



FINA-S451

## GRAPHIC DESIGN PROBLEM SOLVING

FINA-S452

## BFA GRAPHIC DESIGN

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SCHOOL OF ARTS &  
LETTERS  
INDIANA UNIVERSITY  
SOUTHEAST  
4201 Grant Line Road,  
New Albany, IN 47150

SPRING 2020

Tuesdays &amp; Thursdays

1:15 P.M. – 4:15 P.M.



Office hours:  
Mondays and Wednesdays  
10:00 AM – 12:00 noon or by  
appointment

### GENERAL COURSE DESCRIPTION

#### Pre-requisite for FINA-S 451: s250 (Graphic Design 1)

**Pre-requisite for FINA-S 452: Dept. consent and student must have gained acceptance into the BFA studio major.** *As the class is a stacked course with essentially the same assignment, please note that the difference is noted in the grading assessment 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.*

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).

### 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](http://www.aiga.org)Design is History: [www.designishistory.com](http://www.designishistory.com)Design Trend and News: [www.designobserver.com](http://www.designobserver.com) | [www.underconsideration.com](http://www.underconsideration.com)Information about famous Graphic Designers: <http://www.famousgraphicdesigners.org>Design inspirations: <https://www.grainedit.com>

#### 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>Mockupworld: <https://www.mockupworld.co/all-mockups>Pixaden: <https://www.pixaden.com/icons-set>

**Type sources**Free vector: <http://all-free-download.com/font>Emigré Fonts: [www.emigre.com](http://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](http://www.typography.com)**ASSESSMENT****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-Arts majors)	
D+ 69% - 67%	D 66% - 63%	D- 62% - 60%	F 59% - 0%

- You are expected to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, and color explorations to final product collectively in a binder. You may also document screen shots showing your ideas as they evolve.
- 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.
- Digital submissions are required for every assignment, project, and discussion. You may be required to submit printed work, but this will always be in addition to the digital submission.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.
- There will be no “make up” opportunities for missed projects/pop quiz/exercises unless you provide immediate documentation/notification within a week.** Exercises/projects that are more than a week late will not be accepted.
- There may be additional smaller assignments, discussions, and in-class activities you will be expected to complete. If so, these may be included as part of your grade.
- 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.

**ATTENDANCE AND TARDINESS**

Class attendance is required as 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 tolerates 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 absence** =  $\frac{1}{3}$  letter grade reduction in your final grade (e.g. An 'A' becomes 'A-') [one drop]

**4th absence** =  $\frac{2}{3}$  letter grade reduction in your final grade [two drops]

**5th absence** = A full letter grade reduction in your final grade [3 drops]

**6th absence** =  $1\frac{1}{3}$  letter grade reduction in your final grade [4 drops]

**7th absence** =  $1\frac{2}{3}$  letter grade reduction in your final grade [5 drops]

**8th absence** equals an automatic failure of the course.

**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. 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.***

**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.

<hr/> <p style="text-align: center;">OTHER STANDARDS OF CONDUCT</p> <hr/>	<ul style="list-style-type: none"> <li>▪ Students actively solicit feedback for purposes of making quality improvements to work and practice.</li> <li>▪ <b>Stealthily showing up late without notifying the professor may not constitute your presence to be recorded.</b></li> <li>▪ If you show up after class has started, you will be considered tardy. It is your responsibility to find out what you have missed.</li> <li>▪ <b>The professor is not obligated to repeat the delivery of course materials as missed information can be obtained from your classmates.</b></li> <li>▪ 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.</li> <li>▪ Sending a notification email or an employer/doctor's note does not exempt you from your obligations.</li> <li>▪ 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.</li> <li>▪ Turning in your project in absentia is not acceptable without prior approval.</li> <li>▪ 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.</li> <li>▪ 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.</li> <li>▪ Allow at least 48 hours for a response to a voice message, text, or email. If you send a text, please state your name and what course(s) you are referring to in your text. Always address the recipient of your message accordingly and end every communication with a thank you.</li> <li>▪ At the end of class, the room must be returned to order before you leave.</li> </ul>
<hr/> <p style="text-align: center;">IUS ACADEMIC DISHONESTY</p> <hr/>	<p>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):</p> <ul style="list-style-type: none"> <li>▪ The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).</li> <li>▪ Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.</li> <li>▪ Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.</li> <li>▪ 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.</li> </ul> <p>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 <a href="#">here</a>, and talk with your course instructor about best practices to responsibly use and credit sources. <b>More about cheating and plagiarism here</b><a href="https://policies.iu.edu/policies/aca-72-cheating-plagiarism/index.html">https://policies.iu.edu/policies/aca-72-cheating-plagiarism/index.html</a></p>
<hr/> <p style="text-align: center;">STUDENT WITH DISABILITIES</p> <hr/>	<p>Students who have a disability that requires accommodations in the classroom should contact the Office of Disability Services by phone (941-2243) or email (<a href="mailto:mtspring@ius.edu">mtspring@ius.edu</a>) 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. <b>Additional information about the Office of Disability Services may be obtained at:</b> <a href="https://www.ius.edu/disability-services/">https://www.ius.edu/disability-services/</a></p>
<hr/> <p style="text-align: center;">FINE ARTS GRIEVANCE POLICY</p> <hr/>	<p>If you have any issues or concerns pertaining to this course, you must discuss it with the instructor first. If you are unable to reach a resolution, you may then contact the Area Head. (For Graphic Design, you may contact Kok Cheow Yeoh: <a href="mailto:yeohk@ius.edu">yeohk@ius.edu</a>.) 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.</p>

## 1

## DESIGN ACTIVISM: The link between aesthetics and social responsibilities



Design activism covers a broad range of socially and environmentally responsible actions in design and planning. We begin our first project by examining the dialectic (the art of investigating or discussing the truth of opinions) connection between design and activism. The significance of project is also one that questions the core values of design in promoting civic awareness and responsibilities. One area to explore is politics. Whether one is a conservative, centrist, progressive, or independent, we collectively could agree that corruption by those in power, among many issues, is a fraudulent conduct that must be removed from a broken political system. As part of a larger anti-corruption campaign, Represent.us (<https://represent.us/anticorruption-act/>), proposes three different solutions: i) fix our broken elections, ii) stop political bribery, and iii) end secret money in an effort to fix the political system.

According to the [Center for American Progress](#), 92 million eligible Americans did not vote in the 2016 elections. Our first project's goal is to raise awareness to increase voter participation. Your design solution must particularly consider the following: intended channel (where it's to be communicated), intended message (what is to be communicated), and intended recipient (how it's likely to be interpreted or decoded).

### Objectives:

- To harness design activism in communication by using the elements and principles associated in design to produce a communication piece.
- To put the message before any design initiative by comprehensively considering the intended message, channel, and recipient so that the solution is more efficacious in nature.

### Deliverables:

- Default: RGB, 300 dpi PDF poster format in 24" x 36" (vertically or horizontally) OR
- An animated gif for online circulations such as Tweeter for e.g.
- Documentation of the creation process from start to finish in paper or digital format.

### Grading criteria (100 points):

- The relevance of the intended channel [where it's to be communicated] (10 pts)
- The impact of the intended message [what is to be communicated] (10 pts)
- The effectiveness of the intended recipient [how it's likely to be interpreted or decoded] (10 pts)
- The visual impact from the application of the elements of design (15 pts)
- The visual impact from the application of the principles of design (15 pts)
- The visual impact from the use of imagery (15 pts)
- Consistency of theme and motif (15 pts)
- The overall design (10 pts)

**References:**

Michael Douglas explains how to fix corruption crisis: <https://extratv.com/2019/12/12/michael-douglas-explains-how-to-fix-corruption-crisis/>

Get Out the Vote: <https://www.aiga.org/vote>

Represent Us: <https://act.represent.us/sign/our-strategy/>

The American Anti-Corruption Act: <https://anticorruptionact.org/whats-in-the-act/>

Twitter size: <https://louisem.com/217438/twitter-image-size>

**Subject to change with notice**

1/14 Tue	Introduction to the course in general. Explanation of the requirements of the course. First project assigned and explained. Research in class
1/16 Thu	Presenting ideas to the class for feedback. Continue working on refining ideas
1/21 Tue	Work in class. One-on-one consultation. <i>Staggered consultation</i>
1/23 Thu	One on one consultation. <i>Staggered consultation</i>
1/28 Tue	Finalize your design. Work in class as a whole
1/30 Thu	Project due at the beginning of the class. Presentation. Submit work online before the end of class or as specified on Canvas

**2****A NEW VIEW: How Graphic Design Changes The Way We Perceive**

Source: [howdesign.com](http://howdesign.com)

What is the role of graphic designers? We illuminate or explain things using graphic design language which are typically pictorial, typographical, or schematic on paper and screen. We work with other stakeholders and we are concerned with purpose, process, target audience and we are also bound by many factorial and

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sometimes uncontrollable circumstances. Nonetheless, we are, at the very core, visual communicators. Could it be that these limitations could put a stranglehold on our creativity? By adopting new ways to interpret your reality, this experimental project asks you to re-imagine *compositional ideas*. In this project, you are tasked to create an image by deriving or incorporating some suggestions from below which will be applied to a direct-mail piece such as a leaflet, card, double-gatefold, promotional book or some sort of physical, paper-engineered work. Specifically, we will explore different folds and die-cut techniques and layout to produce a self-promotional material (or portfolio). *NOTE: You need not worry about the entirety of the portfolio as long as the image and a basic format for the promotional material are completed.*

How can you integrate signs, signals, and symbols in a picture to reinforce a message? How about an image that reads like words? Can words take on additional functions within a picture? How can pictures be combined with animation, illustration, or another styles of expressions to change the meaning of a context? Can you extract new meanings from an old object? Some compositional ideas to explore:

#### **Distortion, twisting and turning**

What can you look through to make something seem strange: a kaleidoscope, sunglasses or the bottom of a glass? How can the object be placed so that it will be seen in a totally new light? How far can you push the distortion before it becomes unrecognizable, disturbing or misleading?

#### **Playing with angles**

Is there an angle from which the object has never been seen before? How can something be shown from a different angle? How could you adjust the space or perspective to create a new view? Does the importance of the object change when the angle is changed?

#### **Playing with objects**

Can objects or human bodies, in that sense, be molded into one to allow them to take on a new Shape? In what ways can they complement each other?

#### **Changing of roles**

Put yourself in the position of any object or creature and look at the world through its eyes. Use these to discover new angles and new images.

#### **Space and movement**

The physicality of a dimensional space is best interpreted in 2 or 3-Ds and by adding movement, a sense of rhythm is created.

#### **Micro and Macro**

You can also open up new ways to view things at a microscopic or macroscopic (large enough to be observed by the naked eye) level. How close can one zoom into an object?

#### **Proportions and dimensions**

When things change in size, they can take on a surprisingly new look. What elements can be reduced or enlarged? What happens when they are greatly exaggerated?

#### **Obstructed view**

Does color, form size light, surface, surroundings play an important role? Haze, fog, broken glasses, blurry vision can create optical illusions and ambiguity. How are they being used in your design? How far can things appear in that manner before they become unfathomable?

#### **Objectives:**

- To encourage the students to investigate different methods to compose ideas.
- To provide them with the opportunities to propose new projects that provide room for creativity as opposed to restrictive frameworks bound by pragmatic or logical concerns.
- To instill the value of self-reflection on the relationships between design and creativity.

#### **Deliverables:**

- A high res (300 dpi, PDF) original, visually impactful image or thematically solid.
- A physical, paper-engineered work incorporating the image within its design.



**Grading criteria (100 points):**

- An impactful image with stopping-power or a solid theme (15 pts)
- The visual impact from the use of the elements of design (15 pts)
- The visual impact from the use of principles of design (15 pts)
- The visual impact from the use of one of the compositional ideas above (15 pts)
- Application of the image on a promotional material that creates an efficacious result (10 pts)
- Originality (10 pts)
- Creativity (10 pts)
- The overall design (10 pts)

**Schedule:**

2/4 Tue	2 <sup>nd</sup> project assigned and explained. Research. Strategize. Explore ideas. Produce sketches.
2/6 Thu	Present sketches. Meet as a class.
2/11 Tue	Work in class. One-on-one consultation. <i>Staggered consultation.</i>
2/13 Thu	Work in class. One-on-one consultation. <i>Staggered consultation.</i>
2/19 Tue	Meet as a class. Finalize. Adding final touches.
2/21 Thu	Project due at 10 AM. <b>Note that the class still meets at 9 AM.</b> Presentation. Submit work online before the end of class on Canvas.

## 3 EXPERIENCE DESIGN: How Experience Can Make Us Better Designers



Source: slideshare.net



Source: [Pentagram](#)

According to [Nathan Shedroff](#), there is always an experience created by a product, service, event, environment, and people. They contribute to our overall experience, perception and acceptance. He observed that the more we understand experience and the more value we provide, the more customers will pay. Starbucks, a well-designed coffee shop where people want to spend time and money, is a prime example. Under the premise that meaning is assigned, this project has one objective: creating a **design theme** that enhances the experience for an event using Shedroff's framework, particularly, those in the 'triggers' and 'duration' dimensions. Use the link below to select a conference. Other items needed are described in the deliverables.

#### Objectives:

- To recognize experiential contributors such as sight and how it can affect our overall experience.
- To create an inviting environment for an event.
- To improve creative and critical thinking that needs one to think conceptually.

#### Deliverables:

- 6 PDF files: i) conference logotype; ii) conference signage iii) lanyard for attendee and presenter; iv) T-shirt; v) tote bag; and vi) a swag of your choice.

#### Grading Criteria (100 points)

- SIGHT: Colors that pop (10 pts)
- CONCEPT: A coherent visual theme with supportive motifs (10 pts)
- SYMBOLS: Conference logotype (10 pts)
- INITIATION: Conference signage inclusive of logotype, venue, dates, and location (10 pts)
- IMMERSION: Lanyard for attendee and presenter (10 pts)
- IMMERSION: Conference T-shirt (10 pts)
- IMMERSION: A swag of your choice (10 pts)
- CONTINUATION: A tote bag (10 pts)
- Originality and creativity (10 pts)
- An overall design that enhances the experience for an event (10 pts)

#### Useful references

25 best creative conferences to attend in 2020: <https://getflywheel.com/layout/best-creative-conferences-2020/#adobe-summit>

Nathan Shedroff's slides in Slideshare:

[https://www.slideshare.net/NathanShedroff?utm\\_campaign=profiletracking&utm\\_medium=sssite&utm\\_source=ssslideview](https://www.slideshare.net/NathanShedroff?utm_campaign=profiletracking&utm_medium=sssite&utm_source=ssslideview)

15 core meanings: <http://nathan.com/making-meaning/>

Pentagram's ICA: <https://www.pentagram.com/work/institute-of-contemporary-artboston>

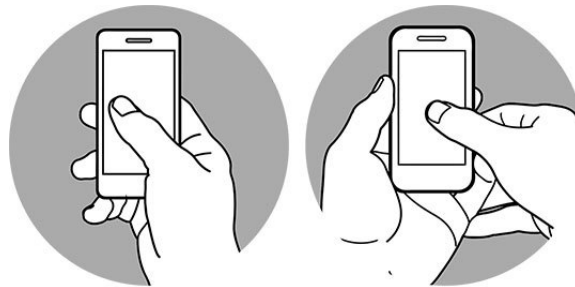
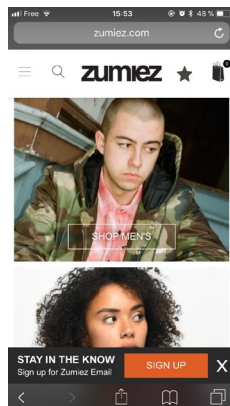
Color charts: [color-hex.com](http://color-hex.com)

#### Schedule:

2/25 Tue	Project assigned and explained. Lecture about experience design. Start researching during class. Bring sketches for next class.
2/27 Thu	Present ideas in class for feedback. Refine ideas based on feedback.
3/3 Tue	<i>Staggered consultation.</i> One-on-one consultation. Work in class. <b>FINALIZE your decision on what to do for the final D.I.Y. project.</b>
3/5 Thu	<i>Staggered consultation.</i> One-on-one consultation. Work in class.
3/10 Tue	Meet as a whole in class for final crit.
3/12 Thu	Project due at the beginning of the class. <b>Late work will not be accepted.</b> Class presentation. Post final PDF file(s) on Canvas by due deadline.
3/17 & 19 Tue Thu	<b>Spring Break (3/16 – 3/22) NO CLASS.</b>



## 4



49%

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26%

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75%

(Sources for image is hyperlinked)

## ADS ON THE MOVE: PLB's (Private Label Brands) are no longer confined to shelves as we become more mobile.

As a strategy for many retailers, store brands a.k.a. private label brands (PLBs) are a line of products managed by a retailer to compete with other. PLBs are usually priced lower to compete with other similarly branded counterparts. Cheaper doesn't necessarily mean inferiority in quality. We now live in a primarily mobile world with mobile and tablets representing over 50% of the web traffic ([StatCounter](#)). For your 4<sup>th</sup> project, there are two components to the project:

- i) A (digital, no physical mock-up) design refresh by picking a poorly designed product for one of these retailers: Walmart, Kroger, Meijer, Costco, Trader Joe's. For e.g. if you choose Costco's Kirkland brand, retain its logo as well as all the information on the product.
- ii) An interstitial mobile pop-up ad with a call-to-action (CTA) to 'submit' or 'sign me up.' The digital mockup must show the refreshed product in the background with the retailer's name as you would when viewing them vertically on a smart phone. Refer to <https://wisepops.com/2018/01/16/mobile-popups-best-practices/> for tips on designing an effective popup.

### Deliverables:

- A before and after
- A refreshed product presented digitally in high resolution
- A vertical mobile phone with screen showing an interstitial call to action

### Grading criteria (100 points):

#### PLB:

- The choice of graphical, illustrative, and/or photographic elements of the refreshed label (10 pts)
- A visibly better visual refreshing of the product (10 pts)
- An overall design of the refreshed private label brands (10 pts)
- Before and after

#### MOBILE AD:

- A mobile popup interstitial ad with a call-to-action (CTA) to 'submit' or 'sign me up' (10 pts)
- Contrasting background for visibility (10 pts)
- Selected a colorful call-to-action (10 pts)
- Add actionable closing options (10 pts)
- A digital mockup showing the refreshed design for the product and a CTA (10 pts)

### Reference:

Mobile popups: <https://wisepops.com/2018/01/16/mobile-popups-best-practices/>

Mobile ad formats: <https://gimbal.com/best-mobile-ad-formats/>

Product Chart: <https://www.productchart.com/smartphones/>

UXM design tips: <http://www.uxforthemasses.com/mobile-ux-design-principles/>

How we hold our gadgets: <https://alistapart.com/article/how-we-hold-our-gadgets/>

Minerva research data about what drives grocery store visits: <https://www.isminerva.com/feed/us-grocery-store-choice-drivers>

**Schedule:**

3/24 Tue	Project assigned and explained. Start researching during class. Bring sketches for next class.
3/26 Thu	Product identified. Design refresh begins. Start laying out on computer upon approval/feedback.
3/31 Tue	<i>Staggered consultation.</i> One-on-one consultation. Work in class. <b>FINALIZE your decision on what to do for the final D.I.Y. project.</b>
4/2 Thu	<i>Staggered consultation.</i> One-on-one consultation. Work in class.
4/7 Tue	Meet as a whole in class for final crit.
4/9 Thu	Project due at the beginning of the class. <b>Late work will not be accepted.</b> 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 4<sup>th</sup> project's due date.

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

1. EXPANSION OF PROJECT
2. CLIENT-BASED
3. PROCESS DOCUMENTATION
4. CONTEST
5. CONFERENCE

**Overall grading criteria:**

- 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)

**1. EXPANSION OF PROJECT, these apply:**

- Marketability of the proposed idea (10 pts)
- Displays a great deal of creativity and originality in expanding the project (10 pts)
- Exhibits sincere and noticeable efforts so as to avoid a convenient (lazy) project (10 pts)
- The overall idea is successfully executed from concept to completion ( 10 pts)
- The comprehensiveness of the idea to enhance the entire project (10 pts)

**2. 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)
- Exhibit an understanding of a targeted audience with an intended message through the use of phrase, theme, motif, or other relevant marketing techniques/gimmicks (10 pts)
- The overall idea is successfully executed from concept to completion ( 10 pts)

**3. 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)
- Uses materials or present ideas in unique ways ( 10 pts)
- Shows exceptional attention to detail (10 pts)

**4. CONTEST, these rubrics apply. *NOTE that you are discouraged from using a previously completed or one of the projects from this course for submission.***

- Adheres to the requirements of the competition (10 pts)
- Final presentation and/or quality of the submitted piece (10 pts)
- Proof of submission (10 pts)
- Listens to feedback and incorporate them well into the final solution (10 pts)
- The quality of the final submission (10 pts)

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). <i>Article title</i> . Retrieved from URL Yeoh, K. C. (2017, October 19). Yeoh as designer. Retrieved from <a href="http://www.yeoh.com">http://www.yeoh.com</a> For more, visit: <a href="http://www.easybib.com/reference/guide/apa/website">http://www.easybib.com/reference/guide/apa/website</a>			

**5. CONFERENCE, these rubrics apply:**

- A well written problem statement, analysis, and solution (10 pts)
- Inclusion of research references, sketches, refinement, selection, end product-where applicable (10 pts)
- Attend or present at the conference with the inclusion of printed posters and necessary props or supportive materials-where applicable (10 pts)
- Willingness to tackle difficult problems that do not have easy solutions (10 pts)
- Listens to feedback and incorporate them well into the final solution (10 pts)

**FYI: The 16<sup>th</sup> Annual IUS student conference will be held on April 24 for undergraduate students. Registration to open from Feb. 15<sup>th</sup> to March 20<sup>th</sup>. Use the format shown above.**

**Schedule:**

4/14 Tue	Consultation with your professor. Present your idea(s)
4/16 Thu	Be ready to present your work to expand on. Your idea must be finalized and further refined by now
4/21 Tue	Present in class. Critique. Work in class
4/23 Thu	Work in class as a whole with one-on-one consultation where needed
4/23 Thu	<b>OUR FINAL CLASS.</b> Project due at the beginning of the class. <b>Late work will not be accepted.</b> Class presentation. Post final PDF file(s) on Canvas by due deadline.

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## 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 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: