



FINA-S451-28341 GRAPHIC DESIGN PROBLEM SOLVING

FINA-S452-27949 B.F.A. GRAPHIC DESIGN

FALL 2025 (Aug. 25 – Dec 9, 2025)
 Tuesdays and Thursdays 12:00 – 2:30 P.M. EST at KV 203

SCHOOL OF ARTS &
 LETTERS
 INDIANA UNIVERSITY
 SOUTHEAST

KOK CHEOW YEOH, Ph.D.
 Associate Professor of Fine Arts, Graphic Design
 yeohk@iu.edu
 Office: Knobview KV233A
 Tel: 812.941.2413

- OFFICE HOURS** Every Wednesday from 10 AM – 12 noon EST at Knobview 233A or by appointment. 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
Experiment with ideas on a wider scope to predict future design trends.	Two posters: 1. AI-Generated Version 2. Human-Crafted Version	Assignments 1, 2, 3
Formulate a design solution based on pragmatic and/or personal preferences.	Two versions of packaging for the same product — one that functions like an artisan, the other like an artist.	Assignments 1,2,3,4
Produce a professional portfolio from projects that meet industry standards.	An envisioned and detailed (digital) graphic artifact that could exist in that future.	Assignments 1,2,3,4
Create a project based on one’s own preferences to find a direction in design.	A personal passion project proposed by the student.	Assignments 3, 4

GRADING SCALE

ASSIGNMENTS	ASSIGNMENT POINTS	PERCENTAGES
1. Do Good Design	100 points	25%
2. Artisan vs. Artist	100 points	25%
3. Speculative Graphic Design	100 points	25%
4. Era Oriented Passion Project	100 points	25%
TOTAL	400 points	100%

LETTER GRADE	POINTS NEEDED	GPA EQUIVALENT	POINT RANGE (400 scale)
A+	97 - 100	4.0 (rare)	400 (rare)
A	96 - 93	3.7-3.9	380-399
A-	92 - 90	3.5-3.7	360-379
B+	89 - 87	3.3-3.5	344-359
B	86 - 83	3.0-3.3	340-343
B-	82 - 80	2.7-3.0	320-339
C+	79 - 77	2.3-2.7	304-319
C	76 - 73	2.0-2.3	300-303
C-	72 - 70	1.7-2.0	280-299
D+	69 - 67	1.3-1.7	264-279
D	66 - 63	1.0-1.3	260-263
D-	62 - 60	0.7-1.0	240-259
F	59 points or lower	0.7 and below	239 and below

CLASS FORMAT This class is following the face-to-face 16-week course schedule. 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.
 - 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.
 - It is your responsibility to provide documentation to the professor for proof of absence.
 - The professor must be notified with written documentation at the time of the absences and before final grades are due.
 - Sending a notification email or an employer/doctor's note does not exempt you from your obligations nor does it exclude you from absences.
 - Proper documentation or excuse include births, deaths, jury duty, and professor's discretion.
 - 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.
 - 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](#).

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/withdrawal	A+ > F
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- 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 decide. 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](#)
- PROFESSION-ALISM: 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** 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 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** 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@iu.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.

ACADEMIC HONESTY Students are expected to be honest and forthright in their academic endeavors. If you have questions about reporting academic misconduct, please see the [Academic Misconduct Report](#) page and specifically the [Procedural Guidelines](#).

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.

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. **Note that the professor may use AI to refine student feedback for clarity. However, AI is not used to assess or grade student work.**

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 **What to Do:**
Do Good Design (DGD) is a new Graphic Design program initiative at IU Southeast that aims to make a positive impact on the local community. By leveraging the skills and creativity of our students, we will provide small businesses in the Kentuckiana area with professional graphic design services. Through DGD, our students will have the opportunity to apply their classroom knowledge to real-world projects, while also contributing to the growth and success of local businesses. As part of this course, students will be required to complete a project related to DGD. This project will provide students with hands-on experience in applying their design skills to a meaningful cause. More details to come!

DO GOOD DESIGN

Theme Options (Pick One):

- Climate Grief
- Future of Work
- Digital Distraction
- Reclaiming Public Space
- Invisible Labor
- Joy as Resistance

Design Steps:

1. **Research & Discovery** – Understand your community partner (local business/organization) and their needs. Conduct interviews, gather brand history, identify audience.
2. **Define the Problem** – Write a problem statement outlining what the design should achieve and how it serves the community.
3. **Ideation & Sketching** – Explore multiple concepts through quick sketches and thumbnail variations.
4. **Refinement** – Narrow ideas into 2–3 directions; focus on typographic clarity, hierarchy, and storytelling.
5. **Prototyping** – Build digital drafts; apply to mockups or real-world formats for testing.
6. **Feedback & Iteration** – Present drafts to peers, instructor, and (if possible) client. Integrate feedback thoughtfully.
7. **Finalization** – Prepare a professional, polished final deliverable, ready for real-world application.

Design Rules

- The **community's needs come first**: design solutions must serve real people, not just personal style.

- Listen actively to your partner (business, nonprofit, or organization) and reflect their voice authentically.
- Prioritize **clarity and accessibility** so the message is understandable to the intended audience.
- Avoid clichés, stereotypes, and one-size-fits-all templates — solutions should be tailored to the client’s identity and goals.
- Maintain professional production standards (print or digital) so work is usable in real contexts.
- Be accountable: design should promote **positive impact, honesty, and ethical responsibility** toward the community.
- Balance creativity with functionality — the final product should both inspire and solve a real communication problem.

Tentative Schedule*
 (*The professor reserves the right to change the tentative schedule as needed)

Week	Date/Day	In-Class	For Next Class
1	Tue 8/26	Course + DGD project introduction. Overview of community impact. Theme options review. Team/individual project matching.	Research chosen theme/business; gather inspiration.
	Thu 8/28	Open studio: independent work and instructor check-ins on research directions.	Draft a research summary and problem statement.
2	Tue 9/2	Share research summaries in groups. Discuss alignment with partner/theme needs. Begin early concept development.	Create 3 initial concept sketches/thumbnails.
	Thu 9/4	Instructor check-ins on early concepts. Independent studio work.	Refine sketches and begin digital drafts.
3	Tue 9/9	Peer critique of sketches/digital starts. Select top 2–3 concepts to refine.	Continue refining selected concepts digitally.
	Thu 9/11	Open studio: focused refinement of selected concepts. Instructor available for one-on-one support.	Prepare refined drafts (2–3 directions).
4	Tue 9/16	One-on-one instructor check-ins. Studio time for refinement.	Prepare near-final draft for critique.
	Thu 9/18	Final critique & submission (DUE TODAY). Present completed project to class.	-

RUBRIC

Criteria	Excellent (20)	Good (15)	Satisfactory (10)	Needs Improvement (5)
1. Conceptual Depth	Deep, insightful understanding of client/community needs; strong design rationale	Clear concept with some connection to client/community	Concept present but underdeveloped	Weak or missing concept; little connection to client/community
2. Design Impact	Design strongly communicates message, identity, and purpose with memorable clarity	Design communicates message but could be stronger in clarity/impact	Design communicates basic idea but lacks strength	Design fails to communicate effectively
3. Execution & Craft	High level of technical polish; strong typography, layout, and professional finish	Clean execution with minor flaws	Some inconsistencies or unfinished quality	Poorly executed; careless or unpolished
4. Process & Iteration	Thorough documentation of research, sketches, refinements, and feedback integration	Mostly complete process documentation with minor gaps	Limited documentation; little iteration shown	Minimal process; no clear development path
5. Professionalism & Career Readiness	Demonstrates strong project ownership, presentation skills, and readiness for client work (aligned with NACE competencies)	Mostly professional; minor gaps in communication or presentation	Some professionalism but inconsistent	Lacks professionalism; unprepared or incomplete

2

What to Do:
 Design two versions of packaging for the same product — one that functions like an artisan, the other like an artist. This is an exercise in how graphic designers must balance function and beauty, practicality and emotion, usability and storytelling. Your job is to:

ARTISAN VS. ARTIST

- Think critically about the purpose of each version
- Design packaging that shows two different design priorities
- Present the two designs side-by-side, clearly labeled

Examples of Product Types (choose one OR propose your own):

- A bar of soap
 - Artisan: simple and biodegradable
 - Artist: sculptural, luxurious, or symbolic

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- A tea brand
 - Artisan: resealable, easy to stack or ship
 - Artist: playful folds, cultural references, or storytelling on the label
 - A USB flash drive
 - Artisan: efficient, no-fuss container
 - Artist: surprise reveal, mystery box, or high-end feel
 - A light bulb
 - Artisan: protective and eco-conscious
 - Artist: poetic, delicate, or metaphorical for “ideas”

Design Steps:

1. Choose a product you want to design packaging for.
2. Research similar products and packaging styles — both practical and expressive.
3. Sketch your ideas for each version (artisan and artist).
4. Think about how the packaging communicates its role.
5. Design both versions and present them together.

Design Rules:

- Use up to 4 colors (excluding mockup photos, if applicable)
- Use only 2 typefaces (1 for headers, 1 for body/captions)
- Make sure each version fits the role it’s meant to play
- Package mockups can be digital or physical — just document them clearly

DELIVERABLES Your Final Design Must Include:

1. Two Packaging Designs
 - One labeled “Artisan”
 - One labeled “Artist”
 - Each should reflect a clear purpose and different values
2. Purpose Statement (50–100 words per version)
 - A short caption or blurb that explains the goal of each design
 - Mention what guided your material, structure, or aesthetic choices
3. Functional Features (Artisan)
 - Show how it opens, protects the product, and fits the user’s needs
 - May include icons, small instructions, or diagrams
4. Visual Impact (Artist)
 - Focus on storytelling, sensory appeal, or cultural references
 - May include textures, patterns, unusual shapes, or finishes
5. Side-by-Side Comparison
 - Present both versions next to each other in a clear, organized way
 - Should help the viewer understand the contrast

Tentative Schedule*
 (*The professor reserves the right to change the tentative schedule as needed)

Week	Date/Day	In-Class	For Next Class
5	Tue 9/23	Project intro; artisan vs. artist framing; packaging examples; guided brainstorm; start sketches; write short creative brief.	Post brief + initial sketches to Canvas for critique.
	Thu 9/25	Pin-up: sketch critique; refine directions; plan materials/structures.	Begin digital/physical mockups for both versions.
6	Tue 9/30	Individual check-ins on mockups, feasibility, constraints.	Refine structures/graphics based on feedback.
	Thu 10/2	Continue individual reviews; checklist for functionality (Artisan) vs. impact (Artist).	Build working mockups (both versions) to show next class; draft 50–100 word purpose statements for each.
7	Tue 10/7	Group share of working mockups; quick tests for opening, protection, labeling clarity; plan final adjustments.	Iterate toward near-final mockups; prep print/cut files or photographed comps.
	Thu 10/9	Conference — no class.	Continue polishing structures/graphics; confirm materials/tools needed for in-person work session.
8	Tue 10/14	Independent studio day (no formal class): assemble, photograph tests, fix fit/closures, finalize graphics.	Bring near-final sets to Thursday.
	Thu 10/16	Final work session: on-table assembly, trimming, adhesion tests, finishing; last instructor pass.	Lock files; finish construction/photos; prepare labels and side-by-side board/layout for submission.
9	Tue 10/21	Fall Break — no class.	Final QC: fit, legibility, cleanliness; finalize purpose statements (50–100 words each).
	Thu 10/23	FINAL CRITIQUE & SUBMISSION (DUE TODAY). Present two packaging designs side-by-side (clearly labeled “Artisan” & “Artist”), plus printed/cut physical mockups or high-quality applied photos, and both purpose statements.	—

RUBRIC

Criteria	Excellent (20)	Good (15)	Satisfactory (10)	Needs Improvement (5)
1. Conceptual Contrast	Clear, thoughtful contrast between artisan and artist approaches; each version feels intentional and distinct	Both versions show a contrast in approach with minor overlap	Both versions show a contrast in approach with minor overlap	Little to no difference in concept or unclear purpose
2. Functionality (Artisan)	Artisan packaging is clearly practical, durable, and user-centered with smart material or layout choices	Mostly functional with a few minor usability concerns	Usability or durability is limited or awkward	Not functional or lacks attention to purpose
3. Aesthetic Impact (Artist)	Artist version is visually striking, engaging, and elevates the product experience	Visually engaging with some creative risks	Some creative effort but lacks strong visual impact	Lacks creativity or doesn't enhance product visually
4. Design Execution	Both packages are clean, well-crafted, and professionally presented	Mostly clean execution with minor flaws	Design feels rough or rushed; issues in layout or materials	Incomplete, sloppy, or lacks basic design considerations
5. Presentation & Labeling	Both designs are clearly labeled and well explained (in captions or notes); reasoning behind decisions is clear	Labeling is mostly clear; intent is communicated	Minimal labeling or unclear explanation of choices	No explanation or labeling; intent is confusing

3

DESIGN A
FUTURE
ARTIFACT:
SPECULATIVE
GRAPHIC
DESIGN

What to Do:

Imagine a future world influenced by current trends in technology, society, or politics. Your task is to design **one detailed (digital) graphic artifact** that could exist in that future. This artifact should tell a story about the world it comes from and highlight social, cultural, or ethical questions related to your background. Your artifact could be a ticket, label, app screen, brochure, poster, or any small-format design that realistically fits into your chosen future world. Your design should be visually compelling, believable, and clearly communicate its purpose.

Key Points:

Reflect the **future context**: what does your artifact reveal about the people, technologies, or systems in that world?

- Limit your palette to **3 colors** maximum for cohesion and clarity.
- Use **no more than 2 typefaces** to maintain a strong typographic hierarchy.
- Deliver your final artifact as a **high-resolution PDF, PNG, or JPEG**.
- Include an **Artist’s Statement (250–300 words)** explaining:
 - the story behind your artifact,
 - your design choices, and the social or ethical issues your work raises.

DELIVERABLES

Final Artifact

- A single, fully realized digital graphic (ticket, label, poster, brochure, ID card, app screen, etc.) that fits into your imagined future world.
- Submitted as a high-resolution PDF, PNG, or JPEG.

Artist’s Statement

- 250–300 words.
- Explains the story behind your artifact, your design choices, and the social, cultural, or ethical issues your design raises.

Presentation

- Share your artifact during final critique, either as a mounted print or a screen-ready file.
- Must clearly communicate how the design fits its future context.

Tentative Schedule*
*(*The professor reserves the right to change the tentative schedule as needed)*

Week	Date/Day	In-Class	For Next Class
10	Tue 10/28	Project introduction. Share initial sketches/ideas for your future artifact. Small-group brainstorming on how trends shape design.	Post refined ideas on Canvas. Begin low-fidelity layouts (sketches or wireframes).
	Thu 10/30	Individual check-ins. Present early drafts or low-fi mockups for feedback.	Refine based on feedback. Start developing higher fidelity versions.
11	Tue 11/4	Independent studio day: push your design toward a high-fidelity draft.	Prepare draft to share for feedback.
	Thu 11/6	Group share of in-progress high-fidelity drafts. Discuss strengths and gaps.	Revise drafts based on critique. Move artifact toward final polish.
12	Tue 11/11	Present near-final prototypes to class. Conduct informal usability tests (legibility, believability, clarity).	Refine designs based on testing. Finalize artifact + Artist’s Statement.
	Thu 11/13	Final Critique & Submission (DUE TODAY) . Present your artifact alongside your Artist’s Statement.	—

RUBRIC

Criteria	Excellent (20)	Good (15)	Satisfactory (10)	Needs Improvement (5)
Concept & Narrative	Artifact strongly reflects a clear, thoughtful future scenario; effectively communicates social/cultural/ethical issues	Clear future scenario connection; some social/cultural/ethical context	Scenario connection is vague or superficial	Scenario unclear or missing; lacks depth
Visual Design & Execution	Design is polished, visually compelling, and uses color and typography expertly	Visually clear and attractive; good use of color and typography	Basic design with some execution issues	Poorly executed; design feels incomplete or unrefined
Functionality & Realism	Artifact is believable and practical for its future use; details enhance realism	Mostly believable with minor functional issues	Some functional elements unclear or unrealistic	Artifact lacks realism or usability

Artist's Statement	Insightful and well-written; clearly explains design intent and social/ethical implications	Clear explanation with good insights	Basic statement with limited explanation	Statement missing or unclear
Presentation & Technical Quality	File is high-resolution, correctly formatted, and well-labeled	Minor technical issues; labeling mostly clear	Some technical or labeling problems	File poor quality or missing labeling

4

ERA-ORIENTED PASSION PROJECT

What to Do:

Choose a personal passion project where you freely explore your creativity—no client brief, no outside constraints. This is your chance to experiment with styles, techniques, and ideas that excite you. Use this project to take risks, learn new skills, and discover fresh approaches to your design practice. Your design **must be inspired by one of the historic or contemporary graphic design eras** listed below. Use the chosen era as a conceptual and visual framework to guide your design choices. Your final piece should clearly reflect the characteristics of that style while expressing your unique voice and creative interests.

Choose One Era to Frame Your Design:

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

Design Guidelines:

- Use colors, typography, and imagery consistent with your chosen era.
- Limit your color palette to **3 colors max** for cohesion.
- Use **no more than 2 typeface families** for clarity and hierarchy.
- Submit your work as a **high-resolution PDF, PNG, or JPEG** file.
- Include **documentation of your process** from initial idea to final outcome.

DELIVERABLES

- **Process Documentation** — sketches, references, and development steps.
- **Final Design Piece** — a completed artifact (poster, branding, packaging, editorial layout, or another format of your choice).
- **Presentation** — final mockup shared in class on due date.

Tentative Schedule*
 (*The professor reserves the right to change the tentative schedule as needed)

Week	Date/Day	In-Class	For Next Class
13	Tue 11/18	Project introduction. Pick a book from shelves for inspiration. Brainstorm and sketch early ideas. Lecture on historical design periods.	Post sketches on Canvas. Prepare to share for feedback.
	Thu 11/20	Individual check-ins and feedback on sketches and concepts.	Develop a miniaturized version of your design.
14	Tue 11/25	Independent studio day. Continue developing your design remotely.	Prepare for Zoom session.
	Thu 11/27	Thanksgiving Break (11/26–11/30).	Expand miniaturized version into a refined draft. Prepare for the color laser test print.
15	Tue 12/2	Test print using a color laser printer. Identify and fix discrepancies.	Prepare a full-size file.
	Thu 12/4	Independent studio day (remote).	Ready mockup for final presentation.
16	Tue 12/9	Final Critique & Submission (DUE TODAY). Present final project mockup.	—

RUBRIC

Criteria	Excellent (20)	Good (15)	Satisfactory (10)	Needs Improvement (5)
Era Interpretation & Concept	Demonstrates deep understanding of the chosen era; design clearly reflects stylistic traits and concepts	Good grasp of era; most stylistic elements present	Some elements of the era are present but weakly integrated	Era influences unclear or incorrect
Creativity & Personal Expression	Design shows original thought and risk-taking while honoring the era's style	Creative with some unique ideas; mostly balanced	Some creativity, but largely derivative or safe	Lacks creativity or personal input
Visual Execution & Craftsmanship	Polished, professional quality design with strong color, typography, and composition	Mostly clean design with minor execution issues	Basic execution with some design flaws	Poor execution, unclear composition or messy
Design Guidelines	Following the guidelines to a tee.	A good adherence to the design guidelines.	Missing some requirements pertaining to the guidelines.	Missing not following the guidelines.
Presentation & Technical Quality	Submission is correctly formatted, labeled, and of high resolution	Minor formatting or labeling issues	Some technical problems or low resolution	Poor file quality or missing labeling