced nature of the course, a collaborative effort with prospective clients is encouraged to facilitate meaningful and real solutions to design issues. The course is supplemented by lectures, class discussions, readings, peer learning, and computer-assisted learning (YouTube and other online tutorials).

ASSESSMENT	A+ 100% - 98%	A 97% - 93%	A- 92% - 90%	
	B+ 89% - 87%	B 86% - 83%	B- 82% - 80%	
	C+ 79% - 77%	C 76% - 73%	C- 72% - 70% (Failing for Fine-Arts majors)	
	D+ 69% - 67%	D 66% - 63%	D- 62% - 60%	F 59% - 0%

GRADING CRITERIA	Points
<p>Participation</p> <ul style="list-style-type: none"> - Attention to details which includes accuracy in spelling and grammar (5 pts) - Prepared and being pro-active in approaching the tasks (5 pts) - Demonstrates time management skills (5 pts) - Receives and processes feedback well (5 pts) - Reliable in completing assigned duties and tasks (5 pts) - Punctuality and overall attitude (5 pts) 	30 pts
<p>Creative problem solving</p> <ul style="list-style-type: none"> - How well visual and communication problems are identified (5 pts) - How well problems are solved using critical and design/creative thinking-analysis, open-mindedness, problem solving, organization, and communication (5 pts) - The ability to perceive patterns that are not always obvious (5 pts) - The ability to communicate one's idea effectively so that people can appreciate your creative idea (5 pts) 	20 pts
<p>Typographic and visual elements</p> <ul style="list-style-type: none"> - Where relevant, the choice of typeface(s) that aid in the effectiveness to convey information (5 pts) - Font selections, point size, line length, leading, tracking, kerning, alignment, etc. (5 pts) - The effectiveness of using visual elements such as line, space, color, texture, shape, and scale (5 pts) - Where relevant, the application of the principles of design such as balance, harmony, dominance, and rhythm (5 pts) <p>Some clarifications on terms. <i>Typography</i> is the style or appearance of text and it can also refer to the art of working with text. A typeface is a group of fonts that have similar features (book, medium bold, bold italic) while font refers to an individual member of a typeface. Times New Roman Bold is a font and it resembles all characteristics of other Times New Roman in the family. Each font is unique and special and they share the same typeface name.</p> <p>Another way to think of it is that <i>typeface</i> is the last name and <i>font</i> is the first name. Kerning is a term to describe the space between letters. Tracking describes the space between words.</p>	20 pts
<p>Overall design aesthetic & craftsmanship</p> <ul style="list-style-type: none"> - The overall impression of the work (5 pts) - Design sense and aesthetic (5 pts) - Quality of Work (5 pts) - Quantity of Work (5 pts) - Completion of the project or assignment (5 pts) - Craftsmanship &/or Quality of the final submission which also includes physical craftsmanship such as mockup (5 pts) 	30 pts
TOTAL	100 pts

**PROFESSIONAL
-ISM:
STANDARDS OF
EXCELLENCE
FOR FINE ARTS
STUDENTS**

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.

- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work and practice.

IUS ACADEMIC DISHONESTY

The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President's Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the project and/or an F in their course(s) from the instructor and may be suspended from the university by the administrative action. Furthermore (where applicable):

- The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).
- Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.
- Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.
- It is your responsibility to familiarize yourself with university and school policies and to uphold the values of academic integrity such as the Standards of Excellence for Fine Arts Students.

In each Fine Arts area, there are specific ways for students to appropriately acknowledge the role of others' words, images, concepts, or ideas in their projects and coursework. Familiarize yourself with the IU Cheating and Plagiarism policy [here](#), and talk with your course instructor about best practices to responsibly use and credit sources. Info about code of student rights, responsibilities, and conduct. [Info about cheating and plagiarism](#). [Info about cheating and plagiarism](#)

FINE ARTS GRIEVANCE POLICY

If you have any issues or concerns pertaining to this course, you must discuss it with the instructor first. If you are unable to reach a resolution, you may then contact the Area Head. (For Graphic Design, you may contact Kok Cheow Yeoh: yeohk@ius.edu.) If the issue remains unresolved, contact the Fine Arts Coordinator before taking the matter further to the Dean of the School of Arts and Letters.

SCHEDULE

Anticipate the schedule below to change as we progress because they are guidelines to anticipate changes as we progress along...

[S] synchronous [A] asynchronous sessions are indicated by the two alphabets and colors.

<i>Project 1 –DESIGN CHANGING THE WORLD</i>	WEEK 1	
	<i>Tue</i> 2/9 [S]	<i>Thu</i> 2/11 [S]
Graphic Design has the ability to translate a vision, a message into a call to action, or at least to provoke. Channel your message and creativity for positive social change in our first socially-conscious project. Take on stereotypes, biases, culture, race, gender, poverty, crime and other socially relevant issues that are perpetuated and normalized by society.	Intro to course. Syllabus explained.	Presenting the social topic and sketches during class.
	Self-introduction. Sign and email the release form.	Refining of ideas based on suggestions
	Research the problem and organize the information collected into a solution.	Further refine ideas for next week.
	View the research collation on Instagram	
In a research collation on Instagram called Design Changing The World , you will draw one of the few topics and propose a deliverable that matches your message. Discuss it with your professor.	WEEK 2	
	2/16 [S]	2/18 [A]
	Presenting sketches from last week's feedback.	(BUFFER CLASS) Professor is available to answer questions, provide feedback for your

Due to its generative approach, the author brings examples from design education, design against anti-Semitism, and many other examples to show how design activism can promote good. You will create an outlet for the message to be seen/or delivered.

Some useful references:

<https://www.aiga.org/design-for-good/>

https://www.instagram.com/design_changing_the_world/

<https://www.instagram.com/thepoliticsofdesign/>

<https://www.guerrillagirls.com/>

Refine ideas based on feedback.

Ensure that your deliverable matches the intent of your message.

Discuss potential outlets for your message to be seen or delivered.

design. Log in to chat via Zoom.

Continue working to complete the assignment. Get it to a finished form for the next critique in zoom.

WEEK 3

2/23 [S]

Present a near finished digital form of your solution for critique.

Make revisions based on feedback to submit next class in Canvas.

2/25 [S]

Class presentation.

Deliverables:
PDF or JPG high res (300 dpi) RGB image of your design solution (individually-catered) three files:

- i) documentation of the design from start to finish in 8.5" x 11",
- ii) the finished design solution (same size);
- iii) the outlet where the message is to be seen or delivered (same size).

WEEK 4

Project 2 - EXPERIENCEDESIGN

We will apply two of Nathan Shedroff's six dimensions of experience, namely, 'triggers' and one other choice of your own, in an option below:

- Store interior, exterior, and a promotional touchpoint related to the business or service (3 items)
- Merchandise that includes an online ad, redemption, and delivery service (3 items)
- Self-promotion that is aimed to promote your own services or expertise (a themed series of three items)

You will be required to complete a design brief courtesy of the Association of Registered Graphic Designers (of Canada) which will provide a strong foundation of justifications for your design solution.

In particular, you will elaborate on the 'triggers' and the other choice of your own from Shedroff's six 'dimensions' in the 'creative considerations' section of your design brief.

3/2 [S]

Project assigned and explained.

Discuss which one out of the three to pursue.

When ready, start working on the design brief.

Researching for ideas and identify an option.

3/4 [S]

Input from classmates and the professor in Canvas' "Discussion" in a live zoom session.

Continue working to refine and finalize the idea into a finished digital version.

Complete the design brief which will provide a direction for your design direction.

WEEK 5

3/9 [A]

(BUFFER CLASS)

Professor is available to answer questions, provide feedback for your design. Log in to chat via Zoom.

Get work as finished as possible for the next class's critique.

3/11 [S]

Present (work-in-progress) for Zoom crit.

Refine work based on feedback.

WEEK 6

3/16 [S]

Present an almost complete project.

Refine to finalize for next class where the project is due.

3/18 [S]

Class presentation.

Deliverables:
PDF or JPG high res (300 dpi) RGB image of your design solution for a total of 4 items consisting of:

- i) documentation of the design from start to finish in 8.5" x 11" (1),
- ii) three separate PDF files in letter size showing the three different items (3).

A separate PDF design brief in 8.5" x 11" with succinct and detailed descriptions in the following key areas:

- 1. Project objectives
- 2. Target audience
- 3. Deliverables
- 4. Customer (user) benefits
- 5. Support for benefit claims
- 6. Creative considerations
- 7. Key message
- 8. Strategic focus
- 9. Tone & manner
- 10. (pick one from the form where applicable to Shedroff's dimension)

Project 3 – SURFACE PATTERNING		WEEK 7		
<p>For the purpose of this pattern-centric project, we will scratch the surface of the bigger aspect of Experiential Graphic Design (XGD) which simply put is how people interact with space which can influence their understanding or perception of an entity's brand/image.</p> <p>According to SEG (Society for Environmental Graphic Design), XGD is the integration of Interactive Design (IxD) and Environmental Graphic Design (EGD). Examples of this practice that intersects between communications and the built environment can be found in architecture, interior, landscape, digital and industrial design. Essentially, through the orchestration of typography, color, imagery, form, technology and, content, we will create an environment that communicates.</p> <p>Exploration possibilities include wall surfaces, wallpaper, murals, tiles, fabric surfaces, or any form of surface that we come into visual and tactile contact with. You will examine how intricate details of the pattern (when distributed on two and three-dimensional surfaces) can enhance the meaning (hence communication). Other surface possibilities include packaging, free-ranging conceptual development, prototyping, materials, type, image, or layout (as long as patterns are employed).</p>	3/23 [S]	3/25 [S]		
	Project assigned and explained.	Feedback from classmates and the professor.	Research and collect data before sketching for ideas.	Make necessary changes according to feedback/suggestions.
	Complete the design brief and post on Canvas Discussion before the next class.	Discuss topics for the student conference for those interested in earning the extra credit.	<p>[EXTRA CREDIT: REGISTER FOR IUS STUDENT CONFERENCE] This year's IUS conference dates are April 22 and 23, 2021. The graduate students will present Thursday, April 22nd and the undergraduates on April 23rd via synchronous Zoom conference.</p>	
	WEEK 8		4/1 [S]	
	3/30 [A] (BUFFER CLASS)	<p>Refined ideas/sketches posted in Canvas Discussions before class begins.</p> <p>Feedback from classmates and the professor.</p> <p>Make necessary changes according to feedback/suggestions.</p>		
	Professor is available to answer questions, provide feedback for your design. Log in to chat via Zoom.			
	Continue working to complete the assignment.			
	Post refined ideas to Canvas Discussion.			
	WEEK 9		4/8 [S]	
	4/6 [S]	<p>Post these deliverables to Canvas:</p> <ol style="list-style-type: none"> 1. A completed design brief 2. PDF or JPG high res (300 dpi) 8.5" x 11" RGB image of your design solution (individually-catered), consisting of three files: <ol style="list-style-type: none"> i) Exploration of ideas that lead to the final pattern itself, its variations, colors, etc. ii) The patterns themselves iii) Application of the pattern in an environment or surface with captions/ 		
	Present almost complete (work-in-progress) for live feedback from class and professor.			
	Make alterations to turn in on Canvas on 4/8.			

	descriptions.	
<p>Project 4 – PASSION OR COLLABORATION PROJECT</p> <p>In our final project, you have the flexibility to choose between working on a pet project (something that you are passionate about) or to collaborate with a stakeholder.</p> <p>Regardless of which option, you need to produce at least three different touchpoints or end results which require you to plan ahead as each option would require you to get approval from the professor before you can proceed.</p> <p>Note that the number of items are determined at the beginning of the project and can vary from one student to another.</p> <p>(Forms are downloadable from: https://www.rgd.ca/resources/rgd-handbook.php#download-pdf-forms)</p>	WEEK 10	
	4/13 [S]	4/15 [S]
	<p>Project explained at the beginning of the semester.</p> <p>Design brief uploaded to Discussions for briefing</p> <p>Q & A about the final project</p> <p>Work on the sketches for upload in Discussions</p>	<p>3 of your best sketches uploaded in Canvas Discussion for a live crit via zoom.</p> <p>One sketch will be finalized to move forward. Make changes to your idea from feedback.</p>
	WEEK 11	
	4/20 [A] (BUFFER CLASS)	4/22 [S]
	<p>Professor is available to answer questions, provide feedback for your design on Zoom.</p> <p>Ideas finalized on the computer. Continue working.</p> <p>Post work in progress on Canvas for live feedback with Zoom.</p>	<p>Final feedback before project is due and this is our zoom meeting for the semester.</p>
	WEEK 12	
	4/26 [A]	
	<p>Note that due to the 12 week schedule, our last class is April 22 and the deadline on 4/26 is for you to submit your work in Canvas.</p> <p>Upload the following deliverables to Canvas: PDF or JPG high res (300 dpi) RGB image of your design solution. Note that the number of items is determined at the beginning of the project and can vary from one student to another.</p>	

PLEASE TURN OVER TO SIGN THE RELEASE FORM

Photo, Video, and Audio Consent and Release Form

IU Communications (812) 855 - 5121 communications.iu.edu

I have received, read and agree to abide by the terms and condition of the Syllabus as well as the Fine Arts Disposition Code (FADC). I, the undersigned, also acknowledge that information related to the course requirements have been explained by the professor and I understand that it is my responsibilities as a student to meet the requirements outlined and will accept the consequences if my choices and actions lead to the final consequences or outcome.

I authorize The Trustees of Indiana University ("IU"), acting through its agents, employees, or representatives, to take photographs, video recordings, and/or audio recordings of me, including my name, my image, my likeness, my performance, and/or my voice ("Recordings"). I also grant IU an unlimited right to reproduce, use, exhibit, display, perform, broadcast, create derivative works from, and distribute the recordings in any manner or media now existing or hereafter developed, in perpetuity, throughout the world. I agree that the Recordings may be used by IU, including its assigns and transferees, for any purpose, including but not limited to, marketing, advertising, publicity, or other promotional purposes. I agree that IU will have final editorial authority over the use of the Recordings, and I waive any right to inspect or approve any future use of the Recordings. I acknowledge that I am not expecting to receive compensation for participating in the Recordings or IU's future use of the Recordings.

I have read the entire Consent and Release Form, I fully understand it, and I agree to be bound by it. I represent and certify that my true age is at least 18 years old, or, if I am under 18 years old on this date, my parent or legal guardian has also signed below.

Location of Recordings: _____ Date (s) of Recordings _____

Participant signature: _____ Date: / /

Participant's Printed Name: _____

Address: _____

City: _____ State: _____ Zip _____

Phone: _____ Email: _____

If participant is under 18 years old, then his/her parent or guardian must sign below.

Parent/Guardian's signature: _____ Date: / /

Parent/Guardian's Printed Name: _____

Course contract and signature

I have received, read and agree to abide by the terms and condition of the Syllabus for S452 BFA GD as well as the Fine Arts Disposition Code (FADC). I, the undersigned, also acknowledge that information related to the course requirements have been explained by the professor and I understand that it is my responsibilities as a student to meet the requirements outlined and will accept the consequences if my choices and actions lead to the final consequences or outcome. I also give Professor Yeoh permission to use my work for future publications on web-based or print for purposes of promoting the Department of Fine Arts, School of Arts and Letters or the Indiana University Southeast, New Albany, Indiana.

Print name: _____

Student signature: _____

Date: _____