GRAPHIC DESIGN I

Faculty Information

Kok Cheow Yeoh, Ph.D., *(pronounced 'Coke' 'Chow' 'Yo')*
Assistant Professor of Fine Arts and Graphic Design Area Head
www.yeoh.com
yeohk@ius.edu
facebook.com/IUSGraphicdesign
Office telephone: (812) 941-2413
Office: KV110W
Office hours: By appointment

General Course Description

Course #: SP16-SE-FINA-S250 Section number: 18949 | Studio: KV 203
Mondays & Wednesdays from 1:15 P.M. – 4:15 P.M.

Graphic Design 1 is an introduction course that is primarily concerned with creating and managing visual forms (combined with type) to communicate meaning and values to influence an intended audience across a wide variety of media in informative, systematic, symbolic, intuitive, and sometimes provocative ways. Graphic design is an expansive field. In general, designers persuade their audiences' sensory of visuality, tactility, gustatory and olfactory.

The course is about "experiencing" the broad scope of graphic design through developing appreciations for design as a process, supplemented by lectures, class discussions, readings, and critiques to communicate meaning and values. Through conceptualizing, visualizing, applying and evaluating graphic design as, you will be involved with projects which require you to take what you have learned and apply it to examine a specific area of interest.

Please be reminded that this is not a software-oriented class as you will be partly responsible for teaching yourselves through learning by doing. Through lectures, research, ideation, criticism, hand formed constructions (mock-ups), peer learning, and computer assisted learning (YouTube and other online tutorials such as Lynda.com), you will develop a working process through exercises and projects that are designed to help you lay a solid foundation for further study in graphic design.

Course Objectives

- To spark creative thinking through experiencing the different areas of graphic design by conceptualizing, visualizing, applying, and evaluating;
- To apply basic design concepts to informative or persuasive materials crucial to experimenting which opens up the possibilities of benefitting from making mistakes, and diversifying the student's skills by creating with the computer as well as other manual techniques;
- To develop problem-solving skills, attention to detail and the ability to meet deadlines and expectations.

Materials

Bring to every class the following:
- 3-ring binder (preferably black) with refillable plastic sleeves

- Assorted drawing materials: Non-mechanical 2B pencils, sharpies, color markers, black ballpoint pens (0.5 or 0.7), etc.
- Tracing pads
- CD/USB thumb drive/External hard drive

Process Notebook

In the words of the author of *The element of Graphic Design* (2ⁿᵈ edition), Alex W. White, "design is simpler when you remember it is a process, not a result (2011, preface vii)." In helping you to organize, think of the 'process notebook' as a collection where anyone who reviews it at any time can understand its content. This is where you insert records of every detail of your design processes from your projects/exercises into refillable plastic sleeves. Organize and edit your work in a logical and clear fashion to allow for adding of new material as the course progresses.

In complying with plagiarism policy, always quote your sources by listing it as a source from where your data/research are drawn from. This is also a good practice of allowing you to trace the idea back for later references. Original sketches are to remain as hard copies. You also need to include a hard copy version of every project/exercise in the process notebook. It is preferred that documents submitted are typed (word-processed, i.e. check for typos, misspellings), with attention paid to correct any linguistic mistakes. It is preferred that you refrain from using ruled pads for sketching surfaces. Hand-written materials can be accepted if you can present legibly. The format for your report/project delivered preferably is in native files, JPG, PDF, or varied. Whenever in doubt, discuss with your professor.

Every time your project/exercise is due, turn in the process notebook. Remember to bring the process notebook to every class. Failure to keep your process notebook and hand in the necessary materials will result in an incomplete or an affected grade.

IUWare and Open Labs

IUWare is a software distribution service for Indiana University. As a student, you can download and install many useful programs for free. IUS pays the license fees in order for you to use helpful software such as Adobe Creative Cloud, Acrobat and MS Office. To download from IUWare, visit iuware.iu.edu.

IU Technology Services maintains a number of staffed labs on campus. There are also open labs. This site lists open computers on campus: http://seatfinder.ius.edu.

IUS Fine Arts Equipment Checkout Hours

Fill out an IUS equipment checkout form should you wish to check out a camera, for e.g. All procedural details are outlined in the form. Below are the hours of operation:
Monday: 8:10am – 10:10am, 4:20pm – 5pm
Tuesday: 8:10am – Noon, 4:20pm – 5pm
Wednesday: 8:10am – 10:10am, 4:20pm – 5pm
Thursday: 8:10am – Noon, 4:20pm – 5pm
Friday – Sunday: closed

Recommended textbook

The Elements of Graphic Design (2ⁿᵈ ed.) by Alex W. White

Online References

Stock photography

loc.gov	|	gettyimages.com
istockphoto.com	|	punchstock.com
shutterstock.com	|	veer.com

Type
emigre.com | fonts.com
linotype.com | myfonts.com
typography.com | typophile.com
typeculture.com/academic_resource/research_directory

Magazines
Communication Arts, Eye magazine (UK), Graphis, HOW, Print, Step.
Also look up the following contemporary figures of graphic design: Ahn Sang-Soo, Oded Ezer, Milton Glaser, Chip Kidd, Ken-Tsai Lee, Raul Rand, Stefan Sagmeister, Paula Scher, Kohei Sugiura, Massimo Vignelli, Niklaus Troxler, etc.

Areas associated with graphic design

- Branding: Graphic identity design for profit, non-profit institutions and other entities
- Environmental Design: Wayfinding, signage and exhibition design
- Motion Graphics: Film/TV titles, TV identities
- Print Design: Layout design for books, printed collaterals, magazines, newspaper, pamphlets, and annual reports.
  Information Design: Maps, charts, diagrams, tables
  Packaging Design: Food and product packaging

Reminders

- **This course is experimental in nature. Specific details are either purposefully left out to encourage experimentation or they can only to be discovered as we experiment along the way. If you are detail-oriented and crave for the needs to know so that you can predict or control, this class may not be suitable for you.**
- In discussing the provocative aspects of communication in graphic design, we will discuss topics, view slides or read about information that you may find offensive. You will be forewarned and if you choose to stay in class, it is deemed that you have accepted and will be participating in the session.
- Concepts can only emerge from dozens of sketches. Be ready to spend minimally 4 – 6 hours per week outside of class on your course work.
- Losing your work due to failed media or overwritten files is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files.
- Check your university email regularly for information and updates. Personal emails will not be entertained. Email correspondences during weekends and public holidays or during designated conference dates will be affected.
- No cellphones during class sessions. Laptops are OK during class lectures and work sessions.
- During the lecture and/or tutorial sessions, permission must be obtained from the professor if the student wishes to record any presentation via any electronic or digital devices of any sort.
- Eating and drinking during breaks are acceptable but any drinks in the computer lab should have a lid to prevent any mishaps to the artwork or the computer equipment.
- Do not make any offensive remarks, read inappropriate materials, chitchat, sleep or engage in other forms of distraction such as talking while the professor is teaching and so forth. These will be regarded as disruptive behaviors and will be dealt with accordingly.
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Attendance

Attendance will be taken each day; In order to be recorded as present: **You must come to class: on time, prepared with materials, and stay for the entire period. At the end of class the room must be returned to order before you leave.**

Concepts covered in class will be delivered primarily through lecture and participation. Problems arise from time to time. The professor understands and will tolerate up to two absences before having your grade affected. 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 required by the course nor does it "buy" you extra time from a due date. Notifying your professor is a right thing to do to ensure proper communication. Professionally, your employer/supervisor would expect you to notify him/her if you are unable to show up to work. However, be reminded that despite having the legitimate notes, you are considered to have missed the class.

The penalty for tardiness and absences are as follows**:**

- 3 absences = A $1/3$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-') [one drop]

- 4 absences = A $2/3$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+') [two drops]

- 5 absences = A full letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B') [3 drops]

- 6 absences = A $1^{1/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B' and finally 'B-') [4 drops]

- 7 absences = A $1^{2/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B' then 'B-' and finally 'C+') [5 drops]

- 8 absences equal an automatic failure of the course.

- 5 minutes after the start of the class is considered late.

- If you show up 30 minutes after class started, you will be considered absent and are barred from consultation with the professor. It is your own responsibility to find out what you have missed.

- Leaving early (defined as before class officially ends either at a designated time for the course or as allocated by the professor) three times constitutes one absence.

Requirements for Fulfilling Letter Grades

Note that a student can attend every class and still fail. A student can work very hard and attend every class and still receive an average. The following criteria must be met for the different classes of grades:
A+ 100% - 98% | A 97% - 93% | A- 92% - 90%
- Excellent attendance & participation in 100% - 90% of the project which means commenting, critiquing and defending your work as well as others.

- All projects turned in on time, completed, of best effort and of a high quality, professional.
- All syllabus requirements are met exceptionally.

B+ 89% - 87% | B 86% - 83% | B- 82% - 80%
- Good attendance & participation in 90% - 70% of the project which include commenting, critiquing work of others.
- All projects turned in, completed, of good effort and of good craftsmanship.
- All syllabus requirements are met satisfactorily.

C+ 79% – 77% | C 76% - 73% | C- 72% - 70% (Failing for fine-art majors)
- Acceptable attendance & participation in 70 – 60% of the project.
- All projects must be turned in, and completed.
- All syllabus requirements are met adequately.

D+ 69% - 67% | D 66% - 63% | D- 62% - 60%
- Mediocre attendance & participation in 60 – 50% of the project.
- All projects must be turned in.
- All syllabus requirements must be met minimally.

F 59% - 0%
- Unsatisfactory work, unacceptable rate of attendance and participation.
- Failure to complete work

Critique

Your active participation during critique sessions in class is expected. It is an important contribution to a lively learning environment. They are part of grading assessments but more so, critiques are important in developing your ability to objectively evaluate our work as well as your peers' work. You will develop skills to rationalize and verbalize your thoughts and perhaps, most importantly, accept criticism constructively.

Any work produced digitally must be available in hard copy for critique.

Assessment Components

When each project is due, you must submit all research, thumbnails, roughs, and other pertaining information developed in a black 3-ring binder with plastic sleeves. If not, your project will be considered incomplete and will be graded as such. Should you explore ideas on the computer, you should include screen-shots of the steps leading to the solution. During critiques, you will receive oral feedback from your professor and your classmates. Refer to sample grade sheet at the end of the syllabus.

Grade Breakdown for the course
- 1st project – 30%
- 2nd project -- 25%
- 3rd project – 25%
- Process Notebook – 10%
- Participation – 10% (Punctuality, meeting of deadlines, engagement or as assigned)

Weather Policy

In the event of inclement weather, phone the School Closing Hotline (941-2567 or 1-800-863-2020), watch local TV news or tune into local radioi to determine campus operating status.

To be notified about campus delays and closing, sign up for IU Notify through OneStart. IU Notify Information is available at http://go.iu.edu/7Xk.

If IUS is on a two-hour delay, we operate on a "snow schedule." Here is a link to how the snow schedule affects class times: http://go.iu.edu/7Xj.

Deadlines

- Projects and vary from content, complexity and duration. Failure to work within the expectations of these constraints will affect your grade.
- Unless specified, all exercises/projects are due at the beginning of the class at a designated date and they can be turned in only on class days.
- Exercises/projects that are more than a week late will not be accepted unless under extenuating circumstances such as illness, family/personal emergency.
- Incomplete exercise/project will be marked down by a letter grade drop from the overall grade earned.
- The professor is not obligated to repeat the delivery of course materials as missed information can be obtained from your classmates.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.
- **There will be no "make up" opportunities for missed projects/pop quiz/exercises unless you provide immediate documentation/notification within a week since the occurrence of an extenuating event.**

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.

Professionalism : 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.
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Fine Arts Student Disposition Code

The IU Southeast Fine Arts Program has determined that a student's demonstration of professional disposition and his/her adherence to specified minimum standards of conduct are essential to the successful participation in and completion of the program.

The attached IU Southeast FINE ARTS STUDENT DISPOSITION CODE ("FASDC") is a program-level set of minimum standards that complement but do not supersede the broader IU Code of Students Rights, Responsibilities and Conduct. The FASDC sets forth the program's minimum standards for student conduct. The FASDC will be included in the syllabus for all Fine Arts courses and will be presented to all students on the first day of class.

FINE ARTS STUDENT DISPOSITION CODE

COMMUNICATION:
- Students actively listen and respond thoughtfully and appropriately to others during critiques, class discussions, and in the studio.
- Students are receptive to ideas, suggestions, and constructive criticism from others.

RESPECT:
- Students will be respectful when using shared materials and shared studio space. Students will understand that they are personally accountable for proper use and maintenance of shared materials and studio space.
- Students will respect the work, space, and materials of others. Students will not touch another person's work, use another person's materials, or enter in to another person's personal space without first receiving permission.

RESPONSIBILITY:
- Students help to ensure that IUS is a safe, respectful, creative work environment by refraining from actions or behaviors that might threaten or endanger themselves, others, or the academic process.
- Students will be conscientious and respectful of the needs of others when working in proximal or shared spaces.

FASDC ENFORCEMENT STRATEGY:
In the event that an instructor concludes that a student has failed to achieve and/or adhere to the minimum acceptable levels of the FASDC, and these behaviors or attitudes are adversely affecting the educational experience of other class members or faculty during the course of any program of study, the instructor will seek the following measures to address these issues and correct any violations of the FASDC.

1. The instructor complaining of the violation of the FASDC will prepare a standard Corrective Action Report ("CAR") providing:
   a. The section(s) of the FASDC that is not being achieved or adhered to by the Involved Student.
   b. A description of the incident(s)/circumstance(s) in which the Involved Student violated FASDC behaviors or attitudes.

An instructor's preparation of a CAR is a serious matter and will be evaluated by the FASDC Committee, who will respond by preparing a Corrective Action Plan.

2. The FASDC Committee includes the Fine Arts Program Coordinator, the Academic Advisor of the School of Arts and Letters, and the Dean of the School of Arts and Letters. In the event that the instructor who prepared the CAR is the Fine Arts Program Coordinator, the Dean of Arts and Letters will select an alternate fulltime Fine Arts faculty member to serve on the FASDC Committee.

   The FASDC Committee will meet with the Involved Student to discuss the CAR. Following this meeting, the FASDC Committee will prepare a written Corrective Action Plan (CAP). The CAP will include observable performance requirements that the Involved Student must achieve within designated timelines. Fulfilling these requirements will allow the Involved Student's completion of the CAP.

When the CAP has been prepared, the CAP requirements will be presented in a second meeting with the Involved Student and the FASDC Committee.

Three potential outcomes for this second meeting are anticipated:
- The Involved Student may agree to the CAP (by signing the CAP form), in which case the process moves to point 3 below. The Involved Student may determine that CAP is not agreeable and will be allowed to withdraw from the involved course, or

- The Involved Student may propose alternatives to some or all of the CAP provisions and will be given five (5) days to present written alternatives to the Committee. If some or all of the alternatives are acceptable to the FASDC Committee, the CAP will be revised to reflect the acceptable alternatives. If the Involved Student agrees to the revisions of the CAP, the process will move to number 3 below.

- If an Involved Student does not agree to a CAP (whether the original or as revised by the FASDC Committee), the process moves immediately to review by Office of Student Affairs.

3. In order to continue in the fine arts course, the Involved Student must agree to comply with the FASDC and the terms of the CAP by signing the final page of the CAP document. At this meeting the Involved Student will be given the opportunity to appeal or agree to the full terms of the CAP.

4. Student performance (in accordance with the CAP) will be approved by all members of the FASDC Committee. The Involved Student and FASDC committee members will sign the final page of the CAP on or before the target date.

5. Failure to comply with the CAP may result in one or more of the following consequences at the discretion of the FASDC Committee:

   A. **Academic probation within the program.** The Involved Student will be evaluated weekly for the rest of the semester using the standards set up in the CAP.

B. **Denial of Future Enrollment in IUS Fine Arts courses.** The Involved Student is permanently barred from enrollment in any Fine Arts course.

C. **Additional Consequences.** The CAR and CAP, documenting the incident and the Involved Student's failure to fulfill the agreed-upon CAP, will be sent to the IUS Office of Student Affairs. The Office of Student Affairs will evaluate the CAR and failed CAP through IUS Student Conduct Officers with regard to the IU Code of Student Rights and Responsibilities. This may lead to further disciplinary action by the University.

These outcomes do not limit the actions a particular professor with regard to his/her course.

Students with Disabilities

Students who have a specific physical, psychological or learning disabilities and require accommodations must let the professor know by the 2nd week of the semester so that your learning needs can be properly address.

You can contact the Coordinator of Disability Services, Mr. Matthew Springer at the Office of Disability Services. His office is in University Center South, Room 207 or by phone (941-2243). The student will need to provide documentation of the disability to the coordinator. Additional information about the Office of Disability Services may be obtained at www.ius.edu/asc/disabilityservices/.

Military Veterans

Assistance is available on the IUS Southeast campus for student veterans. For more information, or a personal consultation, please contact Mr. Jack Howell, IU Southeast's VA Certifying Official at (812) 941-2535 or by email at howellj@ius.edu. A veteran's information page can be found at www.ius.edu/veterans.

PROJECT

1:

Way-finding the school

Assigned: Jan 13

Due: Feb 17

Martin Luther King Jr's birthday: Jan 18

Think of an environment that communicates. Our 1st project offers the opportunity to dabble with 'Experiential Graphic Design' (formerly known as Environmental Graphic Design) which involves the combination of graphic design (typography, imagery, color, form, technology and content), architecture, industrial and landscape design. Way-finding systems, signage, exhibit design, retail design, immersive and themed spaces like museum, public and civic landscapes are examples of experiential graphic design. Graphic designers often collaborate with a team of other specialists to execute their ideas and to simulate the experience of team working, we will form a group of 3 students per group (depending on class enrollment).

Teamwork involves developing confidence to work within a group, contribute your own ideas effectively, sharing responsibility, being assertive (rather than passive or aggressive), accepting and learning from constructive criticism, as well as giving positive feedback to others. Each group performing as a small agency, each student is responsible for the following area: image branding, wayfinding, and display areas for the School of Arts and Letters. Re-envision the school to illustrate its departments, its excellence and her students' achievements (artwork). Feel free to use compelling photography, aspirational messages splashed with bold colors and graphics.

Purpose:
- To introduce students to brand strategy with opportunities to explore ideas associated with branding, visual identity and wayfinding design;

- To work in groups as a transformative experience to connect with other fellow students as well as understanding the wider environment in which an organization operates; and
- To appreciate the process of design and the planning details in executing a campaign, including mastering the necessary skills associated with presentation of ideas.

PROJECT

2:

Purposeful Cuteness

Assigned:
Feb 17

Due:
Mar 23

Design Principles and Practices Conference presentation: Class affected on Feb 24 & 29

Why something is deemed beautiful while another as functional? On what basis do we decide? As a designer, it behooves us to understand those defining qualities. What are the words associated things that are cute? Babies, Puppies? In this exercise about cuteness, we will explore proportions and characteristics associated with theories by an Austrian zoologist, ethologist, and ornithologist, Dr. Konrad Lorenz who linked cuteness to evolutionary biology by proposing the concept of *kinderschema*, the set of traits that we identify as cute and adorable.

What is cuteness good for? Psychologists have suggested that cuteness triggers emotional bonding and nurturance in parents. In some instances, manufacturers have used cute mascots to help sell their products and services. Apply your understanding of Dr. Lorenz's baby schema to create a book jacket for a children's book. You are free to think of a title for the book and to design a jacket that covers the front, spine and back of the book which also includes the inside flaps. However, the size of the book in general should measure around 8" x 10" and we will work with a creative brief to guide us along.

Purpose:
- To expand the student's awareness to other areas such as human emotions in order to express the idea of cuteness within a given context.
- To study the factors and elements that influence our design perception/biases.
- To work on layout, grid structure and compositional elements that deal with proportions to emulate the idea of cuteness for an intended audience.

PROJECT

3:

Say less, taste more

Assigned:
Mar 23

Final critique & Project due:
Apr 25

Spring break: Mar 28 – Apr 3

One of the graphic designer's challenges is persuading an audience to change their attitude, to reflect and possibly to take an action. As a designer, you need to stimulate desires and needs through your manipulation of the form and function in type and images in various platforms. Working with the idea for a hypothetical or an actual coffee brand, we will apply your design solution for a roasted coffee brand. We will work with ideas in packaging pouch bags which are intended for an international market.

Pick a foreign market by integrating the main English language with another foreign language on the packaging in areas such as the tagline or the description of the product. While the logo/logotype is representative of the country of its origin, the packaging must show elements that it is intended for a regionally targeted market outside of its country of origin. For that matter, you may pick an Asian market for countries such as India, China, Japan or Korea, or for a European market (whose national language is other than English, for e.g.). It suffices to create one packaging but you are encouraged to expand your finalized idea as a series of packaging.

Start by exploring your ideas in sketches until a finalized version is achieved from constant refinements, leading to a finished printed version (a mock-up is produced for final presentation in class). The prototype must include 4 sides (front, 2 sides, and the back) of a flat bottom pouch bag. Document your process along the way in your 3-ring process notebook as they are part of grading.

Roasted coffee requires protection against oxygen and moisture which typically result in the way the beans are packaged. Most bags need to be sealed to protect against oxygen and to make it tamper-free. While you are cognizant about these factors, the project is more about crafting a visual message plus other objectives as outlined below. Focus on creating a minimalistic design which is tastefully more in terms of how you would market the product within. Think about how you could entice your customers through other factors that influence our senses such as tactility and olfactory senses. Do so minimally, at least in terms of its graphics but yet tastefully done in terms of its design.

Objectives:
- Familiarizing yourself with how type and image can function as a marketing message
- Understanding how designs function on a structural form such as packaging
- Realizing nuances and other factorial conditions/realities associated with an project

Useful references:
- lovelypackage.com/category/beverage
- www.thedieline.com/blog/2013/6/11/30-creative-coffee-packages.html
  https://www.facebook.com/packagingoftheworld?fref=photo

Course contract and signature

I have received, read and agree to abide by the terms and condition of the Syllabus for S250 Graphic Design 1. I, the undersigned, 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, IN.

Print name:

Student signature

Date:

(SAMPLE)
GRAPHIC DESIGN I
GRADE SHEET

Spring 2016
FINE ARTS DEPARTMENT, SCHOOL OF ARTS & LETTERS
INDIANA UNIVERSITY SOUTHEAST

Student's name:

1st project (30%)

	10 Marvelous	8 Good	6 Satisfactory	4 Acceptable	2 Disappointing	Final Evaluation
The Work Itself						
The ability to translate concepts covered in class						
Appropriateness/Uniqueness of solution						
Craftsmanship/Originality						
Presentation of the final work						
Overall quality						
Design Process						
Ideas generated						
Development of ideas						
Refinement of ideas						
Participation						
Dynamics of group						
Overall engagement in and out of class						

Comments:
Keep it up!   Try harder!
You can do it!   Look at more design references

Total: (100 pt x 30%)

2nd project (25%)

	10 Marvelous	8 Good	6 Satisfactory	4 Acceptable	2 Disappointing	Final Evaluation
The Work Itself						
The ability to translate concepts covered in class						
Appropriateness/Uniqueness of solution						
Craftsmanship/Originality						
Presentation of the final work						
Overall quality						
Design Process						
Ideas generated						
Development of ideas						
Refinement of ideas						
Participation						
Punctuality/Meeting of deadlines						
Overall engagement in and out of class						

Comments:
Keep it up!   Try harder!
You can do it!   Look at more design references

Total: (100 pt x 25%)

3rd Project (25%)

	10 Marvelous	8 Good	6 Satisfactory	4 Acceptable	2 Disappointing	Final Evaluation
The Work Itself						
The ability to translate concepts covered in class						
Appropriateness/Uniqueness of solution						
Craftsmanship/Originality						
Presentation of the final work						
Overall quality						
Design Process						
Ideas generated						
Development of ideas						
Refinement of ideas						
Participation						
Punctuality/Meeting of deadlines						
Overall engagement in and out of class						

Comments:
Keep it up!   Try harder!
You can do it!   Look at more design references

Total: (100 pt x 25%)

Process Notebook (10%)

Well-documented						
Information easy to follow						
Neatly presented						
Complete						
Overall quality of layout/organization						

Keep it up!   Try harder!
You can do it!   Look at more design references

Total: (100 pt x 10%)

Semester total:

Absences	Date	Date	Date	Date	Date	Date	Date	Date

Tardiness	Date & Time		Date & Time		Date & Time		Date & Time	

Leaving Early	Date & Time		Date & Time		Date & Time		Date & Time	

Participation (10%)

Final numerical/letter grade after adjustment