FINA-S306-31175 **DIGITAL ILLUSTRATION**

SPRING 2025 (Jan. 13 – May 9)
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
FINA-S306 Digital Illustration is an introduction to drawing and painting using a computer and other conventional methods. Emphasis is on the developing conceptual skills and narrative compositions. This course will explore the utilization of digital illustration within the field of graphic design. A variety of industry standard techniques, concepts and workflows will be utilized.

PREREQUISITE
Prerequisite: FINA-F100, FINA-P273 or FINA-D210.

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
To experience with graphic illustration techniques in different styles.	Work created, critiqued, improved, and completed for projects 1, 2, 3, 4, & 5 which explore different illustration techniques.	Project assignments, participation in discussion posts in Canvas and critiques.
To experiment with design ideas within a wider scope including the development of one's artistic style.	Work created, critiqued, improved and completed for projects 1, 2, 3, & 4 which introduce technical best practices for illustration.	Project assignments, research, participation in discussion posts in Canvas and critiques.
Implement an impactful design solution to aid in two and three-dimensional spaces.	Work created, critiqued, improved, and completed for projects 2, 3, & 5 which require thumbnail, wireframe, color, and final versions for each project.	Project assignments, critiques, class discussions, and class presentations in either digital or physical or both formats.
To demonstrate a high level of competence in Adobe Illustrator.	Work created, critiqued, improved, and completed for projects 1, 3, 4, & 5 which require demonstrated Adobe Illustrator competency.	Project assignments, research, participation in discussions posts in Canvas, and critiques.

CLASS FORMAT
This class is following the face-to-face 16-week course schedule from Jan. 13 to May 9, 2025. 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 decide. 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. Code of student rights, responsibilities, and conduct here.

FINE ARTS GRIEVANCE POLICY

If you have any issues or concerns about this course, you must discuss them with the professor first. If you are unable to resolve, you may then contact the Fine Arts Coordinator, Emily Sheehan (emsheeha@iu.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)	30 pts
• Receives and processes feedback well (5 pts)	
• Reliable in completing assigned duties and tasks (5 pts)	
• Punctuality and overall attitude (5 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)	20 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)	

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)	20 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)	

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)	30 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)	

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 the 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

NOTICE: Due to the removal of lab fees that previously covered consumables, please be prepared to allocate $30 to $50 for printing expenses related to creating mockups for this semester. Printing on the 24" plotter costs 3 cents per square inch, and charges will apply to the entire sheet of paper used.

1

CHASING TRENDS
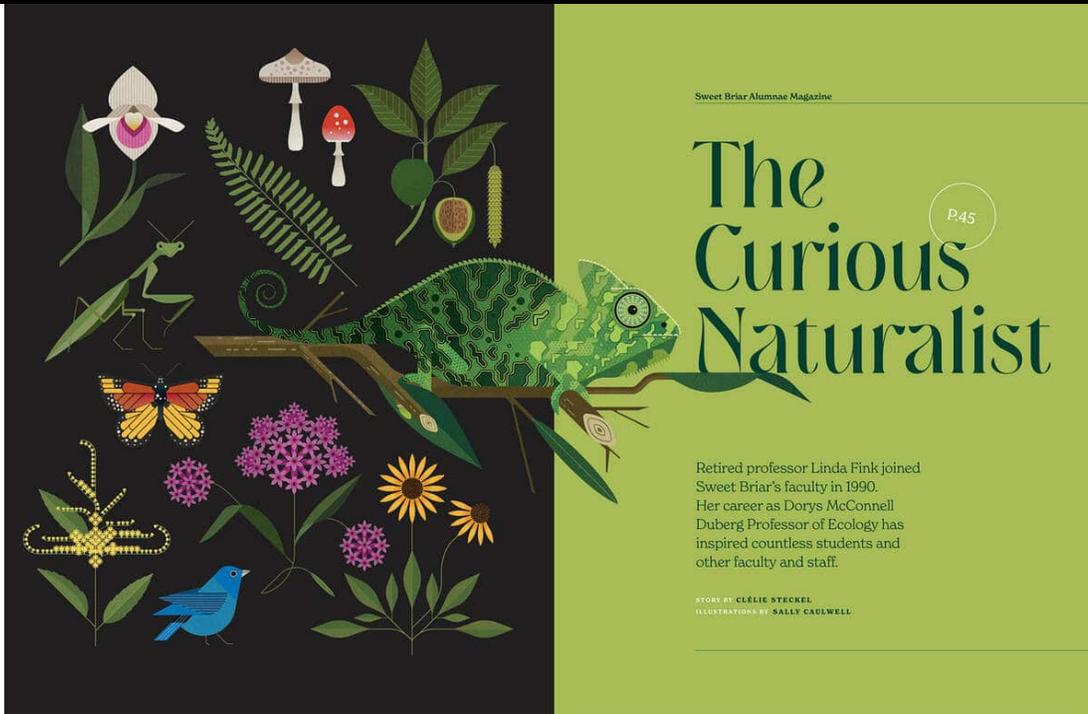
SOURCE: [Creatisimo](#)

To stay relevant and in tune with the ever-evolving preferences and design aesthetics of modern audiences, we will draw inspiration from the most exciting graphic design trends predicted for 2025 by Creatisimo. Embracing these trends allows us to remain innovative and forward-thinking as we adapt to contemporary styles and ideas. Your task is to design a 24" X 36" **illustrative** poster for a fictitious event, using one—or a combination, where appropriate—of these trends as the foundation for your work:

- 'AI' technology design
- Serif typgraphy
- Glassmorphism style
- Retro modernism
- Geometric style
- Nature-inspired patterns

- Gradient style
- Blur and distortion
- Gritty retro design
- Organic nature design
- 3D design and animation
- Retro pixels

Alternatively, you may also promote an actual event by selecting from one of the many [events here](#). Regardless of your option, you must include information such as the name of the event, date, venue, and other pertinent information (CTA, registration info, social media, etc).

DELIVER-ABLES

- A PDF file containing the 24" x 36" poster at 300 dpi in RGB. Submit your file in this naming convention: LASTNAME_Project #_MMDDYYYY (e.g. YEOH_Project 1_01132025) or
- Documentation of the process from scratch to the finished solution.

SCHEDULE

Week	Date/Day	Format	In-class	For next class
1	1.14/Tue	In-person	Intro to the course. Review of the syllabus and the first project.	Presenting sketches after deciding which option to pursue.
	1.16/Thu	In-person	Presenting sketches. Gathering feedback.	One-on-one Zoom session. Refer to Canvas for your time slot.
2	1.21/Tue	Zoom	One-on-one over Zoom.	One-on-one Zoom session. Refer to Canvas for your time slot.
	1.23/Thu	Zoom	Continue to refine from the one-on-one session.	

3	1.28/Tue	In-person.	Present sketches for feedback from the cohort.	Continue to refine based on feedback.
	1.30/Thu	Zoom	One-on-one over Zoom.	Prepare for near-finished feedback from the cohort.
4	2.4/Tue	In-person	Present a near-finished poster for final feedback before submitting.	Post design brief on Canvas.
	2.6/Thu	In-person	Project due. Class presentation.	Read about the 2nd project.

2

WHET YOUR APPETITE

SOURCE: Pakfactory

For this project, your task is to design a takeout box for a restaurant, incorporating fun and engaging illustrations, as well as playful, catchy phrases such as "Whet your appetite," "Hot & Juicy Inside!" or "Chew on Happiness." The challenge is to create a design that works not only on the front and back of the box but also on the sides and top. This means thinking about the box from all angles, ensuring that no matter how it is held, the design remains visually appealing and provides something interesting or fun to read. To help you get started, use the provided link to download a template, and bring it into Adobe Illustrator to set up as your working file. Make sure that the height of the box is no less than 6 inches to maintain proper proportions and functionality.

DELIVERABLES

- A PDF file containing the flattened version of the packaging at 300 dpi in RGB. Submit your file in this naming convention: LASTNAME_Project #_MMDDYYYY (e.g. YEOH_Project 2_01132025).
- A physical mockup of the packaging.
- Documentation of the process from scratch to the finished solution including a design brief.

SCHEDULE

Week	Date/Day	Format	In-class	For next class
5	2.11/Tue	In-person	Intro for the second project.	Completing a design brief. Post design brief on Canvas.
	2.13/Thu	In-person	Presenting sketches for feedback. Make refinements based on feedback.	Prepare to show refined sketches for the upcoming Zoom meeting.
6	2.18/Tue	Zoom	One-on-one. Refer to Canvas for your time slot.	Make refinements based on the feedback received during Zoom.
	2.20/Thu	Zoom	Present sketches for feedback from the cohort.	Start working on constructing mock-up.
			Digitally lay out your mockup in Illustrator.	Ready a miniaturized mockup for feedback from the cohort.

7	2.25/Tue	In-person	Present a miniaturized mockup with a design on it for feedback from the cohort.	Working on refining mockups.
	2.27/Thu	Zoom	Presenting actual mockup for feedback and refining based on feedback, readying it for class critique.	Completing near-finished mock-up to present during the next class for feedback.
8	3.4/Tue	In-person	Getting feedback for near-finished designs.	Finalizing and preparing for the final presentation during class.
	3.6/Thu	In-person	Project due.	Read about the 3rd assignment and come to class with ideas/sketches.

3

MASCOT AND TRAVEL STICKERS IN MOTION

SOURCES: Adobe | Amazon.

In this project, you are presented with two option to 'animate' your project.

1st option: Animate a mascot

The option is about turning a static character you created in Adobe Photoshop into a movable, talking mascot using Adobe Character Animator. You will design a character that visually conveys a specific emotion or archetype (e.g., "courageous hero" or "mysterious wanderer"). The process involves sketching traditionally and finalizing in digital format with color and texture applications in Photoshop before importing the PSD file into Adobe Character Animator. It is its own standalone program within the Adobe Creative Cloud suite, specifically designed for real-time character animation, allowing users to bring 2D characters to life through motion capture, facial tracking, and lip-syncing using a webcam and microphone. *Alternatively, you may select other lessons available on the site, but you must document your progress, demonstrate mastery of the feature, and submit the corresponding evidence.*

2nd option: Travel-inspired sticker series

This project focuses on designing a series of four or more stickers, each measuring at least 3 inches on one side that embody the nostalgic charm of travel memorabilia. Drawing inspiration from vintage luggage stickers, passport stamps, and promotional graphics for iconic locations, each sticker will creatively represent a **national park, U.S. state, or international city**. The designs should convey a strong sense of place through thoughtful use of **typography, color schemes, and symbolic imagery** while maintaining visual cohesion as a series. The goal is to capture the essence of travel and exploration, celebrating destinations both near and far in a compact, collectible format.

DELIVERABLES	• An animation showing a movable, talking puppet created using Adobe Character Animator. Sound optional. Submit your file in this naming convention: LASTNAME_Project #_MMDDYYYY (e.g. YEOH_Project 3_01132025) OR • Four stickers (or more) measuring at least 3 inches on one side that **represent a national park, U.S. state, or international city**. You have the option to print this on sticker paper, which will provide more background and material options. Alternatively, photo paper would suffice. • Documentation of the process (digital files in PSD and Animator format).

SCHEDULE

Week	Date/Day	Format	In-class	For next class
9	3.11/Tue	In person	Intro for the third project. Sketching your mascot.	Post design brief on Canvas.
	3.13/Thu	In-person	Presenting sketches/ideas of your mascot.	Continue to work during the spring break next week.
10	3.18/Tue	NO CLASS	**SPRING BREAK 3.16 – 3.23, 2025**	Continue to work on feedback.
	3.20/Thu	NO CLASS	**SPRING BREAK 3.16 – 3.23**	Preparing for near-finished presentation next class.
11	3.25/Tue	In-person	Presenting near finished mascot to the cohort for feedback.	Readying the file for Canvas submission as it is due next class.
	3.27/Thu	In-person	Project due.	Read about the 4th assignment. Research which Illustrator to select. Show up next week with sketches and a design brief.

4

INSPIRED BY THE MASTERS

SOURCE: Eeshaun

The goal of this project is to inspire you by drawing from the work of various illustrators. As you explore their art, the aim is for you to replicate their styles while discovering one that aligns with your personality, preferences, and technical abilities. This process will not only help you identify a direction for your artistic journey but also allow you to refine your skills. To achieve this, it is essential to study the influences, unique techniques, and stylistic choices that shape their work. Once you have absorbed these elements, you will apply them to create a **digital mural**, designed to be superimposed on the side of a building, providing an opportunity to showcase your artistic vision in a public space. Choose from the list below:

i) [Mike Perry](#) - An Emmy Award-winning graphic designer, illustrator and animator. He's been running his Brooklyn-based studio since 2006 and is known for his playful use of color. Perry also loves playing with patterns, types and typography.

ii) [Eeshaun](#) – A self-taught Singaporean artist and illustrator. He has created artworks and illustrations for Adidas, Nike, The Discovery Channel, The Singapore Fashion Festival 2006, the San Diego Comic Conference and so forth.

iii) [David Carson](#) - Largely self-taught, Carson's style is unconventional, edgy, and grungy. His experimental techniques solidified him as a star in the design world in his role as the art director for the magazine 'Ray Gun.'

iv) [Lauren Hom](#) – A designer & lettering artist with a knack for marketing who has created work for Google and Starbucks. Her career in graphic design was initially unplanned, but her whimsical and intricate typography gave her work a shareable quality that brands strive for.

v) [Stefan Sagmeister](#) – Austrian-born, Stefan Sagmeister currently lives and works in New York. His studio, [Sagmeister & Walsh](#), is a NYC-based design firm that creates identities, commercials, websites, apps, films, books, and objects for clients, audiences, and themselves.

vi) [Famous Graphic Designers](#)

DELIVER-ABLES

- A PDF file containing the flattened version of the packaging at 300 dpi in RGB. Submit your file in this naming convention: LASTNAME_Project #_MMDDYYYY (e.g. YEOH_Project 4_01132025).
- Documentation of the process from scratch to the finished solution including a design brief.

SCHEDULE

Week	Date/Day	Format	In-class	For next class
12	4.1/Tue	In-person	Intro for the fourth project. Brainstorming for ideas. Completing a design brief.	Post completed design brief on Canvas. Sketches ready for class.
	4.3/Thu	In-person	Presenting your sketches to the cohort for feedback.	One-on-one Zoom session. Refer to Canvas for your time slot.
13	4.8/Tue	Zoom	One-on-one.	Continue to work on feedback based on ideas received during Zoom.
	4.10/Thu	Zoom	Continue to work on feedback based on ideas received during Zoom.	Continue working to refine the file.
14	4.15/Tue	Zoom	Getting feedback and continuing to work to refine artwork.	Continue working to refine the file.
	4.17/Thu	In-person	Getting feedback for near-finished designs.	Preparing for near-finished presentation next class.
15	4.22/Tue	In-person	Project due. Class presentation. Discussion: what's your DIY going to be?	What is your DIY going to be?

5

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. **Expanding on a project.** Expand one of your previous four projects to include at least two pieces of touchpoints.
2. **Working with a 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. **Submitting work for an online competition.** You must show proof of submission for the assignment to be considered completed.
4. **Participating at the 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.
5. **Do New Albany Good!** This option requires you to seek out a local mom and pop operation in New Albany, IN and offer them a design service that caters to their special needs or you may offer them something that will benefit them.

DELIVER- ABLES

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

SCHEDULE

Week	Date/Day	Format	In-class	For next class
15	4.24/Thu	In-person	Presenting ideas to the class for feedback.	Refine your ideas to present during one-on-one Zoom.
	4.29/Thu	Zoom	One-on-one session to finalize your final project.	Continue to work on completing the project.
16	5.1/Tue	Zoom	Feedback during one-on-one.	Readying work for the near-final presentation next class.
	5.6/Thu	In-person	Final presentation	*We are done!*