FINA-S451-19239 GRAPHIC DESIGN PROBLEM SOLVING
FINA-S452-18802 B.F.A. GRAPHIC DESIGN

FALL 2024 (Aug. 26 – Dec 20)
Tuesdays and Thursdays 12:00 – 2:30 P.M. EST at KV 203

FINE ARTS, SCHOOL OF ARTS & LETTERS INDIANA UNIVERSITY SOUTHEAST

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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).

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

PREREQUISITE
FINA-S 451: FINA-S 250 Graphic Design 1
FINA-S 452: Department consent and acceptance into the BFA studio major

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 and sketches through projects 1, 2, 3, 4 & 5.	Project assignments, participation in discussions posts in Canvas and critiques.
Experiment with design ideas within a wider scope including the development of one's own artistic style.	Propose/Create a project that caters to the student's self-interest, stylistic pursuit, or creating portfolio materials through project 5.	Project assignments, research, participation in discussions posts in Canvas and critiques.
Implement an impactful design solution to aid in two and three-dimensional spaces.	Produce a 2D-based digital or print-based artifacts or 3D-based artifacts 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 stakeholder (such as a client).	Present results of their design solutions to an intended audience/client through projects 1, 2, 3, 4 & 5.	Project assignments, research, participation 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 through projects 1, 2, 3, 4 & 5.	The documentation, process, and outcome of projects either in physical and or digital formats

CLASS FORMAT
This class is following the face-to-face 16-week course schedule from Jan 8 to Apr 26, 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.

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 (such as gmail) because all notifications are to be done via Canvas.

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

Class attendance is required whether in-person or via zoom sessions. Attendance will be recorded at the beginning of each class. To be recorded as present: You must come to class on time, prepared with materials, and stay for the entire period. You are allowed up to two absences and three tardy arrivals to class or early departures without any questions or repercussions to your final grade. Beyond that, the penalties are as follows:

Absences	Drop in final letter grade	Example
1	0	A+ > A+
2	0	A+ > A+
3	1	A+ > A
4	2	A+ > A-
5	3	A+ > B+
6	4	A+ > B
7	5	A+ > B-
8	Course failure	A+ > F

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. For technology concerns, 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

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 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

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 (812-941-2244).

It is also important that you know that University policy requires the instructor to share certain information brought to their 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. Visit 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).

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 & ACCOMMODA-TIONS

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) Additional information can be found at 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.

GENERAL GRADING
CRITERIA

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 (5 pts)
- 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)

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

Your final grade will be assigned a letter grade, converted from an averaged numerical grade based on all assignments including your attendance, participations, and any extra credits.

ACADEMIC
HONESTY

Students are expected to be honest and forthright in their academic endeavors. It is the official policy of Indiana University, that all acts or attempted acts of alleged academic dishonesty be reported to the Vice Chancellor for Student Affairs for disposition within the IU Southeast Student Conduct System. Students who are caught cheating will be reported and receive a zero (0) for the assignment. In the case of repeat offenses, the student will fail the course and have the offense(s) reported. If you have questions about reporting academic misconduct, please see the Academic Misconduct Report page and specifically the Procedural Guidelines.

ASSESSMENT			
	A+	100 - 98%	Exceptional work
	A	97 - 93%	Very high-quality work
	A-	92 - 90%	High-quality work
	B+	89 - 87%	Very good work that demonstrates above average abilities
	B	86 - 83%	Very good work that satisfies objectives
	B-	82 - 80%	Good work
	C+	79 – 77%	Above-average work
	C	76 - 73%	Average work that reflects understanding of material
	C-	72 - 70%	Passable work but below average work (considered failing for fine arts majors)
	D	69-60%	Below-average work that reflects a significant lack of understanding and/or effort
	F	59-0%	Complete lack of understanding and/or effort

DOCUMENT-ATION

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.

EXTRA CREDIT

Participating in the IU Southeast Student Conference and Showcase can earn you up to 5 extra points, which are added to your final numerical grade. For more, visit: https://southeast.iu.edu/student-conference/formats.html. In addition to the opportunities to network and contribute to scholarly work, you can add the experience to your resume.

A presentation poster measuring 24" x 36" at 150 or 300 dpi in PDF (e.g. below).

| Title		Students' names, semester, 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 problem statement	Diagrams, graphics, charts, models, related to problem statement	Diagram of final solution (can diagrammatically include the before and after)	Photo(s) of the final solution. Digital file edited in Photoshop.
References, credit, or research information. URLs must follow the APA format. Last, F. M. (Year, Month Date Published). Article title. Retrieved from URL Yeoh, K. C. (2017, October 19). Yeoh as designer. Retrieved from http://www.yeoh.com For more, visit: http://www.easybib.com/reference/guide/apa/website			

ARTIFICIAL INTELLIGENCE

In this graphic design course, the use of artificial intelligence (AI) is not only permitted but actively encouraged. AI tools can be valuable assets for enhancing your creative process, particularly for generating ideas and gaining inspiration. However, it is essential to acknowledge and credit the use of these AI tools in your work. This transparency not only maintains academic integrity but also helps others understand the tools and resources that contributed to your designs.

RECOMMENDED AIs

ChatGPT: https://openai.com	Khroma: https://www.khroma.co	Fontjoy: https://fontjoy.com/	Let's Enhance: https://letsenhance.io
Durable: https://durable.co/	AutoDraw: https://www.autodraw.com	Remove bg: https://www.remove.bg/	Adobe Firefly: Adobe.firefly.com

1

LESSER
KNOWN
COUNT-RIES
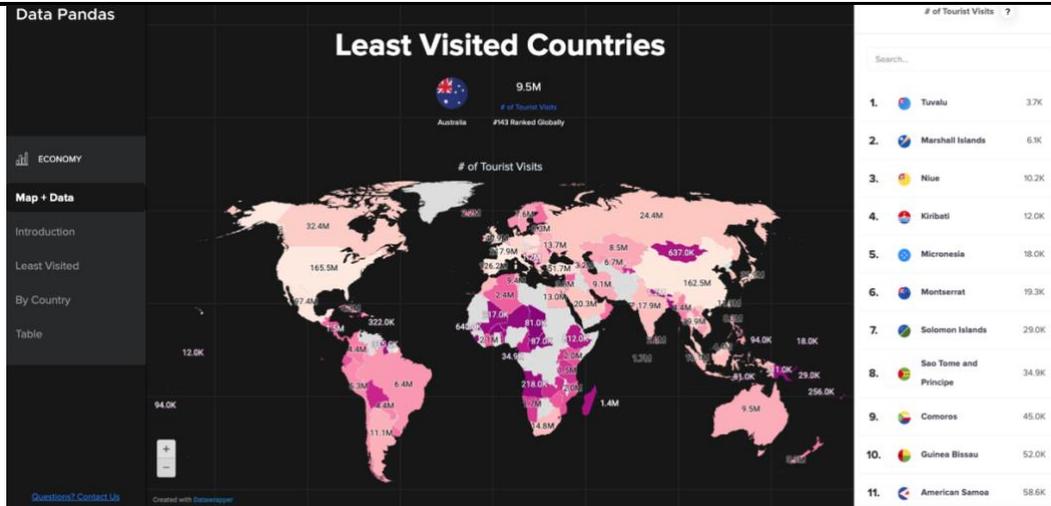
Source

Using the concept of integrated branding, create a digital and print-based promotional campaign for a lesser-known country using the information provided in the chart by datapandas. This project emphasizes the use of branding, coupled with typographic and visual elements, and marketing to promote a location, its inhabitants, and the nuances associated with them. These nuances become the unique selling propositions for your design solution. You are encouraged to develop or customize a font system that represents the country's name, ensuring that your design choices align with the brand identity.

Key considerations:

1. **Identify the cause and target audience before developing your concept:**
   - **USP**: Consider the industry, target market, and unique selling proposition (USP) of your concept. What is your mission, vision, values, and objectives? Consider demographics, interests, and behaviors to tailor your message effectively.
2. **Visual identity**:
   - **Logo Design**: Create a logo/logotype that embodies the concept. Consider the symbolism, color theory, and typography.
   - **Color Palette**: Develop a color palette that aligns with the brand's identity and evokes the desired emotions.
   - **Typography**: Choose fonts that reflect the brand's personality and ensure readability across different mediums.
3. **Brand messaging**:
   - **Tagline/Slogan**: Create a memorable and concise tagline or slogan that encapsulates the brand's essence.
   - **Brand Voice and Tone**: Define the brand's voice and tone. Describe how the brand communicates with its audience.

Pick one from the three options below in digital and print components by incorporating the key considerations from 1 – 3:

Digital components (pick one):
   - **Website:** Please create a landing page of a website to feature the campaign prominently. Include information about the country, its attractions, culture, affiliates in the US, etc.
   - **Email Marketing:** Design email newsletters to keep the audience informed and engaged. Highlight success stories, upcoming events, and volunteer opportunities.
   - **Social Media:** Develop content for platforms like Facebook, Twitter, Instagram, and LinkedIn. Use a mix of posts, stories, and videos to engage followers. Incorporate hashtags and encourage user-generated content.

Print components (pick one):
   - **Posters:** Design eye-catching posters for your targeted audience. Include QR codes that link to the campaign's website.
   - **Brochures:** Create informative brochures detailing the non-profit's mission, the importance of the cause, and ways to get involved.
   - **Billboards and Print Ads:** Consider placing ads in local newspapers and magazines, as well as on billboards in high-traffic areas.

DELIVERABLES
- Documentation of the process from scratch to the finished solution including a design brief.

- i) Logotype; ii) tagline/slogan; iii) item from digital and iv) more item from print components. (all these items must incorporate elements of brand voice and tone.

HELPFUL INFO

- [Hubspot.com - Develop Brand Identity](#)
- [Graphicdesignthoughts.blog - Visual Identity Assignment](#)
- [Least visited countries](#)
- [Medium - Everything You Need to Know About Choosing Brand Fonts](#)
- [Gradient - How to Use Brand Typography to Make Your Marketing Content Stand Out](#)
- [Monotype - How Fonts Give Voice to a Destination](#)
- [Notify Visitors - Enhancing Your Campaigns With Custom Fonts](#)
- [PostcardMania - A Marketer's Guide to Fonts](#)
- [FasterCapital - Implementing Brand Fonts Across Different Platforms](#)

SCHEDULE

Week	Date/Day	Format	In-class	For next class
1	8.27/Tue	In-person	Intro to the course and the first project. Lecture about branding and design. Completing a design brief. Developing USP and visual identity. Research: Read the helpful info section.	Present USP and at least 30 ideas for visual identities. Post on Canvas for critique.
	8.29/Thu	In-person	Presenting USP and visual identities. Selection of USP and critique of visual identities.	Visual identities finalized and started the development of digital and print components.
2	9.3/Tue	In-person	Presenting a completed visual identity and early and mid-stages of digital and print components.	Finalizing both digital and print components.
	9.5/Thu	Zoom	One-on-one. Refer to Canvas for your time slot.	Presenting near finished digital and print components for critique.
3	9.10/Tue	In-person	Getting feedback for near finished designs.	Finalizing and preparing for the final presentation during class.
	9.12/Thu	In-person	Project due. Class presentation.	Read about the 2nd assignment and come to class with ideas/sketches. If you pick the option to work with a client for the D.I.Y. project, this is the time to start doing so.

2

ARTISAN-AL VS. ARTISTIC
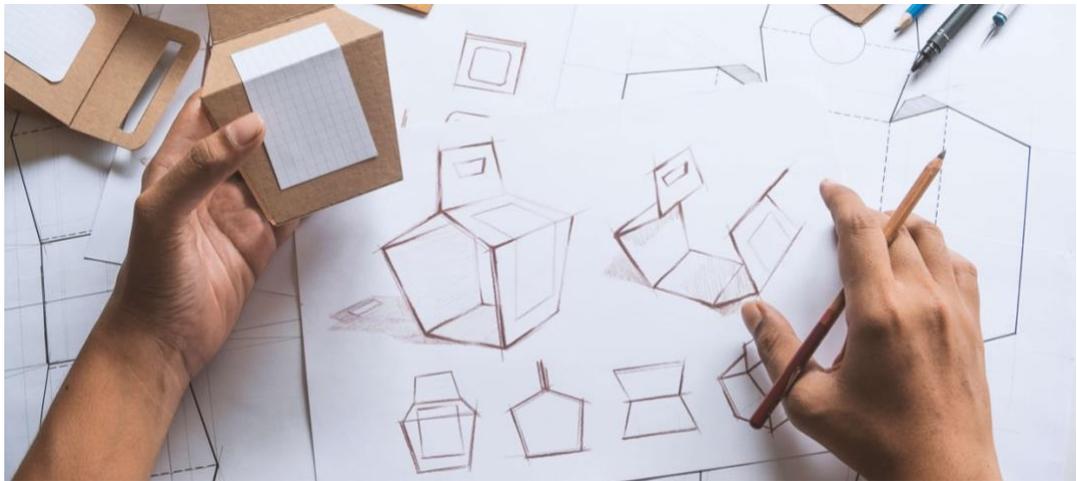
Source

Graphic designers often face the challenge of balancing function and aesthetics, akin to the roles of an artisan versus an artist. The artisan's approach promotes experimentation and self-discovery, while the artist's role focuses on creating cost-effective, reliable, and repeatable designs. As an exercise in this balance, design the packaging for a similar item with two distinct purposes:

1. **To sustain (as an artisan)**: Create a functional yet purposeful packaging. This design should prioritize practicality, durability, and user-friendliness, ensuring it serves its intended function effectively.
2. **To retain (as an artist)**: Develop packaging that captivates and elevates the product's status. This design should be visually stimulating, aiming to delight the senses and enhance the perceived value of the product.

DELIVERABLES
- Documentation of the process from scratch to the finished solution including a design brief.
- Two high-quality (physical) prototypes that visually distinguish between an artisanal and an artistic solution.

HELPFUL INFO
- shopify.com - Retail Branding: Build a Memorable Brand in 2024
- blog.catalpha.com - Point-of-Purchase Displays: The Art of Captivating Customers
- goldenwestpackaging.com - The Relationship Between Packaging Design and Brand Loyalty
- meyers.com - Branding and Packaging: A Guide to Building Brand Identity
- Role_of_packaging_in_consumer_buying_behavior
- Indeed - Graphic Artist vs. Graphic Designer: Compare the Differences
- Interaction Design Foundation - Graphic Artist vs. Graphic Designer: What's the difference?
- Pak Factory: https://pakfactory.com/freedom-folding-carton-box-styles.html
- Packaging of the world: https://www.packagingoftheworld.com/

SCHEDULE

Week	Date/Day	Format	In-class	For next class
4	9.17/Tue	In-person	Intro to the second project. Lecture about packaging, artisan al vs. artistic Brainstorming for ideas. Sketching of ideas. Completing a design brief. Research: Read the helpful info section.	Post design brief on Canvas. Also post sketches on Canvas for critique
	9.19/Thu	In-person	Presenting sketches for feedback. Make refinements based on feedback.	Create mockup for packaging for both ideas (artisanal and artistic) for zoom one-on-one
5	9.24/Tue	Zoom	One-on-one. Refer to Canvas for your time slot.	Make refinements based on the feedback received during Zoom.
	9.26/Thu	Zoom	Continue to work on feedback based on ideas received during Zoom.	Work on physical mockup to present next week Zoom for feedback.
6	10.1/Tue	Zoom	Presenting mockup for feedback.	Working on mockups
	10.3/Thu	Zoom	Presenting mockup for feedback and refine based on feedback, reading it for class critique.	Completing near finished to present during next class for feedback.
7	10.8/Tue	In-person	Getting feedback for near finished designs.	Finalizing and preparing for the final presentation during class.
	10.10/Thu	In-person	Project due. A brief class presentation to make room to discuss our next assignment and lecture: What makes a good UX / UI. User-centered design principles. Process and best practices.	Read about the 3rd assignment and come to class with ideas/sketches. Research: Read the helpful info section for project 3.

3

ENGAGING DIGITAL INTER-FACES: A UX/UI DESIGN PROJECT
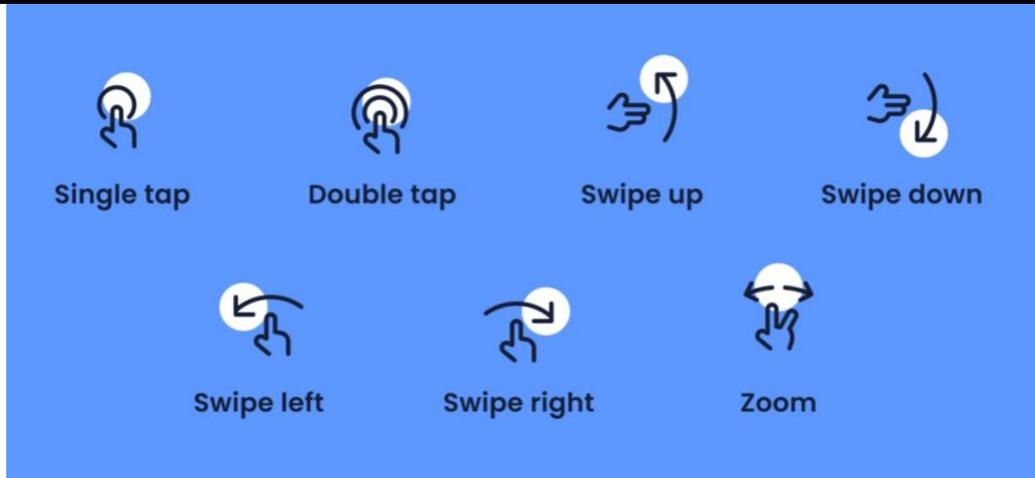
Source

As we continuously rely on apps and interfaces on various devices from cellular phones, tablets, laptop computers, to automotive interfaces, a good understanding of how the user experience (UX) and the user interface (UI) become indispensable knowledge for graphic designers. In this project, you will redesign the user interface (UI) and user experience (UX) for a mobile app, focusing on improving usability and aesthetic appeal by applying user-centered design principles aimed to enhance the app's functionality and visual elements, ensuring a positive and satisfying experience for the users.

Key considerations:
1. **User Research:**
   - Conduct a user flow (chart) to understand how the user navigates and behaves while using the app. Also consider other preferences and pain points.
   - Create user personas to represent the target audience and guide design decisions.
   - Analyze user feedback and app usage data to identify areas for improvement [1].
2. **Competitive Analysis:**
   - Study competitor apps to understand industry standards and identify best practices.
   - Identify unique features and design elements that can set your app apart [5].
3. **Information Architecture:**
   - Create a sitemap and user flow diagrams to organize the app's content logically.
   - Ensure that the navigation is intuitive and allows users to find information quickly [6].
4. **Wireframing and Prototyping:**
   - Develop low-fidelity wireframes to outline the app's layout and structure.
   - Create high-fidelity prototypes to visualize the final design and test with users for feedback [4].
5. **Visual Design:**
   - Design the UI with a focus on consistency, using a cohesive color scheme, typography, and iconography.
   - Ensure that the design aligns with the brand's identity and enhances the UX [5].
6. **Usability Testing:**
   - Conduct usability tests with real users to identify issues and gather feedback.
   - Iterate on the design based on user feedback to improve usability and overall experience [1].
7. **Implementation:**
   - Collaborate with developers to ensure that the design is implemented accurately.
   - Monitor the app's performance and user feedback post-launch to make further improvements [6].

Key Principles:
1. **User-Centered Design:**
   - Prioritize the needs and preferences of the end users in every stage of the design process [3].
2. **Consistency:**
   - Maintain a consistent visual and functional design throughout the app to provide a seamless user experience [1].
3. **Accessibility:**
   - Ensure that the app is accessible to all users, including those with disabilities, by following accessibility guidelines and best practices [5].
4. **Feedback:**
   - Provide users with clear feedback for their actions to enhance their understanding and control within the app [4].

| DELIVER-ABLES	
	• User flow diagram. • Wireframes and prototypes. • Visual design mockups.

HELPFUL INFO	
	ux4sight.com - Application UX Excellence Strategies for User-Centric Design uxcam.com - Mobile UX Design: The Ultimate Guide 2024 quora.com - What is the importance of user-centred design principles in UI and UX design volpis.com - How to redesign an app: a proven step-by-step guide modlogix.com - UI UX Redesign: Process and Best Practices ux4sight.com - Importance of Good User Interface Design in Business

SCHEDULE

Week	Date/Day	Format	In-class	For next class
8	10.15/Tue	-	**Fall break. No class.**	Be ready to present sketches/ideas on the app redesign.
	10.17/Thu	In-person	Presenting sketches/ideas on the app redesign. Present sitemap of the current app and how your new sitemap and user flow work. Refine your idea based on feedback.	Post refined ideas on Canvas in preparation for Zoom one-on-one meeting. Develop low-fidelity wireframes to outline the app's layout and structure.
9	10.22/Tue	Zoom	One-on-one. Refer to Canvas for your time slot.	Continue to work on feedback based on ideas received during Zoom. Start developing high fidelity prototype.
	10.24/Thu	Zoom	One-on-one zoom meeting continues. Present high fidelity prototype during meeting.	Refine high fidelity prototype to present to class
10	10.29/Tue	In-person	Presenting prototypes to class for feedback. Usability tests to identify issues.	Refine prototype as project is due next class.
	10.31/Thu	In-person	Project due. A brief class presentation to make room for lecture: What makes a good UX / UI. User-centered design principles. Process and best practices.	Read about the 3rd assignment and come to class with ideas/sketches.

4

OPTION 1 OR 2?
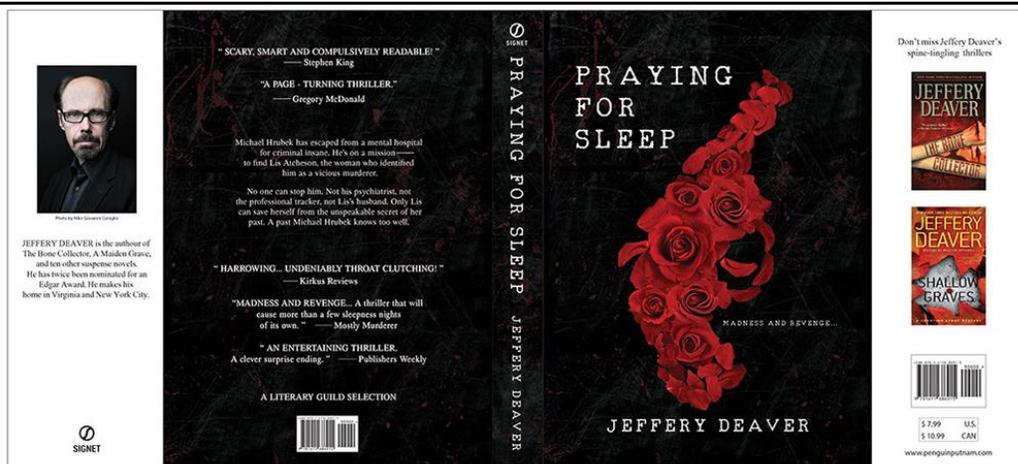
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OPTION 1: BOOK JACKET
Explore historical styles to design a book jacket reflecting a specific era. Utilize the diverse book collection at the Design Center (KV 203) to select a hardcover book with a significant spine for the book jacket. The jacket should include: i) inside flap of the front cover; ii) front cover; iii) spine; iv) back cover; and v) inside flap of the back cover, each with relevant information.

OPTION 2: PASSION PROJECT
A passion project for a graphic designer is an undertaking driven by personal enthusiasm rather than client requirements or commercial interests. Such projects allow you to explore their creativity freely, experimenting with new styles, techniques, and ideas without external constraints. This unrestricted exploration can reignite a passion that leads to innovative and unique outcomes. This option is a playground for imaginative thinking and risk-taking, often leading to unexpected

discoveries and fresh perspectives. By stepping outside the usual boundaries of client work, you develop new skills and techniques that can be applied to future projects, thus elevating your overall design capabilities. Ultimately, passion projects can lead to more innovative and impactful collaborations between designers and clients.

Regardless of the option you pick you are required to apply the different eras below as a framework or concept in towards the eventual outcome of your design:

- Victorian Graphic Design Style: 1837 – 1901
- Arts & Crafts Graphic Design Style:1880 – 1910
- Art Nouveau Graphic Design Style: 1890 – 1920
- Futurism Graphic Design Style: 1900 – 1930's
- Art Deco Graphic Design Style: 1920 -1940's
- Heroic Realism Graphic Design Style: 1900 – 1940's
- Early Modern Graphic Design Style: 1910 – 1935
- Late Modern Graphic Design Style: 1945 – 1960
- American Kitsch Graphic Design Style: 1950's
- Swiss/International Graphic Design Style: 1940's – 1980's
- Psychedelic Graphic Design Style: 1960's
- Post Modern Graphic Design Style: 1970's – 1980's
- Grunge Graphic Design Style: 2000 – 2010's
- Flat Graphic Design Style: 2010 – Present

DELIVER-ABLES

- Documentation of the process from scratch to the finished solution including a design brief.
- A physical book jacket showing the five different sections. Must include relevant information such as the title, author, publisher, edition, etc. Utilize the flaps effectively to provide additional information, such as the author's biography, book synopsis, or promotional blurbs. Endorsements and reviews can be included to add credibility and appeal. Include the book's title, subtitle (if any), and the author's name.

HELPFUL INFO

FOR OPTION 1

eliteauthors.com - How to Design a Book Jacket
ingramspark.com - Book Cover Design Basics
ebooklaunch.com - Dust Jackets for Books
authorhouse.com - Book Cover Essentials
papertrue.com - 7 Essential Elements of a Book Cover Design
ingramspark.com - The Ultimate Guide to Master Your Book Cover

FOR OPTION 2

pursuethepassion.com - Why Are You Passionate About Graphic Design?
brandisea.com - Passion Projects (why every designer needs one)
theartcareerproject.com - What Are the Perks of Being a Graphic Designer?
dropbox.design - Passion projects to fuel your creativity

Week	Date/Day	Format	In-class	For next class
11	11.5/Tue	In-person	Intro to the fourth project. Proceed to pick a book from the shelves Brainstorming for ideas. Sketching of ideas. Completing a design brief. Research: Read the helpful info section. Lecture: historical periods	Post completed design brief on Canvas. Sketches ready for class. presentation to gather feedback.
	11.7/Thu	In-person	Presenting ideas for feedback.	Work on a miniaturized version of the cover.
12	11.12/Tue	Zoom	One-on-one. Refer to Canvas for your time slot.	Expand on the miniaturized version, readying it for color laser test print during class.
	11.14/Thu	In-person	Test printing using the color laser printer. Clean up any discrepancies.	Readying the file to be printed in actual size.
13	11.19/Tue	In-person	Continue to print during class.	Readying the mockup for the final presentation during next class.
	11.21/Thu		Project due. Class presentation. Discission: what's your DIY going to be?	What is your DIY going to be?

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**D.I.Y.
(DECIDE IT
YOUR-SELF)**

The final project provides an opportunity to create portfolio pieces for entering the design profession or as a preamble to investigate a design topic of interest. Regardless of the choice you make, consult with your professor to finalize your ideas for approval to begin.

1. Expansion of project. Expand one of your previous four projects to include at least two pieces of touchpoints.
2. Client. Work with an assigned or self-sourced client to produce a result of some sort towards the end of the semester. The client must not be related to the student to prevent any conflict of interest.
3. Online competition, You must show proof of submission for the assignment to be considered completed.
4. **IU Southeast Student Conference and Showcase.** Check for the date and student must present at the conference for the assignment to be considered completed. This option is also available as an extra credit.

DELIVER-ABLES

- Documentation of the process from scratch to the finished solution including a design brief.
- Varies from one student to another as the determination is based on the choice selected by the student.

SCHEDULE

Week	Date/Day	Format	In-class	For next class
14	11.26/Tue	Zoom	Presenting mockup for feedback.	Continue to work during the break to advance ideas to the next stage.
	11.28/Thu	-	Thanksgiving Break (11.27 – 12.1)	Prepare to present your ideas/progress to the class next week.
15	12.3/Tue	In-person	Presenting ideas to class for feedback.	Refine your ideas to present during one-on-one Zoom.
	12.5/Thu	Zoom	One-on-one session to finalize your final project.	Continue to work on completing the project.
16	12.10/Tue	Zoom	Feedback provided during one-on-one.	Finalizing for class presentation.
	12.12/Thu	In person.	Final presentation.	***We are done!***