



**GRAPHIC DESIGN PROBLEM SOLVING** FINA-S451-19023  
**B.F.A. GRAPHIC DESIGN**

FINA-S452-18083

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FINE ARTS, SCHOOL OF ARTS & LETTERS  
 INDIANA UNIVERSITY  
 SOUTHEAST

SPRING 2023  
 Tuesdays and Thursdays 1:15 – 4:15 P.M. EST at KV 203



**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 through projects 1, 2, 3, & 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. through projects 1 & 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. through projects 1, 2, & 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 design to solve a design problem for a relevant	Present results of their design solutions to an audience/client for approval via design briefs, mood boards, and sketches through projects 1, 2, 3, & 4.	Project assignments, research, participation in discussions posts in Canvas, critiques.

stakeholder (such as a client).		
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 through projects 1, 3, & 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 Apr 20, 2023**. 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 EST at Knobview 233A and if necessary, we may switch to Zoom (ID: 740 535 2184 or <https://iu.zoom.us/my/yeohdotcom>). 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 to be done via Canvas.

**GENERAL RULES ABOUT PROJECTS** **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 screenshots 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 on a designated date. In addition to the physical mockup (where applicable), digital submissions are expected for every assignment, project, and discussion, unless specified differently.

**RESOURCES** **General information about design**

**American Institute of Graphic Arts**  
[aiga.org](http://aiga.org)

**Design is History**  
[designishistory.com](http://designishistory.com)

**Design Trend and News**  
[designobserver.com](http://designobserver.com)  
[underconsideration.com](http://underconsideration.com)

**Information about famous Graphic Designers**  
[famousgraphicdesigners.org](http://famousgraphicdesigners.org)

**Design inspirations**  
[grainedit.com](http://grainedit.com)  
[Bpando.org](http://Bpando.org)

**Stock photography/visuals**

**Unsplash, Photos for everyone**  
[unsplash.com](http://unsplash.com)

**Pixabay, free high quality images**  
[pixabay.com](http://pixabay.com)

**Library of Congress**  
[loc.gov](http://loc.gov)

**Getty Images**  
[gettyimages.com](http://gettyimages.com)

**iStock by Getty Images**  
[istockphoto.com](http://istockphoto.com)

**Mockup**

**Graphic Burger**  
[graphicburger.com](http://graphicburger.com)  
**Mockupworld**  
[mockupworld.co/all-mockups](http://mockupworld.co/all-mockups)

**Graphicpear**  
[graphicpear.com](http://graphicpear.com)  
**Pixaden**  
[pixeden.com/icons-set](http://pixeden.com/icons-set)

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

**Émigré Fonts**  
[emigre.com](http://emigre.com)

**Learn about fonts & typography**  
[fonts.com/content/learning](http://fonts.com/content/learning)

**Movie fonts**  
[linotype.com/7903/current-movie-fonts.html](http://linotype.com/7903/current-movie-fonts.html)

**Fonts by Hoefler & Co.**  
[typography.com](http://typography.com)

**Google fonts**  
[fonts.google.com](http://fonts.google.com)

**Adobe fonts**  
[fonts.adobe.com](http://fonts.adobe.com)

**OTHER CONSIDERATIONS**

**ETIQUETTE**

During our virtual class meetings on Zoom, always sign in with the camera on and muted upon signing in. 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 will be lowered after 3 unexcused absences and failure of the course after 5 unexcused absences. Showing up 15 minutes late or an early departure 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](#).

**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, **Deb Clem** (dclem@ius.edu) before taking the matter further to the Dean of the School of Arts and Letters.

**INDIANA UNIVERSITY POLICY ON DISCRIMINATION, HARASSMENT, AND SEXUAL MISCONDUCT**

As your instructor, one of my responsibilities is to create a positive learning environment for all students. IU policy prohibits sexual misconduct in any form, including sexual harassment, sexual assault, stalking, sexual exploitation, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with the Personal Counseling Services Office (phone: 812-941-2244).

It is also important that you know that University policy requires me to share certain information brought to my attention about potential sexual misconduct, with the campus Deputy Sexual Misconduct & Title IX Coordinator or the University Sexual Misconduct & Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist. I encourage you to visit [stopsexualviolence.iu.edu](http://stopsexualviolence.iu.edu) to learn more.

Indiana University also prohibits discrimination on the basis of age, color, disability, ethnicity, sex, gender identity, gender expression, genetic information, marital status, national origin, race, religion, sexual

orientation, or veteran status. If you feel like you have experienced discrimination or harassment, please contact James Wilkerson (phone: 812-941-2599/email: [jjwilker@iu.edu](mailto:jjwilker@iu.edu) )

**BIAS INCIDENT REPORTING**

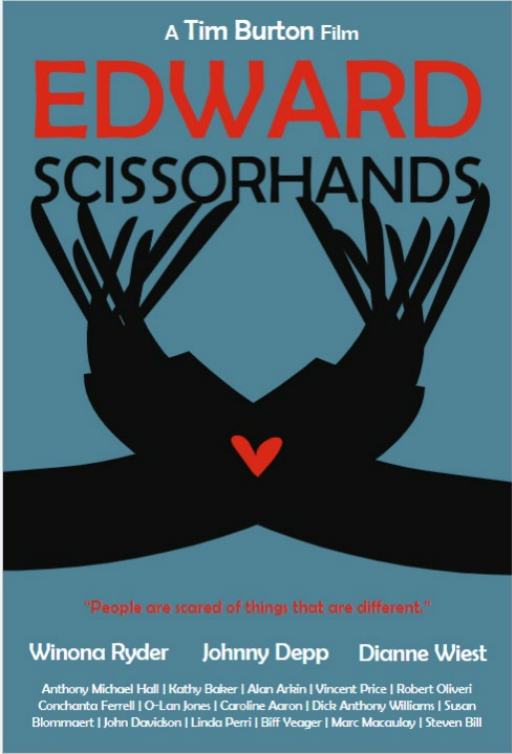
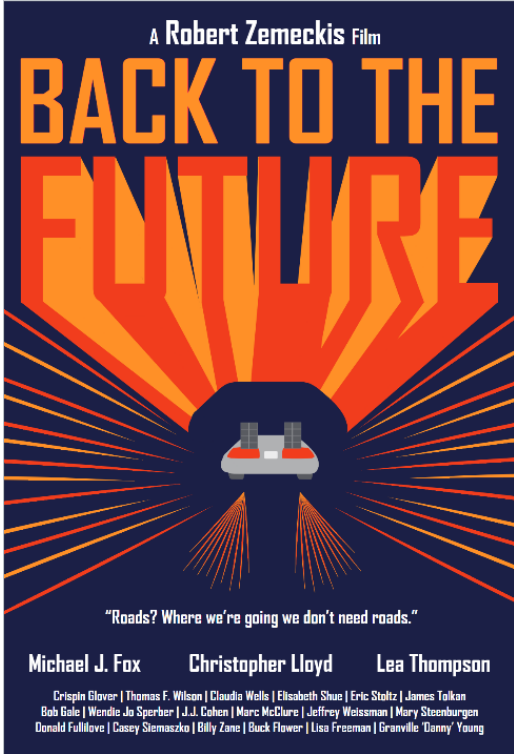
Indiana University is committed to creating welcoming, inclusive, and respectful campus communities where everyone can thrive and do their best work—a place where all are treated with civility and respect. If you experience or witness an incident of bias, you should report it. For more information, see [Student Incident Reporting](#).

**ACCESSIBILITY & ACCOMMODATIONS**

Indiana University is dedicated to ensuring that students with disabilities have the support services and reasonable accommodations needed to provide equal access to academic programs. To request an accommodation, you must establish your eligibility by working with Matt Springer (phone: 812-941-2243/email: [mtspring@ius.edu](mailto:mtspring@ius.edu)) Additional information can be found at [accessibility.iu.edu](http://accessibility.iu.edu). Note that services are confidential, may take time to put into place, and are not retroactive; captions and alternate media for print materials may take three or more weeks to get produced. Please contact your campus office as soon as possible if accommodations are needed.

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

1



Student Designer: Noelia Radke, Fall 2022

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 01/10**

Introduction to the course.

First project is assigned and explained.

Completing a Design Brief ([Available here](#)).

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

**Thursday 01/12**

In-class critique to select a direction to pursue.

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

**WEEK 2 Tuesday 01/17**

**Thursday 01/19**

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

Continue working on refining ideas.

Explore possible touchpoints.

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

**WEEK 3 Tuesday 01/24**

Workday: Continue to work to finalize the project. Refining touchpoints.

**Thursday 01/26**

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.

One-on-one to finalize the details.

**WEEK 4 Tuesday 01/31**

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

**Thursday 02/02**

**1<sup>st</sup> project is due before class begins.** Class presentation.

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

**2**



Student Designer: Ray Kimball, Fall 2022

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 inspiration from Good Shape studio, a London-based studio where designers and illustrators collaborate to explore the intersection between design and play. Link to their [Instagram](#). You are given the opportunity to make 'stuff' that educates, inspires, and brings joy. For the purpose of our project, we will focus on the intersection between graphic design and play within the context of the four following areas only:

- Board Game/Games/Toy
- Branding/Identity
- Digital Interface

- Environment/Workspace/Communal space

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' is to be determined as it may vary in terms of the number of items and delivery method.

**WEEK 5 Tuesday 02/07**

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 02/09**

Discussion or brainstorming for those who are still undecided about the project. For those who have determined the idea, continue to add to your idea.

**WEEK 6 Tuesday 02/14**

Class presentation for everyone's experiment.

Making refinements from feedback.

**Thursday 02/16**

Work in class. Beginning next week until further notice, we will be on zoom. Check your listed time for next week.

**WEEK 7 Tuesday 02/21**

Zoom sessions for the following students as listed below:

- 1:15 - 1:25 --> Student A
- 1:25 - 1:35 --> Student B
- 1:35 - 1:45 --> Student C
- 1:45 - 1:55 --> Student D
- 1:55 - 2:05 --> Student E
- 2:05 - 2:15 --> Student F
- 2:15 - 2:25 --> Student G
- 2:25 - 2:35 --> Student H
- 2:35 - 2:45 --> Student I
- 2:45 - 2:55 --> Student J
- 2:55 - 3:05 --> Student K
- 3:05 - 3:15 --> Student L
- 3:15 - 3:30 --> Student M

**Thursday 02/23\***

Continue your experimentation from off-site. Zoom sessions during class periods for consultation purposes only.

*\*Subject to change, pending the progress of the prior zoom sessions.*

**WEEK 8 Tuesday 02/28**

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 03/02**

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

The class as a whole will take turns grading each other's project during the final presentation with the following rubrics:

- **Elements of fun (20%)**
- **Innovativeness (20%)**
- **Adventurousness (20%)**
- **Practicality (20%)**
- **Quality of work (20%)**

The numerical grade, together with the professor's grade (also based on the same rubric) will be averaged and a letter grade will be assigned as the final grade for this particular project.



**PROJECT 3 FORM OVER FUNCTION:** How the presentation of ideas matters more than the content itself

**3**



Student Designer: Alayna Gauntt, Fall 2022

Oftentimes, fashion brands rely on packaging and presentation rather than the products themselves. As graphics are an integral part of any fashion house, this project is about using the power of packaging to promote a garment company. Responding to a more open society and non-binary person, this project requires you to think hard about your audiences below. Using your own last name as a fashion brand (default or you can propose a name), create the following:

- i) Logo/logotype for the brand
- ii) Package design for masculine customers
- iii) Package design for feminine customers
- iv) A gender-neutral shopping bag to contain the packaging.

Specific instructions for i)

The **one-colored** logo must be based on your last name which can be fashioned as an icon, or logotype (type-based). If you choose the latter, your logotype must visually suggest something of your personality – energetic, bold, warm, humorous, etc. Pick a stronger personality out of the many ones you may have.

Specific instructions for ii and iii)

The packaging must bear identifiable graphical and structural elements that cohesively unify the brands as a unit but at the same time, are separate in order to distinguish the taste of the different audiences (masculine, feminine). There must be at least a set of three articles of garment in each packaging. As such, they can be undergarments, socks, or other clothing items that are packaged as a set (2-3 weeks). The packaging can be with or without die cut for windows to display the product within, held by a structurally sound packaging. Choice of images: photography, illustrations, graphics, typography, or combinations of the aforementioned.

Specific instructions for iv)

By default, the minimum size of the shopping bag is to carry at least 2 of the packaging. The theme of the shopping bag should reflect the personality of the brand, more than the theme on the packaging itself. Choice of images: photography, illustrations, graphics, typography, or combinations of the aforementioned. By default, the material for the shopping bag is paper but depending on your creativity, other materials will be entertained but it must be discussed and approved.

Some ideas for retail: <https://bpando.org/2017/08/02/bpo-collections-retail>

Some ideas for packaging: <https://bpando.org/packaging-reviews/>

Svesh: <https://www.behance.net/gallery/139477279/SVESH>

Calvin Klein: <https://www.calvinklein.us/en>

Comme de Garcons (a Japanese brand by Rei Kawakubo meaning 'like boys):

<https://www.metmuseum.org/exhibitions/listings/2017/rei-kawakubo>

Yohji Yamamoto: <https://theshopyohjiyamamoto.com/>

Karl Lagerfeld: <https://www.karllagerfeldparis.com/>

Walter Van Beirendonck: <https://www.waltermvanbeirendonck.com/>

#### DELIVERABLES

- Two separate packaging mock-ups in their final forms for masculine and feminine audiences
- A gender-neutral shopping bag for the brand to accommodate at least two of the packaging.

#### WEEK 9 Tuesday 03/07

The project is assigned and explained.

Explore sketches of logos that should not be biased by their targeted audience. However, keep in mind how your logo can be memorable and attractive enough to market to the masses.

Bring the following:

- Sketches of logos (30 – 40 pcs) to the next class for presentation.
- A mood board or some preliminary sketches of a visual theme for your packaging for the three different audiences (masculine, feminine, and gender-neutral).

#### Thursday 03/09

Presentation of logo ideas. Everyone must have their final logo determined by the end of the class.

Selection of a visual theme to further develop into packaging ideas.

#### WEEK 10 Tuesday 03/14

Present the best 2 or 3 of the 10 e.g.s you explored from the week before in class. A direction will be chosen to move on from today's class.

#### Thursday 03/16

**SPRING BREAK - NO CLASS**

#### WEEK 11 Tuesday 03/21

Based on the zoom session, come to class with a rough mock-up showing your refined idea. If that 'rough mock-up' means laying out part of the idea on a computer and then assembling it into a mock-up, that's fine too.

The objective is to get feedback so that you can work in class on Thursday.

FINALIZE your decision on what to do for the final D.I.Y. project.

#### Thursday 03/23

Workday in class.

Start printing a smaller version of the mailer to test the design. Once all the kinks are worked out from testing the smaller version, start printing the final version.

#### WEEK 12 Tuesday 03/28

Print the final version during, on, or off-class time. For those who are behind schedule, today is the

#### Thursday 03/30

**The project is due by 11:59 PM.** Meet in class for the final presentation.

absolute final class period to print your files. If not, you may also print them elsewhere.

For the rest, you should be assembling the mailer, and getting it ready for the final presentation next class.

The 11:59 PM is for adjustments to your design after class critique. You may use this extended deadline to refine or improve your final design before uploading them to Canvas.

## PROJECT

# 4

## Midnight Moon Coffee Co.

### Logo Creation Information

Thanks for being willing to make a logo for me! I do not yet have a solid logo for my coffee business, so I'm open to some ideas. My brother (who is also an artist) is working on one, and I'm looking to have more than one, so I hope to choose one among your class. The winner will have their logo featured in my business marketing, packaging, etc. We can also discuss another sort of prize or compensation to show my appreciation for your work other than just exposure.

Below, you'll find some info about the company to help with logo creation. Thanks!

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**Company:** Midnight Moon Coffee Co.

**Owner:** Quintera Quinn

### CLIENT-BASED PROJECT

Log on to [Midnight Moon Logo info](#) where you'll find information about an actual client who is interested in branding her coffee business based in Jeffersonville, IN. The winner will have their logo featured in her business marketing, packaging, etc. The client is willing to discuss some sort of prize or compensation to show her appreciation. You are required to fill out a [client brief](#) by basing most of the information plus additional ones in areas such as deliverables, customer (user) benefits, support for benefit claims, competition, creative considerations, tone and manner. As we are still in the discussion stage during the posting of this syllabus, more information will be furnished in due time. Quintera Quinn's [email](#). This project **may** qualify for extra credit\* Subject to changes.

#### These rubrics apply:

- Proposed idea solves the client's main problem
- Considers aspects of the targeted audience (age, geographic location, gender, etc.)
- Attention to detail pertaining to solving the client's problem(s)
- Exhibit an understanding of a targeted audience with an intended message through the brand
- The overall idea is successfully executed from concept to completion

#### DELIVERABLES

- Documentation of idea from scratch to a finished solution including the Design Brief
- B/W, color (RGB, CMYK, [web-safe colors](#), scaling of logos
- Two samples of the logo application

#### WEEK 13 Tuesday 04/04

Intro of the final project.  
 Zoom session with client (subject to availability)  
 Filling out the client brief.  
 Homework: explore at least 30 logos. Pick 3 strongest. Bring all logos.

#### Thursday 04/06

Completion of client brief based on client meeting.  
 Presentation of 3 best ideas. One selection to move forward.

WEEK 14	<p><b>Tuesday 04/11</b></p> <p>Start to digitize selected logo. Work in class to produce a b/w logo first before color.</p> <p>Explore logos in colors.</p> <p>May move forward to scaling of logo</p>	<p><b>Thursday 04/13</b></p> <p>Staggered consultation (over zoom) to finalize logo and possible applications</p> <p>1:15 - 1:25 --&gt; Student A</p> <p>1:25 - 1:35 --&gt; Student B</p> <p>1:35 - 1:45 --&gt; Student C</p> <p>1:45 - 1:55 --&gt; Student D</p> <p>1:55 - 2:05 --&gt; Student E</p> <p>2:05 - 2:15 --&gt; Student F</p> <p>2:15 - 2:25 --&gt; Student G</p> <p>2:25 - 2:35 --&gt; Student H</p> <p>2:35 - 2:45 --&gt; Student I</p> <p>2:45 - 2:55 --&gt; Student J</p> <p>2:55 - 3:05 --&gt; Student K</p> <p>3:05 - 3:15 --&gt; Student L</p> <p>3:15 - 3:30 --&gt; Student M</p>
WEEK 15	<p><b>Tuesday 04/18</b></p> <p>Meet as a whole in class for the final crit.</p> <p>Present an almost-finished work for critique before finalizing it.</p> <p>Dress professionally for next class' presentations.</p>	<p><b>Thursday 04/20</b></p> <p><b>4<sup>th</sup> project is due by 11:59 PM.</b></p> <p>Client presentation.</p>

<b>ASSESSMENT</b>	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
<p><b>Participation</b></p> <ul style="list-style-type: none"> <li>- Attention to details which includes accuracy in spelling and grammar (5 pts)</li> <li>- Prepared and being pro-active in approaching the tasks (5 pts)</li> <li>- Demonstrates time management skills (5 pts)</li> <li>- Receives and processes feedback well (5 pts)</li> <li>- Reliable in completing assigned duties and tasks (5 pts)</li> <li>- Punctuality and overall attitude (5 pts)</li> </ul>	30 pts
<p><b>Creative problem solving</b></p> <ul style="list-style-type: none"> <li>- How well visual and communication problems are identified (5 pts)</li> <li>- How well problems are solved using critical and design/creative thinking-analysis, open-mindedness, problem solving, organization, and communication (5 pts)</li> <li>- The ability to perceive patterns that are not always obvious (5 pts)</li> <li>- The ability to communicate one's idea effectively so that people can appreciate your creative idea (5 pts)</li> </ul>	20 pts
<p><b>Typographic and visual elements</b></p> <ul style="list-style-type: none"> <li>- Where relevant, the choice of typeface(s) that aid in the effectiveness to convey information (5 pts)</li> <li>- Font selections, point size, line length, leading, tracking, kerning, alignment, etc. (5 pts)</li> <li>- The effectiveness of using visual elements such as line, space, color, texture, shape, and scale (5 pts)</li> <li>- Where relevant, the application of the principles of design such as balance, harmony, dominance, and rhythm (5 pts)</li> </ul> <p>Some clarifications on terms. <i>Typography</i> is the style or appearance of text and it can also refer to the art of working with text. A <b>typeface is a group of fonts</b> that have similar features (book, medium bold, bold italic) while <b>font refers to an individual member</b> of a typeface.</p>	20 pts

<p><b>Times New Roman Bold</b> 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. Kerning is a term to describe the space between letters. Tracking describes the space between words.</p>	
<p><b>Overall design aesthetic &amp; craftsmanship</b></p> <ul style="list-style-type: none"> <li>- The overall impression of the work (5 pts)</li> <li>- Design sense and aesthetic (5 pts)</li> <li>- Quality of Work (5 pts)</li> <li>- Quantity of Work (5 pts)</li> <li>- Completion of the project or assignment (5 pts)</li> <li>- Craftsmanship &amp;/or Quality of the final submission which also includes physical craftsmanship such as mockup (5 pts)</li> </ul>	30 pts
<p><b>TOTAL</b></p>	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: \_\_\_\_\_