BA/BFA GD

FINA-S451/2 | Tue & Thu | 9:00 A.M. – 12:00 P.M. | KV 203

FALL 2019 | FINE ARTS, SCHOOL OF ARTS & LETTERS, INDIANA UNIVERSITY SOUTHEAST

Faculty Information

Dr. Kok Cheow Yeoh Graphic Design Area Head
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Office hours: Tuesdays and Thursdays 10 a.m. – 12 noon or by appointment

 Facebook.com/IUSGraphicdesign Instagram.com/IUSgraphicdesign

General Course Description

Pre-requisite: Student must have gained acceptance into the BFA studio major for S452.
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).

As the class is a combination of both courses with essentially the same assignment, please note that the difference is noted in the grading in which students registered in 452 would be expected to perform more rigorously due to the nature of the BFA expectations. Having said that, it is in the best interest to do your best regardless of the course you are currently enrolled in.

Course Objectives

- To allow students to self-identify opportunities, define, frame design problem, and to develop it into a refreshing and innovative portfolio piece.

- To foster an environment for students to proactively find a "direction" in navigating the many possibilities in the field of Visual Communication.

- To train the student to think independently and work collaboratively.

Online References

General information about design
American Institute of Graphic Arts: www.aiga.org
Design is History: www.designishistory.com
Design Trend and News: www.designobserver.com | www.underconsideration.com
Information about famous Graphic Designers: http://www.famousgraphicdesigners.org
Design inspirations: https://www.grainedit.com

Branding guides:
Indiana University: https://brand.iu.edu/

Stock photography/visuals
Unsplash, Photos for everyone: http://www.unsplash.com
Pixabay, free high quality images: https://pixabay.com
Library of Congress: https://www.loc.gov/
Getty Images: http://www.gettyimages.com/

iStock by Getty Images: http://www.istockphoto.com/

Mockup
Graphic Burger: https://graphicburger.com
Graphicpear: https://www.graphicpear.com/fonts/
Mockupworld: https://www.mockupworld.co/all-mockups/
Pixaden: https://www.pixeden.com/icons-set

Type sources
Free vector: http://all-free-download.com/font/
Émigré Fonts: www.emigre.com
Learn about fonts & typography: https://www.fonts.com/content/learning
Movie fonts: https://www.linotype.com/7903/current-movie-fonts.html
Fonts by Hoefler & Co.: www.typography.com

Assessment Components

Letter and numerical grades
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-art majors)
D+ 69% - 67% | D 66% - 63% | D- 62% - 60% | F 59% - 0%

Assessment	Points	%	Notes
1st Project	100	20	DESIGNED TO INFORM
2nd Project	100	20	DESIGNED TO SURPRISE
3rd Project	100	20	DESIGNED TO SUSTAIN OR RETAIN
4th Project	100	20	DESIGNED TO DELINIATE
5th Project	100	20	D.I.Y.
Total	**500**	**100**	Attendance to be factored into the final grade including bonus points.

- 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.
- **There will be no "make up" opportunities for missed projects/pop quiz/exercises unless you provide immediate documentation/notification within a week.** Exercises/projects that are more than a week late will not be accepted.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.
- Opportunities to earn extra credits are announced in class and full participation to fulfill the extra requirement must be fulfilled before the extra credit can be tallied and added towards/on top of the final score.
- Incomplete exercise/project will be marked down by a letter grade drop from the overall grade earned.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.

In general, the following are also expected, observed under "participation" in your grading rubric:
- **Professionalism:** Conducts him/herself professionally; Demonstrates time management skills; Maintains communications with professor
- **Quality of Work:** Achieves satisfactory results for completing the project
- **Quantity of Work:** Works effectively and efficiently; tasks are done in a timely manner; handles multiple tasks
- **Work Habits:** Prepared and being pro-active in approaching the tasks
- **Comprehension:** Seeks to/Understands the assigned duties and tasks
- **Reliability:** Job completion, ability to get things done, conscientiousness
- **Attitude toward work:** Enthusiastic and willing to perform duties and tasks

- **Dependability:** Punctual and reliable in attendance; completes assigned duties and tasks
- **Initiative:** Interacts well with others in the office; Being proactive; Exhibiting high levels of engagements
- **Leadership:** Demonstrates leadership abilities; Takes initiatives w/o being told

Attendance

Attendance will be recorded at the beginning of the class. In order to be recorded as present: You must come to class: on time, prepared with materials, and stay for the entire period. **The professor will tolerate up to two absences and three tardy or early departure. Three tardy constitute one absence.**

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

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

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

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

6th 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]

7th 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]

8th absences equal an automatic failure of the course.

- **Stealthily showing up late without notifying the professor may or may not constitute your presence to be recorded.** 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.
- Despite having the legitimate notes, you are still considered to have missed the class. However, it may be considered for "buying" you extra time for a renegotiated due date. Turning in your project in absentia is not acceptable.
- It is your responsibility to find out what you have missed. The professor is not obligated to repeat the delivery of course materials as missed information can be obtained from your classmates.
- At the end of class, the room must be returned to order before you leave.
  BFA requirements (for BFA students only):
  *If you have been accepted into the BFA Program or are a Post-Baccalaureate student, you are required to attend and participate in BFA Critiques, which take place on Tuesday and Thursday evenings from 4:20- 5:50 pm. Make sure you do not schedule anything else in this timeslot. You will present your work to the students and faculty in your critique group and we will have a twenty-minute discussion to provide suggestions and feedback. Your group will have four-six meetings throughout the semester for critiques. You should plan to attend all of your group's critiques, however, you are permitted one absence in the event of a scheduling conflict or emergency. **Any absences beyond 1 will count towards an absence in this course.***
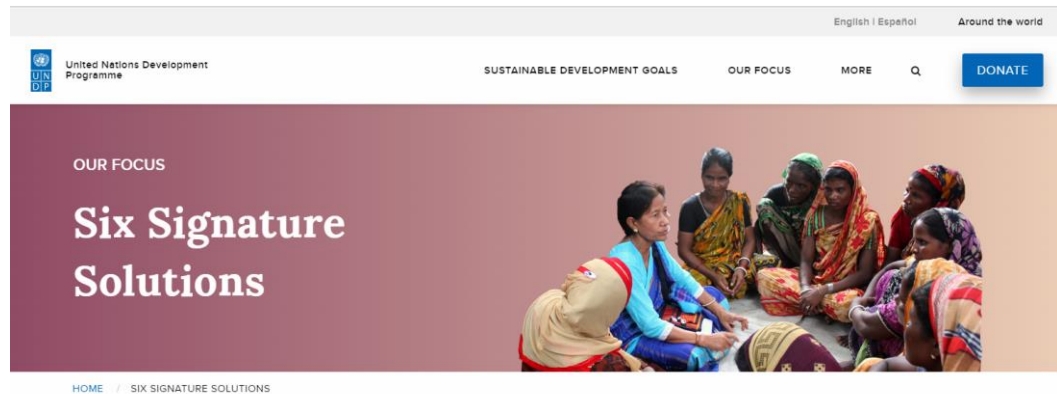
Grievance

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. 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.

- Cellphones are not allowed during class sessions.

Other standards of conduct	• 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.
	• We may view slides or read about information that you will 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.
	• 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.
	• Avoid emailing during weekends and public holidays or during designated conference dates as the response time will be delayed.
	• 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.
	• In general, students should conform to generally accepted standards of "netiquette" while sending e-mail, posting comments to the discussion board, posting audio recordings and while participating in other means of communicating online. Refrain from inappropriate and/or offensive language, comments and actions.
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. **More about cheating and plagiarism here**: **https://policies.iu.edu/policies/aca-72-cheating-plagiarism/index.html**
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.
Student with Disabilities	Students who have a disability that requires accommodations in the classroom should contact the Office of Disability Services by phone (941-2243) or email (mtspring@ius.edu) early in the semester so that their learning needs may be appropriately met. The student will need to provide documentation of the disability and if further documentation is needed, recommendations can be provided from the Office of Disability Services. **Additional information about the Office of Disability Services may be obtained at: https://www.ius.edu/disability-services/**

1 DESIGNED TO INFORM

The idea of infographics is to communicate complex data into information that can be easily understood in visual forms. It can be a pleasing arrangement of facts and figures in a table to a complex diagram with accompanying text. Using publicly available data or social awareness issues, we will create take complex information and present them as graphics (through the combination of pictography and typography) meant to educate or inform the public. Using information from the United Nations Development Programme (UNDP), available here: https://www.undp.org/content/undp/en/home/six-signature-solutions.html, visually construct an information graphics chart to show how the 'Six Signature Solutions' can help to achieve the 2030 Agenda. Stylistically, you can explore illustration, photo-based imagery, or graphics. The stylistic choice you end up choosing should reflect the tone of your message—be is serious, high-spirited, or light-hearted.

Objectives:
- To make information accessible by distilling information into a visually-based format for easy comprehension on a poster.
- To visually explain things by experimenting with a combination of the timeline, charts, bars, graphs, analogies, metaphors, and storytelling.

Deliverables:
- RGB, 300 dpi PDF format in 20' x 30' (vertically or horizontally).
- Documentation of the creation process from start to finish in paper or digital format.

Grading criteria (100 points):
- Documentation of the design process (10 pts)
- Use of at least one of the five methods: charts, pictograph, data maps, fact boxes, diagrams, flow charts (organizational structure, processes, or steps), illustrations/imagery (10 pts)
- An infographic that combine the aesthetic sensitivity and quantitative precision of numerical data that is both understandable and dramatic (10 pts)
- A well-organized composition showing a strong focal point and flow of information (10 pts)
- Effectiveness in explaining information through usage of design elements – color (10 pts)
- Effectiveness in explaining information through usage of design elements – space (10 pts)
- Effectiveness in explaining information through usage of design elements – type (10 pts)
- Consistency of theme and motif to engage the viewers (10 pts)

- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

References:

Nigel Holmes, a British information designer who has worked for Time magazine and the author of Wordless Diagrams (2005) and On Information Design (2006) with Steven Heller: http://www.nigelholmes.com/

Subject to change with notice

8/27 Tue	Introduction to the course in general. Explanation of the requirements of the course. First project assigned and explained. Research in class. Finalization of a topic by the end of class.
8/29 Thu	Presenting ideas at the beginning of the class.
9/3 Tue	Continue working on refining ideas. Work in class. One-on-one consultation. Idea finalized. Begin working in digital format. *May resort to the staggering of consultation hours.*
9/5 Thu	Continue working in class. One on one consultation. *May resort to the staggering of consultation hours.*
9/10 Tue	Finalize your design for the due date on Wed.
9/12 Thu	Project due at the beginning of the class. Presentation. Submit work online before the end of class or as specified on Canvas.

2 DESIGNED TO SURPRISE

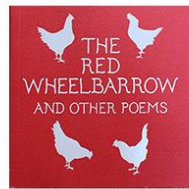
MARIAN BANTJES   PORTFOLIO   BOOKS ETC   ABOUT   CONTACT

This is a selection of my recent and best work from the past. All of my work from 2003–2013 is documented in my monograph, Pretty Pictures.
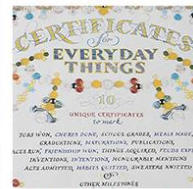
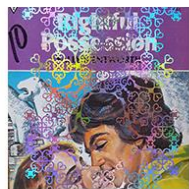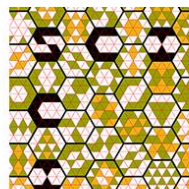The Man Who   "Letterspace" K   William Carlos Williams   Cat Poems   Certificates for Everyday Things
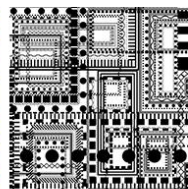
Valentines 2018   Mark Foster Gage   Science   AGI 2017: Borders   Tolerance Poster

During the 2010 TED Talk, Canadian designer, typographer, writer, and illustrator, Marian Bantjes revealed that her work resonates with people because the appeal of her designs has ethereal qualities that evoke such questions in the viewers: does it bring joy, is there a sense of wonder, does it evoke curiosity? In a sense, she is referring to visual structures and a compositional grid structure that creates surprise through her use of unexpected materials and unconventional approaches. For this project of surface design, we will 'shake things up' using Bantjes' geometry, ornamental typographic style, or found objects as explained in her videos (bantjes.com/about/video) to explore one of the following combinations: symmetry and asymmetry, randomness and order, figure and ground, and static and rhythm.

Objectives:
- To enhance the students' creativity by getting inspirations and insights from a highly successful graphic designer.
- To create designs that consider spacing, colors, and alignment.
- To provide introspection where the students can reflect on their own design methods.

Deliverables:
- A digital mockup showing the application of your pattern.
- A presentation poster measuring 24" x 36" from a digital form in PDF (e.g. below).

Title		Students' names, semester, the course title	
Problem statement: Identify issues to solve. Identify your project goal and who you intend to serve.	Analysis: Identify the objectives that will lead to your goal. How you are going to solve the issues. Provide an analysis of the current situational problems.	Solution: Brief description of how your solution has addressed the issues. Include captions with your diagrams and photos.	
Diagrams, graphics related to the problem statement	Diagrams, graphics, charts, models, related to the problem statement	Diagram of the final solution (can diagrammatically include the before and after)	Photo(s) of the final solution. Digital file edited in Photoshop.
References, credit, or research information. URLs must follow the APA format. Last, F. M. (Year, Month Date Published). *Article title*. Retrieved from URL Yeoh, K. C. (2017, October 19). Yeoh as designer. Retrieved from http://www.yeoh.com For more, visit: http://www.easybib.com/reference/guide/apa/website			

Grading criteria (100 points):
- A design that considers spacing, colors, and alignment (10 pts)
- Expressiveness, exploratory, and experimentation of ideas that lead to the final design (10 pts)
- Intricacies of your pattern (10 pts)
- A completed presentation poster as shown in the deliverables above (10 pts)
- Using one of the following combinations: symmetry and asymmetry, randomness and order, figure and ground, and static and rhythm (10 pts)
- The uniqueness of the design solution (10 pts)
- The relevance of the pattern on a chosen surface (10 pts)
- A realistic rendering of your pattern on a digital mockup (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Inspirations: https://www.popmatters.com/beauty-sagmeister-walsh-2626657269.html?rebelltitem=1#rebelltitem1
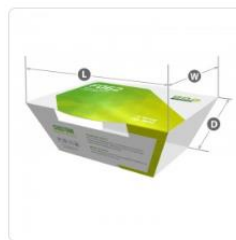
Schedule:

9/17 Tue	2nd project assigned and explained. Research. Strategize. Explore ideas. Produce sketches.

9/19 Thu	Present sketches. Meet as a class. Design refresh begins. Start laying out on computer upon approval/feedback.
9/24 Tue	Staggered one-on-one consultation. Continue to work before, during and outside of class.
9/26 Thu	Staggered one-on-one consultation. Continue to work before, during and outside of class.
10/1 Tue	Finalize. Adding final touches.
10/3 Thu	Project due at 10 AM. ***Note that the class still meets at 9 AM.*** Presentation Submit work online before the end of class on Canvas.

3 DESIGNED TO SUSTAIN OR RETAIN?

SKU: F049 Hanger With Product Holder	SKU: F062 Sleeve With Cap Lock	SKU: F063 Sleeve For Beverage Bottle	SKU: F064 Tuck End Sleeve
SKU: F065 Takeout Paperboard Box	SKU: F066 Fries Cup	SKU: F067 Half Circular Interlocking Top Flaps	SKU: F068 Half Circular Hinged Top Flaps

Graphic designers struggle with the issue of function vs. aesthetics, as an artisan vs. an artist. While the former encourages one to experiment, for self-discovery, so to speak, the latter requires the designer to produce work that is cost-effective, while relying on a method that is repeatable and reliable. As an experimental project, you will design a packaging based on a similar item for two different purposes: to sustain (as an artisan) or to retain (as an artist). The former is about producing a functional yet purposeful while latter is about producing a packaging that titillates our sensibilities, of one that elevates the packaging's status.

Objective(s):
-   An interdisciplinary approach for students to evaluate how a package design, when approached differently from a functional vs. artistic standpoint, can influence consumers' perception.

References:
Pak Factory: https://pakfactory.com/freedom-folding-carton-box-styles.html
Packaging of the world: https://www.packagingoftheworld.com/

Deliverables:
- A full physical mockup for an artisan-based packaging.
- A full physical mockup for an artist-based packaging.

Grading criteria (100 points):
- Artisan-based design (10 pts)
- Artist-based design (10 pts)
- The choice of format/material pertaining to its solution as functional or aesthetical (10 pts)
- The uniqueness of the design pertaining to its solution as functional or aesthetical (10 pts)
- Effectiveness of the design pertaining to its solution as functional or aesthetical (10 pts)
- A creative brief (in the form of a MS Word file report) with the following five items: i) a brief overview of the project's background, ii) its key objective, iii) challenges to the project, iv) target audience and v) imageries (no fewer than 3) for your design pertaining to the solution either as functional or aesthetical—as assigned (25 pts)
- Craftsman of the final physical product (5 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Schedule:

10/8 Tue	**DESIGN WORKSHOPS with Professors Mandar Rane and Purba Joshi from IDC School of Design, Indian Institute of Technology Bombay (Oct 7 and 8).** Project assigned and explained. Class to divide into two camps. Start researching during class. Each student to present their design rationale next class.
10/10 Thu	Present sketches to class. Brainstorm. Finalize ideas. Get approval. **EXHIBITION/LECTURE with Professors Rane and Joshi.**
10/15 Tue	Staggered one-on-one consultation. Continue to work before, during and outside of class.
10/17 Thu	Staggered one-on-one consultation. Continue to work before, during and outside of class.
10/22 Tue	**FALL BREAK (Oct. 21 – 22). NO CLASS.**
10/24 Thu	Finalize. Adding final touches.
10/29 Tue	Project due at 10 AM. ***Note that the class still meets at 9 AM.*** Presentation. Submit work online before the end of class on Canvas.

4 DESIGNED TO DELINEATE

According to Alina Wheeler, author of *Designing Brand Identity*, 'look and feel' is the visual language that makes a system proprietary and immediately recognizable … (which) also expresses a point of view' (p. 152). By delving into historical styles, you will redesign a total of two book covers, based on one book, to reflect two different eras. Two key main 'ingredients' must be considered before other elements such as color or texture can be applied – typography

and imagery that reflect the zeitgeist of the era. You are strongly urged to create original artwork. Refer to the chronological order of the different eras below:
- Victorian Graphic Design Style: 1837 – 1901
- Arts & Crafts Graphic Design Style:1880 – 1910
- Art Nouveau Graphic Design Style: 1890 – 1920
- Futurism Graphic Design Style: 1900 – 1930's
- Art Deco Graphic Design Style: 1920 -1940's
- Heroic Realism Graphic Design Style: 1900 – 1940's
- Early Modern Graphic Design Style: 1910 – 1935
- Late Modern Graphic Design Style: 1945 – 1960
- American Kitsch Graphic Design Style: 1950's
- Swiss/International Graphic Design Style: 1940's – 1980's
- Psychedelic Graphic Design Style: 1960's
- Post Modern Graphic Design Style: 1970's – 1980's
- Grunge Graphic Design Style: 2000 – 2010's
- Flat Graphic Design Style: 2010 – Present

(Source: http://www.onlinedesignteacher.com/2016/05/graphic-design-timeline.html)

Deliverables:
- Two digital book covers showing the front cover and spine properly presented with a clear background. Both covers must include the relevant information such as the title, author, publisher, edition, etc.

Grading criteria (100 points):
- Documentation of the design process (10 pts)
- Typography (10 pts)
- Graphics (10 pts)
- Colors (10 pts)
- The overall design of the 1st cover (10 pts)
- The overall design of the 2nd cover (10 pts)
- The overall accuracy to reflect the zeitgeist of the eras chosen (10 pts)
- A well-presented final presentation for both covers (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Schedule:

10/31 Thu	Project assigned and explained. Start researching during class. Bring sketches for next class.
11/5 Tue	Staggered one-on-one consultation. Continue to work before, during and outside of class. **FINALIZE your decision on what to do for the final D.I.Y. project.**
11/7 Thu	Staggered one-on-one consultation. Present ideas in class as a whole for critique. Gather feedback for refinement.
11/12 Tue	Staggered one-on-one consultation. Continue to work before, during and outside of class.
11/14 Thu	Staggered one-on-one consultation. Continue to work before, during and outside of class. Finalize. Adding final touches.

11/19 Tue	Project due at the beginning of the class. **Late work will not be accepted.** Class presentation. Post final PDF file(s) on Canvas by due deadline.

5 D.I.Y. (DECIDE IT YOURSELF)

A final project is a broad-based approach that provides an opportunity to exercise your own judgment and decision-making skills. Consult with your professor ahead of time and to obtain guidance/approval to begin. In order to avoid any mad rush towards the finals, please discuss your decision for this final project at least 2-3 weeks before the 4th project's deadline on 11/12/18.

Here are three options which require you to discuss them with the professor for the deliverables:

1. EXPANSION OF PROJECTS. Expand one of your previous projects to include at least two pieces of touchpoints.

2. CLIENT-BASED. Work with an assigned or self-sourced client to produce an end result of some sort towards the end of the semester.

3. PROCESS DOCUMENTATION. Create a comprehensive documentation process in a digital format that documents one of the four projects from this course. These steps must be professional in appearance with minimal text in the succession of steps: **research** (identifying and defining the problem, mostly in a written form), **sketches** (concept development in early stages, multiple options explored), **refinement** (sketches refined, colors explored, type explored, etc), **selection** (steps involved in the selection process), prototyping (creating the mockup), and finally, the **end product** (presentation of the idea in its professional and real-life context).

Grading criteria (100 points):
- Quality of the proposed project (10 pts)
- Feasibility of the proposed project (10 pts)
- The comprehensiveness of the idea (10 pts)
- Visual elements (image, color, texture) for an effective reinforcement of the idea (10 pts)
- Typographic elements for communicable effectiveness (10 pts)

- If you choose EXPANSION OF PROJECTS, these apply:
- Suitability of the proposed idea to the entire project (10 pts)
- Adheres to the required applications from the former project (10 pts)
- Comprehensiveness of the idea to enhance the entire project (10 pts)
- If you choose CLIENT-BASED, these rubrics apply:
- Proposed idea solves the client's main problem (10 pts)
- Considers aspects of the targeted audience (age, geographic location, gender, etc.) (10 pts)
- Attention to detail pertaining to solving the client's problem(s) (10 pts)
- If you choose PROCESS DOCUMENTATION, these rubrics apply:
- Research, sketches, refinement, selection, end product (20 pts, 4 pts each)
- Professional and complete in its final form (digital or physical) (10 pts)

- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Schedule:

11/21 Thu	Be ready to present your work to expand on.

11/26 Tue	Your idea must be finalized and further refined by now. Present in class. Crit.
11/28 Thu	**NO CLASS. Thanksgiving recess from Nov. 27 – Dec. 1**
12/3 Tue	Continue working to refine and prepare for project completion.
12/5 Thu	Project due at the beginning of the class. **Late work will not be accepted.** Class presentation. Post final PDF file(s) on Canvas by due deadline. **OUR FINAL CLASS**. (Final exams university-wide from Dec 11 – Dec 17. Grades due by Dec. 20)

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 Syllabi for FINA S451/45 2 BFA Graphic Design 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: