CORONAVIRUS EDITION
GRAPHIC DESIGN PROBLEM SOLVING FINA-S451-26991

KOK CHEOW YEOH, Ph.D.
Graphic Design Area Head
yeohk@ius.edu
Office: Knobview KV233A
Tel: 812.941.2413

B.F.A. GRAPHIC DESIGN
FINA-S452-25924

FINE ARTS, SCHOOL OF ARTS & LETTERS INDIANA UNIVERSITY SOUTHEAST

SPRING 2022
Tuesdays and Thursdays 1:15 – 4:15 P.M. at KV203

GENERAL COURSE DESCRIPTION

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, the students are given the flexibility to pursue and develop directed artistic and professional portfolios for their intellectual and creative processes.

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.*

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, while 300-level and 400-level courses emphasize higher-order cognitive skills such as application, analysis, synthesis, evaluation, and creation.

The course outcome, project outcome and how each project is assessed are described below:

COURSE OUTCOME	PROJECT OUTCOME	HOW ASSESSED
Clearly articulate design problems by demonstrating the processes of graphic design from researching, ideating, refining, producing, and presenting.	Present several design problems for further refinement during class critiques via a design brief, mood boards, and sketches (projects 1, 2, 3, and 4).	Project assignments, participation in discussions posts in Canvas, critiques.
Experiment with design ideas within a wider scope including the development of one's own artistic style or topics with social, ethical, pragmatic, historical, altruistic, and technological dimensions.	Propose/Create a project that caters to the student's self-interest, stylistic pursuit, or creating portfolio materials for his/her career path such as website design, packaging design, branding, etc. (projects 1 and 2).	Project assignments, research, participation in discussions posts in Canvas, critiques.
Implement an impactful design solution to aid in two and three-dimensional spaces.	Produce a 2D-based digital or print-based material such as flyers, catalogs, layout design, posters, etc. or 3D-based packaging designs for merchandise, products, protective containers, point-of-purchase, etc. (projects 1, 2, and 3).	Project assignments, critiques, class discussions, and class presentations in either digital or physical or both formats.
Successfully formulate a solution guided by the elements and principles of	Present results of their design solutions to an audience/client for approval via design briefs, mood	Project assignments, research, participation

design to solve a design problem for a relevant stakeholder (such as a client).	boards, and sketches (projects 1, 2, 3, and 4).	in discussions posts in Canvas, critiques.
Produce a professional portfolio from projects that meet industry standards.	Produce several design projects to be included in their portfolios such as packaging, branding, layout design, and web design (projects 1, 3, and 4).	Project assignments, critiques, class discussions, and class presentations in PowerPoint or PDF presentation.

CLASS FORMAT

This class is following the face-to-face 15-week course schedule from **Jan 10 to May 3, 2022.** This means that the professor will be in the same room together synchronously.

If necessary, we may switch to the hybrid distance format, which means that some of the 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).

OFFICE HOURS

Every Wednesday from 10 AM – 12 noon at Knobview 233A and if necessary, we may switch to 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.

COMMUNICATION METHODS

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 Canvas.

GENERAL RULES ABOUT ASSIGNMENTS

DOCUMENTATION
Expect 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. In addition to the physical mockup (where applicable), digital submissions are expected for every assignment, project, and discussion, unless specified differently.

EXTRA CREDIT: Participate in the IU Southeast Student Conference, April 21-22, 21 by presenting in the conference (in person) on Friday, April 22. Up to 5 extra points shall be added to the final grade for participation. Be on the lookout for registration dates.

RESOURCES

General information about design
American Institute of Graphic Arts
aiga.org

Design is History
designishistory.com

Design Trend and News
designobserver.com
underconsideration.com

Information about famous Graphic Designers
famousgraphicdesigners.org

Design inspirations
grainedit.com

Stock photography/visuals
Unsplash, Photos for everyone
unsplash.com

Pixabay, free high quality images
pixabay.com

Library of Congress
loc.gov

Getty Images
gettyimages.com

iStock by Getty Images
istockphoto.com

Mockup

Graphic Burger
graphicburger.com
Mockupworld
mockupworld.co/all-mockups

Graphicpear
graphicpear.com
Pixaden
pixeden.com/icons-set

Type sources
Free vector
http://all-free-download.com/font

Émigré Fonts
emigre.com

Learn about fonts & typography
fonts.com/content/learning

Movie fonts
linotype.com/7903/current-movie-fonts.html

Fonts by Hoefler & Co.
typography.com

Google fonts
fonts.google.com

Adobe fonts
fonts.adobe.com

OTHER CONSIDERATIONS

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).

ATTENDANCE
Full class participation is expected. Missing any class will leave you at an extreme disadvantage as demonstrations and lectures cannot be made up.

ABSENCES
The penalty towards your final grade for tardiness and truancies are as follows:
Every student gets one 'get out of jail' card.

Final grades (or assignment grades) will be lowered after 3 absences and failure after 4 absences. The lateness of more than 15 minutes or early departure of more than 15 minutes in excess of 3 classes is considered an absence. It is the student's responsibility to discuss unusual circumstances with the professor.

EXCUSES
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.

TECHNOLOGY-RELATED
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 AND OTHER INFORMATION

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.

Other services
Adult Student Services: 812-941-2650
Disability Services: 812-941-2243
Financial Aid Office: 812-941-2246
Personal Counseling: 812-941-2244

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

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 professor 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 professor 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 professor first. If you are unable to reach a resolution, you may then contact the Head of Graphic Design. (**Kok Cheow Yeoh**: yeohk@ius.edu.) If the issue remains unresolved, contact the Fine Arts Coordinator, **Susanna Crum** (sgcrum@ius.edu) before taking the matter further to the Dean of the School of Arts and Letters.

PROJECT

1

A BROAD-BASED PROJECT: Defining one's own project for the BFA critique

Source: https://unsplash.com/photos/4UGmm3WRUoQ
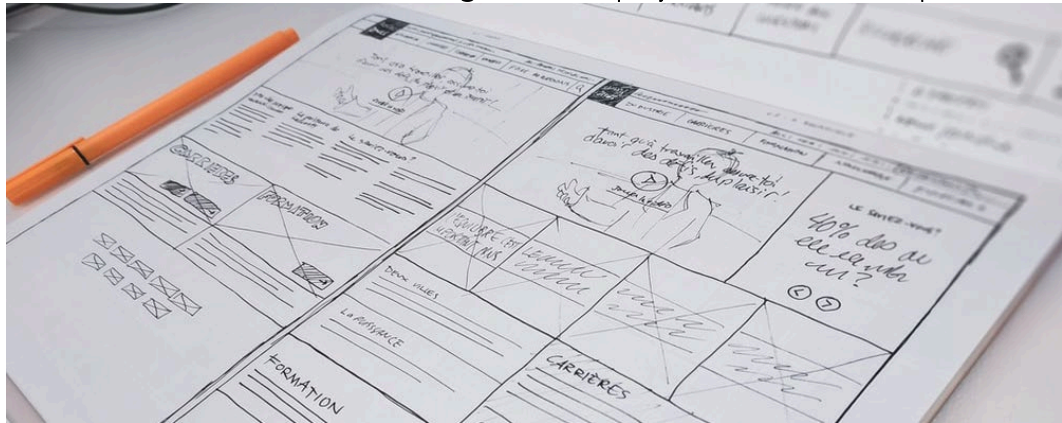
In preparing for the B.F.A. critique, this project is uniquely a self-decided project that affords the student to propose a project. There are several options such as exploring one's own interests/passion in (graphic) design, delving into previous graphic design projects to further expand on them, developing one's own stylistic pursuit, providing solutions for a design problem, creating portfolio pieces which are meant for one's career path, or creating one's resumes and accompanying materials. Note that the number of items for this project can vary from one student to another. Regardless of which option you decide upon, you need to discuss your option and get approval from the professor to proceed. *Unless stated, you are required to complete a design brief and documentation of the process for every project. Courtesy of the Association of Registered Graphic Designers (of Canada).*

DELIVERABLES

- Documentation of the process from scratch to the finished solution including a design brief
- Regardless of the option chosen, three touchpoints are required for a campaign. Each touchpoint is in PDF or JPG format at 300 dpi

WEEK 1

Tuesday 1/11
Introduction to the course.

First project assigned and explained.

Completing a Design Brief (Available here).

Due next class in Canvas' Discussion post.

Thursday 1/13
In-class critique to select a direction to pursue

Explore at least 10 different layout ideas for the next class' critique.

Present ideas/sketches at the beginning of the next class.

WEEK 2

Tuesday 1/18
In-class critique to select one for further refinement. From the selected design, continue to refine.

Explore possible touchpoints.

Thursday 1/20
Continue working on refining ideas.

Workday: Finalizing touchpoint ideas. Work in class to refine and finalize.

WEEK 3

Tuesday 1/25
Workday: Continue to work to finalize the project. Refining touchpoints.

One on one to finalize the details.

Thursday 1/27
Work towards getting the idea close to a finished form so that we can present a near-finished product for each student next week for feedback.

WEEK 4

Tuesday 2/1
Presenting a near-finished product for each student for feedback/improvement.

Thursday 2/3
1st project is due before class begins. Class presentation.

PROJECT

2

DESIGN AND PLAY: The intersection between (graphic) design and play.

In the words of Johannes Itten, a Swiss painter and Bauhaus master, 'play becomes joy, joy becomes work, work becomes play', this project is about approaching design in an open, creative, unexpected way. We will draw inspirations from Good Shape studio, a London-based studio where designers and illustrators collaborate to explore the intersection between design and play. For the purpose of our project, we will focus on the intersection between graphic design and play. Due to the openness and exploratory approach, collaborations between students are also encouraged. Once again, you are given the opportunity to make 'stuff' that educates, inspires, and brings joy. Link to their Instagram. Regardless of which option you decide upon, you need to discuss your option and get approval from the professor to proceed.

DELIVERABLES

- Documentation of the process from scratch to the finished solution including a design brief
- Final 'stuff' to be determined as it may vary in terms of the number of items and delivery method.

WEEK 5

Tuesday 2/8
The second project is assigned and explained.

Research for project ideas. To be determined by the end of the class. Or latest by the end of next class.

Thursday 2/10
Discussion or brainstorming for those who are still undecided on the project.

For those who have determined the idea, continue to add to your idea.

Deciding if collaboration may be necessary.

WEEK 6

Tuesday 2/15
Class presentation for everyone's experiment.

Gathering feedback for more ideas.

Thursday 2/17
In-class critique. Refine ideas based on feedback.
Beginning next week until further notice, you will continue to work from off-site.

WEEK 7

Tuesday 2/22
Continue your experimentation from off-site. Zoom session during class periods for consultation purposes.

Thursday 2/24
Continue your experimentation from off-site. Zoom session during class periods for consultation purposes.

WEEK 8

Tuesday 3/1
Work towards getting idea close to a finished form so that we can present a near-finished product for each student next week for feedback.

Thursday 3/3
PDF for 2ⁿᵈ project due by 11:59 PM. You may use this extended deadline to refine or improve your final design before uploading them to Canvas.

PROJECT

3

GLOBAL CONSUMERISM: Repackaging a local brand for a global market.

Source: https://bpando.org/2015/03/19/packaging-karuizawa-1984/

Our third project is about exploring global consumerism. Under the pretense that a locally brewed wine or whisky is preparing to market their product to a foreign market, design a wine or whisky label and a container for the bottle that will be marketed to a foreign country of your choice. As a design challenge, this country must use an entirely different writing system than ours. Your final design and physical mock-up must feature a label on a wine/whisky bottle and a box featuring a different script/language to describe the product herein (shown as an example in the image above).

DELIVERABLES

- Documentation of idea from scratch to a finished solution including the Design Brief
- Two professional staged images showing the product.

WEEK 9

Tuesday 3/8
Third project assigned and explained. Research for project ideas.

Completing a Design Brief (Available here). Due next class, post in Canvas' Discussion.

Thursday 3/10
Brief due. Work towards an idea by starting a mood board for ideas or design directions.

Based on the mood board, make at least 20 sketches for the label/bottle. Focus on the main look and feel on the label before applying it to the box. Due the next class.

WEEK 10

Tuesday 3/15 SPRING BREAK NO CLASS

Thursday 3/17 SPRING BREAK NO CLASS

WEEK 11

Tuesday 3/22
Present sketched ideas of the label. Class critique and selection of the best idea to move forward.

Idea finalized to move into digitizing ideas.

Thursday 3/24
The final and approved idea is laid out on the computer. Continue to work in class to finalize the label by the next class so that we can start working on the packaging.

WEEK 12

Tuesday 3/29
Production stage: Label finalized. Start to apply or expand the concept to the box packaging by creating a template in actual size for the bottle.

Work to complete the layout for packaging.

Thursday 3/31
Production/Delivery stage: Start printing in b/w to check for details and errors.

Those who are ready may proceed to do test prints on the Xerox color laser printer in KV203.

WEEK 13

Tuesday 4/5
Continue to work during and off class to complete the work. Present an almost finished work for the next class on Tuesday.

Start printing in color and turn it into packaging.

Thursday 4/7
3rd project is due by 11:59 PM. You may use this extended deadline to refine or improve your final design before uploading them to Canvas.
Making mock-ups, staging and photographing your product (for presentation purposes).
Postpone to 4/12 for conference attendance in Columbus, GA.

4

INFOGRAPHICS: Summarizing complex data using visuals.

http://cargocollective.com/shanavaughn/Infographic-Magazine-Spread
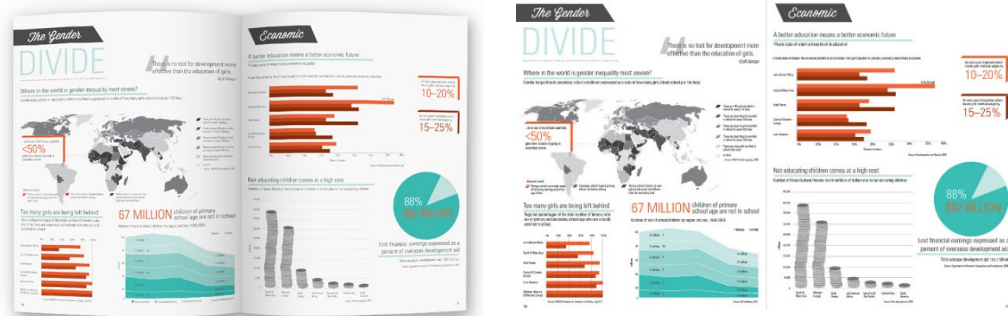
The idea of infographics is to communicate complex data into information that can be easily understood in visual forms. Using publicly available data or social awareness issues, we will create take complex information and present them as graphics (through the combination of pictography and typography) meant to educate or inform the public. The eventual format is dependent on the purpose or the content of the infographics. As such, your infographics can be an editorial, a poster, a series of visual instructions for a manual, a visual narrative to explain an event in a publication, or a spread in an annual report. It is an opportunity to create or explore your own illustration, images, graphics, and typographic designs that enhance the data presented in a visual-based format. Read an article by Nathan Shedroff on information interaction design.

DELIVERABLES

- Documentation of idea from scratch to a finished solution including the Design Brief
- A PDF or JPG at 300 dpi digital mock-up showing the application of the infographics in a touchpoint (this can be a standalone poster, animation, within a layout, within a packaging, etc).
- Pop-up ad with a background showing a screenshot of the store's website on a digital device in PDF or JPG at 300 dpi

WEEK 14

Tuesday 4/12
The fourth project is assigned and explained.

Completing a Design Brief (Available here). Due next class.

Explore ideas. Research for a topic and determine the eventual touchpoint.

Thursday 4/14
Brief completed. Present ideas for feedback.

Brainstorming ideas with groups. Narrow and refine ideas.

Explore and develop an illustrative style. Present a mood board of ideas for the illustrative style.

WEEK 15

Tuesday 4/19
One on one consultation for refining idea
Workday: Start laying out on computer upon approval/feedback.

Thursday 4/21
Finalize. Adding final touches. Search for appropriate digital mock-up to present your final infographics.

If you choose to earn extra credits, you'll have to participate in the Undergraduate Student Conference scheduled on Friday, 4/22.

WEEK 16

Tuesday 4/26
Work on completing the idea. Continue to work during and off class to complete the work. Present an almost finished work next class, on Thu, 4/28.

Thursday 4/28
Class presentation (for the almost finished form).

NOTE: **Monday 5/2. NO CLASS ON 5/3**

4th project due by the deadline set in Canvas.
The digital file must be uploaded to Canvas for final grading.

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

GRADING CRITERIA	Points
Participation - 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 (5pts) - Punctuality and overall attitude (5 pts)	30 pts
Creative problem solving - 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
Typographic and visual elements - 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) Some clarifications on terms. *Typography* 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. Another way to think of it is that *typeface* is the last name and *font* is the first name. Kerning is a term to describe the space between letters. Tracking describes the space between words.	20 pts
Overall design aesthetic & craftsmanship - 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

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 the professor 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: