# FINA-S451-28857 GRAPHIC DESIGN PROBLEM SOLVING

# FINA-S452-28007 B.F.A. GRAPHIC DESIGN

SPRING 2024 (Jan. 8 – Apr 26)
Tuesdays and Thursdays 9:00 – 11:30 P.M. EST at KV 203

**FINE ARTS, SCHOOL OF ARTS & LETTERS INDIANA UNIVERSITY SOUTHEAST**

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

**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. | 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 projects 1 & 2. | 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. | 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 | The documentation, process, and outcome of projects either in physical and or digital formats |

web design through projects 1, 2, 3, & 4.

**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.

COVID-19 related updates

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

**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**<br>• Attention to details which includes accuracy in spelling and grammar (5 pts)<br>• Prepared and being pro-active in approaching the tasks (5 pts)<br>• Demonstrates time management skills (5 pts)<br>• Receives and processes feedback well (5 pts)<br>• Reliable in completing assigned duties and tasks (5 pts)<br>• Punctuality and overall attitude (5 pts) | 30 pts |
| **CREATIVE PROBLEM-SOLVING**<br>• How well visual and communication problems are identified (5 pts)<br>• How well problems are solved using critical and design/creative thinking-analysis, open-mindedness, problem solving, organization, and communication (5 pts)<br>• The ability to perceive patterns that are not always obvious (5 pts)<br>• The ability to communicate one's idea effectively so that people can appreciate your creative idea (5 pts) | 20 pts |
| **TYPOGRAPHIC AND VISUAL ELEMENTS**<br>• Where relevant, the choice of typeface(s) that aid in the effectiveness to convey information (5 pts)<br>• Font selections, point size, line length, leading, tracking, kerning, alignment, etc. (5 pts)<br>• The effectiveness of using visual elements such as line, space, color, texture, shape, and scale (5 pts)<br>• Where relevant, the application of the principles of design such as balance, harmony, dominance, and rhythm (5 pts) | 20 pts |
| **OVERALL DESIGN AESTHETIC & CRAFTSMANSHIP**<br>• The overall impression of the work (5 pts)<br>• Design sense and aesthetic (5 pts)<br>• Quality of Work (5 pts)<br>• Quantity of Work (5 pts)<br>• Completion of the project or assignment (5 pts)<br>• Craftsmanship &/or Quality of the final submission which also includes physical craftsmanship such as mockup (5 pts) | 30 pts |
| **TOTAL** | 100 pts |

**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 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, held from April 17–19, 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.

# 1

## CRAFTING IDENTITY: Defining Your Artistic Identity Through Alternative Frameworks

Created with Adobe Firefly

As this is our first project and is intended for you to explore your artistic journey at a senior level, a reference list of attributes is suggested below as a framework for you to propose a project within a contextualized framework to explore your journey in the senior-level coursework. Both students in FINA-S451 and FINA-S452 are encouraged to use the attributes below to develop portfolio materials or to define their personal styles. Whether you are approaching it from theoretical or pragmatic angles, various philosophical perspectives can offer alternative frameworks for understanding and evaluating concepts.

These include:

A) **Idealistic Perspective: Focuses on abstract concepts and ideals.**
*Suggestion:* Develop a reflective portfolio-worthy piece that articulates your artistic philosophy, influences, and the credibility of your artistic voice. Include critical reflections on your artistic journey, acknowledging influences from art history, contemporary art movements, or personal experiences. Showcase how your portfolio reflects a credible and authentic artistic identity.

B) **Empirical Approach: Emphasizes observation, experimentation, and evidence.**
*Suggestion:* Create a series of artworks that serve a practical or functional purpose, such as public art installations or pieces that can be repurposed for community engagement events. Document the process and articulate how these artworks fulfill a specific utility while maintaining artistic integrity.

C) **Sociocultural Lens: Examines ideas within the context of culture and society.**
*Suggestion:* Create artworks that consider accessibility principles, ensuring that individuals with diverse abilities can engage with your art. This may involve experimenting with tactile elements, audio descriptions, or ensuring your digital portfolio is compatible with screen readers.

D) **Existential View: Explores individual experiences and subjective realities.**
*Suggestion:* Develop a series of visually captivating artworks that evoke strong emotional responses. Experiment with different styles, color palettes, and themes to create pieces that resonate with diverse audiences.

DELIVERABLES
- Documentation of the process from scratch to the finished solution including a design brief.
- Each student undergoes a distinctive development process, and deliverables are customized on an individual basis. However, it is crucial to emphasize that the ultimate product should not be one-sided; rather, it should reflect the student's exploratory nature.

SCHEDULE

| Week | Date/Day | Format | In-class | For next class |
|------|----------|--------|----------|----------------|
| 1 | 1.9/Tue | In-person | Discuss project. Completing a Design Brief (Available here). Explore at least 10 different layout ideas. | Present ideas/sketches at the beginning of the next class. |
| | 1.11/Thu | In-person | In-class critique to select a direction to pursue. | Refine ideas from a selection in preparation for Zoom. |

| 2 | 1.16/Tue | Zoom | Refinement of ideas. | Further refinement. |
| | 1.18/Thu | Zoom | Further refinement of the idea. | Prepare for in-person critique. |
| 3 | 1.23/Tue | In-person | Group critique. | Refine based on critique. |
| | 1.25/Thu | In-person | Work in class. | Upload files to Canvas for group critique. |
| 4 | 1.30/Tue | In-person | Presentation for final feedback before the project is due next class. | Finalize as the project is due next class. |
| | 2.1/Thu | In-person | Project 1 is due. Presentation in class. Uploading of finalized PDF before grading. Explanation of 2nd project | A completed design brief for the next project. |

## 2

### WHO'S THE DESIGNER NOW? The intersection between AI and designer.



Created with Adobe Firefly

In the ever-expanding landscape of AI, the traditional role of designers has evolved from creators to curators. As AI tools continue to proliferate, this project aims to explore and identify specific tools that can *assist* designers in their creative endeavors. Through this exploration, we seek to understand how these AI tools can enhance and complement the design process, transforming the way we conceptualize and execute our projects. Pick one from the many suggestions below.

1. AI-Enhanced Brand Identity System: Redefine a brand's style guide by incorporating AI-assisted elements into logos, color schemes, and brand assets. Showcase how AI can contribute to the evolution and adaptability of a brand's visual representation.

2. Augmented Reality (AR) Art Experience: Develop an AR-driven art experience that combines physical and digital elements. Use AI to enhance the interactive aspects of the AR experience, allowing users to engage with and manipulate artworks in real-time.

3. AI-Generated Social Media Campaign: Create a social media campaign for a brand where AI algorithms play a central role in content creation, scheduling, and audience engagement. Explore how AI can optimize social media strategies for graphic design promotion.

4. Ethical AI in Design: Investigate the ethical implications of AI in design. Create visual narratives, infographics, or posters that illustrate the potential ethical challenges and considerations designers may face when working with AI technologies.

5. AI-Driven Motion Graphics: Explore the integration of AI into motion graphic design. Develop animated sequences where AI algorithms influence visual elements, transitions, or dynamic compositions, showcasing the synergy between technology and motion design.

6. Virtual Reality (VR) Museum Exhibit: Design a VR museum exhibit that leverages AI to enhance the visitor experience. Create immersive environments, interactive exhibits, and AI-guided tours within a virtual space, reimagining how graphic design can intersect with emerging technologies.

7. AI-Generated Fashion Collection: Use AI to design a fashion collection. Experiment with AI algorithms to generate patterns, textures, and garment designs, blurring the lines between human creativity and machine-driven fashion innovation.

8. AI-Infused Editorial Cartoon Series: Develop an editorial cartoon series that comments on the relationship between AI and human creativity. Use humor and satire to explore the challenges, opportunities, and perceptions surrounding the integration of AI in the graphic design industry.

9. AI-Driven Book Cover Design: Redesign an existing (ugly) book covers using AI-generated imagery. Experiment with algorithms that analyze the book's content and create visually striking cover designs that capture the essence of the narrative, offering a fresh perspective on traditional book cover design.

10. AI in Cultural Representation: Investigate how AI can be used to explore and challenge cultural representation in design. Create artworks that engage with AI algorithms to generate diverse and inclusive visual narratives, emphasizing the potential of AI to reflect and celebrate cultural diversity.

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 |

YOUTUBE CHANNELS TO WATCH:
4 The Creatives: https://www.youtube.com/watch?v=Z7kziccrPU0
Satori Graphics: https://www.youtube.com/watch?v=HkJjXYO2_YY

DELIVERABLES
- 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, as outlined above, from options 1 to 10.

SCHEDULE

| Week | Date/Day | Format | In-class | For next class |
|---|---|---|---|---|
| 5 | 2.6/Tue | In-person | In-class discussion to select a direction to pursue. Demonstration of Ais. | Determine a direction to pursue. |
| | 2.8/Thu | Zoom | Refinement of idea | Further refinement. |
| 6 | 2.13/Tue | Zoom | Further refinement of the idea. | Prepare for in-person critique. |
| | 2.15/Thu | In-person | Work in class. | Refine based on critique. |
| 7 | 2.20/Tue | In-person | Work in class. | Prepare to upload files to Canvas for group critique |
| | 2.22/Thu | In-person | Group critique. | Refine to finalize. |
| 8 | 2.27/Tue | In-person | Presentation for final feedback before the project is due next class. | Finalize as the project is due next class. |
| | 2.29/Thu | In-person | Project 2 is due. Presentation in class. Uploading of finalized PDF before grading. Explanation of 3$^{rd}$ project | A completed design brief for the next project. |

# 3 ARTISTRY UNLEASHED: Crafting Distinctive Merchandise for the Vibrant Brick-and-Mortar Marketplace



Created with Adobe Firefly

Embark on a dynamic entrepreneurial journey by exploring the concept to produce sellable merchandise. These can be anything from branded apparel to typography-infused art prints just to name a few. In addition to focusing on branding, marketability, and the aesthetics of your designs, the eventual production of a mockup is expected. Additionally, we will discuss pricing strategies, production considerations, and the overall marketing plan for selling these creations in a brick-and-mortar store.

Below are some suggestions to explore:

1. Typography Art Prints: Design a series of typographic art prints that showcase creative typography and messaging. Experiment with different font styles, layouts, and color schemes.
2. Limited Edition Postcard Series: Design a limited-edition series of postcards featuring original artwork. Each postcard could represent a different theme or concept. Package them attractively as a set or sell them individually.
3. Design Journals: Create visually appealing covers for design journals or sketchbooks. On the inside, incorporate design prompts, tips, and spaces for users to sketch or jot down their creative thoughts. Consider adding unique features like fold-out pages or hidden compartments.
4. Embroidered Patch Set: Develop a set of embroidered patches with distinctive and cohesive designs. These patches can be applied to clothing items, bags, or accessories. Consider creating a theme that ties the patches together as a collection.
5. Customized Art Tote Bags: Design a series of tote bags featuring original artwork. Experiment with different printing techniques and materials. Consider incorporating elements that make each tote bag a piece of functional art.
6. Seasonal Greeting Cards: Create a collection of unique and visually appealing greeting cards for different occasions and seasons. This can include holiday cards, birthday cards, or cards with general well-wishing messages.
7. Visually Stunning Apparel: Develop a line of apparel items such as T-shirts, hoodies, or caps that prominently feature visual elements. Consider using impactful and thought-provoking visuals.
8. Seasonal Wall Art Series: Create a collection of seasonal wall art pieces for the upcoming year. Each piece will showcase a unique graphic or illustration, providing customers with a functional yet visually enchanting way to celebrate the changing seasons and elevate their living spaces.
9. Artistic Mug Series: Create a series of visually captivating mugs, each featuring a unique graphic or illustration. The goal is to offer customers a functional and aesthetically pleasing item that complements their daily routine while showcasing your artistic prowess with every sip.
10. Custom Button Series: Create a series of 2.5" custom pin-back buttons which can be ideal for promoting your business, organization, or event of your choice.

DELIVERABLES
- 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, as outlined above, from options 1 to 10.

SCHEDULE

| Week | Date/Day | Format | In-class | For next class |
|------|----------|--------|----------|----------------|
| 9 | 3.5/Tue | In-person | Explain the course. Discuss our 1$^{st}$ project. | A completed design brief (available here). Bring sketches for critique. |
| | 3.7/Thu | In-person | Market research (developed from your design brief) and concept presentation (sketches) | Develop a brand for your merchandise. A list of names or symbols for Zoom discussion |
| 10 | 3.12/Tue | Zoom | Refinement of merchandise concept. Brand development and selection. | Refine and finalize for the next zoom meeting |
| | 3.14/Thu | Zoom | Updates on progress. | Material selection |
| 11 | 3.19/Tue | In-person | Work in class. Prototyping. Experimentation with the physical form of merchandise. | Refine and mock-up production |
| | 3.21/Thu | In-person | Work in class | Prepare to upload files to Canvas for group critique |
| 12 | 3.26/Tue | In-person | Presentation for final feedback before the project is due next class. | Finalize as the project is due next class. |
| | 3.28/Thu | In-person | Project 3 due. Presentation in class. Uploading of finalized PDF before grading. Explanation of final project. | A completed design brief for next project. |

# 4

## STORYTELLING: A Visual Odyssey of My Journey as a Graphic Designer



Created with Adobe Firefly

The last project is about creating a visual storytelling project centered around your journey as a graphic designer through your portfolio which will not only showcase your skills, growth, and unique style but also tell a personal and compelling story. The following elements of storytelling must be considered and included to create a final piece of work that is strongly grounded in storytelling:

1. Character (Protagonist):
   - You as the main character of the story. Choose a narrative perspective that aligns with your voice, whether it's first-person or a personalized third-person perspective.
   - Create variations of your character to represent different stages of their design journey (e.g., as a student, intern, freelancer).

2. Setting:
   - Create scenes that reflect significant milestones in your design journey, such as the classroom, internship, workspace, and client interactions.
   - Use elements like design tools, sketchbooks, and computer workstations to establish the design environment.

3. Theme:
   - Infuse the theme of growth, creativity, and the passion you have for graphic design.
   - Emphasize the uniqueness of your design style and the evolution of their skills.

4. Visual Elements:
   - Include representations of actual design projects from your portfolio.
   - Design visually appealing graphics, icons, and other elements to enhance the storytelling experience.

5. Composition:
   - Plan the layout for each screen, ensuring a smooth and engaging flow as users navigate through your portfolio journey. Use color schemes, typography, and design elements that reflect your personality and emotional connection to their work.
   - For interactive components, consider incorporating interactive elements like clickable projects for more details.

6. Pacing:
   - Establish a pacing guide that allows users to explore your portfolio at their own pace, with smooth transitions between sections.

7. Plot:
   - Develop a storyline that follows you from the early days of learning graphic design to your current projects and aspirations.
   - Showcase specific projects that mark key achievements and learning experiences.

8. Conflict:
   - Highlight challenges and obstacles you faced and overcame, such as creative blocks, tight deadlines, or complex client briefs.

9. Symbolism:
   - Integrate symbolic elements that represent creativity, learning, and achievement within the graphic design field.

10. Conclusion:
    - Conclude the story with your current aspirations and future goals as a graphic designer, leaving the audience inspired by the journey.

Select one from these possibilities:

1. Printed Portfolio Book: Transform the digital storytelling project into a printed portfolio book. This physical format allows you to have a tangible and shareable representation of your design journey.
2. Animated Video: Convert the visual elements into an animated video. This dynamic format can be shared on social media, websites, or presentations, adding motion and narration to enhance the storytelling experience.
3. Interactive Website: Develop an interactive website where visitors can navigate through your portfolio by clicking on different sections and projects. This provides a user-driven experience and can serve as a central hub for your online presence.
4. Social Media Campaign: Create a series of visually appealing posts for social media platforms, such as Instagram and LinkedIn. Each post can represent a specific milestone, project, or aspect of your design journey.
5. YouTube video: Convert the narrative into a YouTube video or podcast series where you share your experiences, challenges, and insights as a graphic designer.
6. Digital Portfolio Showcase: Transform the project into a comprehensive digital portfolio hosted on specialized portfolio websites. This provides an interactive and professional platform for you to showcase your work to potential clients or employers.
7. Physical or Online Exhibition: Collaborate with local galleries or online art platforms to host a virtual exhibition showcasing your design journey. This allows a wider audience to appreciate the visual narrative.
8. Augmented Reality (AR) Experience: Explore the possibility of creating an augmented reality experience where users can use their smartphones or AR devices to interact with your portfolio in a 3D or immersive environment.
9. E-book or Digital Magazine: Compile the visual storytelling elements into an e-book or digital magazine format. This can be distributed through online platforms, providing a visually rich and portable way for audiences to explore your design journey.

10. Style Guide: Reimagine your life as a style guide where you tell stories of your life by reimagining yourself as a style guide.

DELIVERABLES

- 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, as outlined above, from options 1 to 10.

SCHEDULE

| Week | Date/Day | Format | In-class | For next class |
|------|----------|--------|----------|----------------|
| 13 | 4.2/Tue | In-person | Discuss project. Completing a Design Brief (Available here). Explore at least 10 different layout ideas for the next class critique. | In-class critique to select a direction to pursue. Present ideas/sketches at the beginning of the next class. |
| | 4.4/Thu | Zoom | Refinement of idea. | Further refinement |
| 14 | 4.9/Tue | Zoom | Further refinement of idea. | Prepare for in-person critique on the 16th. |
| | 4.11/Thu | Work remotely | **No class.** Creative South conference in Georgia. | Continue to prepare for in person critique on the 16th. |
| 15 | 4.16/Tue | In-person | Work in class. (Apr 17 – 19, IUS Student Conference & Showcase) | Prepare to upload files to Canvas for group critique. |
| | 4.18/Thu | In-person | Work in class. | Prepare to upload files to Canvas for group critique. |
| 16 | 4.23/Tue | In-person | Presentation for final feedback before project due next class. | Finalize as the project is due next class. |
| | 4.25/Thu | In-person | Project 4 is due. Presentation in class. Uploading of finalized PDF before grading. | We're done! |