FINA-S306-19021 DIGITAL ILLUSTRATION

SPRING 2026 (Jan. 13 – Apr. 30, 2026)
Hybrid: Tuesdays 12:00 – 2:30 P.M. EST at KV 207

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 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, assignment outcome, and how each assignment is assessed are described below:

COURSE OUTCOME	ASSIGNMENT OUTCOME	HOW ASSESSED
Build foundational illustration skills in shape, composition, contrast, and craftsmanship.	Students create work for Assignments 1–4 that shows clear use of shape language, silhouettes, layering, depth, and thoughtful composition.	Assignments; in-class critiques; Canvas discussions; required sketches and process documentation.
Explore personal style through experimentation and idea development.	Students develop and refine their visual style across Assignments 1–4, using research, references, and iterative sketching to shape their artistic direction.	Assignments; research notes; ideation exercises; critiques and instructor feedback.
Apply design and storytelling skills in both 2D and 3D formats.	Through Assignments 2, 3 & 4, students produce work—such as dioramas, pop-ups, character sheets, and narrative layouts—that communicates clearly without relying on text.	Assignments; critique sessions; class discussions; physical and digital presentations.
Think holistically by connecting character, environment, and narrative into a larger, unified assignment.	In Assignments 3 & 4, students expand a character into multiple poses and then place it into a larger world—such as a campaign, sequence, poster, or merchandise set—showing cohesion across all parts.	Assignments; worldbuilding research; sequential development; final presentations demonstrating consistency and clear visual thinking.

CLASS FORMAT	This class is following a hybrid course schedule from Jan. 13 to Apr 28, 2026. This means that the professor will be in the same room together synchronously and asynchronously. Where necessary, we may also independently without the restrain of in-person or Zoom sessions.
HIP AND HEE	High Impact Practices (HIPs) and High-Engagement Experiences are incorporated into the Graphic Design program to enhance the student experience as they pursue a career in graphic design. These approaches combine meaningful academic challenges with hands-on engagement, giving students more opportunities to connect what they learn in the classroom with the world around them. Together, HIPs and HEEs directly advance IU's Pillar One: Student Success and Opportunity by ensuring every student has access to enriching, engaging, and supportive learning experiences.

High Impact Practices (HIPs) in the Graphic Design program include: |

- **Undergraduate Research** through faculty-mentored creative practices and peer collaboration.
- **Internship** completion in the field during the senior year, that often lead to full-time positions.
- **Service-Learning courses** in Design Center, where students engage in agency practice by working with real world clients in the community.
- **Capstone Projects** demonstrated at the annual portfolio day where each designer presents their work to leaders and professionals in the field.

High Engagement Experiences (HEEs) in the Graphic Design program include:
- **Excursions:** Each year, a select group of students attend a creative conference where they are able to engage in hands-on learning, learn from industry leaders and other creatives, and receive portfolio reviews to prepare them for their future careers. In addition, students in our program are frequently taken on tours and workshops to local agencies and creative studios.
- **Interactive Guest Speaker Sessions**: Guest speakers are invited to engage with students on a regular basis. These include Q&A sessions with industry professionals and alum from IU Southeast.
- **Campus Leadership Roles**: Through Command G, the Graphic Design Club, students are able to serve as club officers and interact with their peers on creative activities while participating in leadership roles.
- **Career Networking Mixers:** Across campus, opportunities are often provided to assist students with the opportunity to network with alum, industry professionals, and potential employers, such as the Spring Career and Internship Fair.
- **Participation in Faculty Research:** Throughout their time at IU Southeast, students are provided with many opportunities to learn scholarly skills while working with faculty members in our program.

MATERIALS	- Sketchbook - Assorted Drawing Materials - Notebook - Access to External Hard Drive / Cloud Service - Access to a digital camera - Access to a computer capable of running Adobe Creative Cloud - To download the free software needed for this course, you will need to install the Adobe Creative Cloud application. Once installed, you will install the following individual applications for this course: Photoshop, Illustrator, Premiere Pro, Acrobat DC, and Media Encoder. Other software is available at iuware.iu.edu - B/W and color printers capable of generating 8.5" x 11" to 11" x 17" or larger (where applicable)
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 assignment 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 assignment 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 assignment. - Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the assignment. - 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 assignments 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 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 Associate Dean of the School of Arts and Letters, Dr. Michael Hutchins.

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 calling 812-941-2243. 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.

GRADING DISTRIBUTION	PARTICIPATION THROUGHOUT THE SEMESTER • Being proactive in approaching the tasks (5 pts) • Receives and processes feedback well (5 pts) • Overall attitude (5 pts) • Pictogram Design Challenge (5 pts)	20 pts
	1st ASSIGNMENT	20 pts
	2ND ASSIGNMENT	20 pts
	3RD ASSIGNMENT	20 pts
	4TH ASSIGNMENT	20 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 the 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

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 assignment. Unless specified, all exercises/ assignments 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.

AI USE IN THIS COURSE

AI tools may be used to support your design process—such as for research, exploration, or refining concepts—but AI may not be used to generate artwork or final visual content for assignments. When AI tools are part of your process, you must document and credit them by including prompts, screenshots, or other relevant evidence. This ensures transparency, maintains academic integrity, and helps clarify how AI informed (but did not create) your work.

RECOMMENDED AIs

Abacus: https://apps.abacus.ai/	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.

SCHEDULE SUBJECT TO CHANGE. STUDENTS ARE RESPONSIBLE FOR CHECKING ANNOUNCEMENTS AND EMAIL REGULARLY.

ASSIGNMENT

1

The Fast Art Sprint – 10 Artworks in 30 Days

Assignment Overview
This first assignment is a technique lab for the rest of the semester. Inspired by Bev Speight's Fast Art and Marion Deuchars' Make Every Day Creative, you will create 10 small images in ~30 days. Each image uses a different technique or constraint to push you out of your default style, loosen you up, and help you discover new ways of working. The focus is process, variety, and risk, not perfection. By the end, you should have a "toolbox" of marks, palettes, and approaches you can reuse and refine in the next illustration assignment.

The Technique Menu
1. **Digital "Punch-Hole" Stippling** (Speight, p. 80)
   The Technique: Create your image using only "punched" dots of light or color.
   The Goal: Instead of lines, use density and clusters of dots to define the form of your theme (e.g., a "punched paper" coffee mug).
2. **Pattern Play** (Speight, p. 84)
   The Technique: Fill the main shapes of your subject with bold, repeating patterns rather than flat color or shading.
   The Goal: Use patterns to describe the texture or "vibe" of your theme (e.g., a plaid cat or a polka-dot rainstorm).
3. **Scribble Stencilling** (Speight, p. 108)
   The Technique: Create a "stencil" (a selection or mask) of your subject, then fill it with frantic, energetic scribbling.
   The Goal: Keep the edges of your object clean but the inside chaotic and expressive.
4. **The "Change One Thing" Iteration** (Speight, p. 40)
   The Technique: Take an image or idea and change exactly one major variable (e.g., the color palette, the scale, or the medium) using collage.
   The Goal: See how a single intentional shift changes the entire mood of the illustration.
5. **White On Black** (Deuchars, p. 135)
   The Technique: Take your subject and compose it on a black paper.
   The Goal: To rethink traditional shading and layering techniques.
6. **Shadow World** (Deuchars, p. 148)
   The Technique: Illustrate your subject using only its shadow or high-contrast black-and-white shapes. No mid-tones allowed.
   The Goal: Focus on the silhouette and the "negative space" of your theme.
7. **So Surreal** (Deuchars, p. 157)
   The Technique: Combine your theme with an impossible element (e.g., a toaster that grows leaves, or a dog made of clouds).
   The Goal: Use "dream logic" to push your digital illustration into a more imaginative, conceptual space.
8. **Brush Love** (Deuchars, p. 22)
   The Technique: Choose one "messy" or "analog-style" digital brush and use it for 100% of the piece—no erasing, only layering.
   The Goal: Embrace the "imperfect" marks of the brush to give your digital work a tactile, painterly feel.
9. **I See Faces Everywhere** (Deuchars, p. 64)
   The Technique: Find a "face" within the inanimate objects of your theme (Pareidolia – a tendency to see faces in everyday objects).
   The Goal: Give your subject a personality or "soul" by subtly (or overtly) integrating facial features into the shapes.
10. **Hand-Lettering Integration** (Deuchars, p. 84)
    The Technique: Incorporate a word or phrase related to your theme using hand-drawn digital lettering.
    The Goal: The text must be part of the illustration's structure, not just a caption added at the end.

LEARNING OBJECTIVES

By the end of this assignment, you will be able to:
- **Expand Technical Range**: Execute 10 digital illustrations using at least 8 distinct techniques (e.g., shape-first, limited palette, mixed media) to move beyond a single "default" style.
- **Build Creative Speed**: Utilize time-boxed sessions to produce work decisively, prioritizing volume and experimentation over perfection.
- **Control Visual Variables**: Make intentional decisions regarding line quality, value, composition, and texture within specific constraints.
- **Analyze Process**: Identify successful techniques and personal habits through written reflection to select a refined direction for subsequent assignments.

DELIVERABLES

10 Digital Illustrations/artwork/creations for Canvas submission
- Digital format: 8" x 8" (or 2400 x 2400 px) at 300 PPI.
- All based on one loose theme of your choice.
- Each illustration uses one of the 10 listed techniques
- At least 8 different techniques must be used across the 10 pieces

10 Printed Illustrations/artwork/creations for Classroom Gallery

GRADING RUBRIC

Criteria	Exemplary (A) 90–100%	Proficient (B) 80–89%	Developing (C) 70–79%	Beginning (D/F) <70%	Pts
Completion, Variety & Technique Use	18–20 pts: All 10 artworks are completed on time; uses at least 8 distinct techniques or constraints from the menu (no obvious repeats); each piece clearly demonstrates a different way of drawing, coloring, or composing; strong evidence of experimentation beyond the student's default style.	14–17 pts: 9–10 artworks completed; most techniques are distinct, though one or two may feel similar or cautiously applied; variety is present but could be pushed further.	10–13 pts: 7–8 artworks completed or noticeable repetition of approach; techniques are attempted but not clearly differentiated; experimentation feels limited or uneven.	0–9 pts: Fewer than 7 artworks completed; little variety in technique or approach; many pieces rely on the same visual solution or default style.	/20
Risk-Taking & Willingness to Experiment	18–20 pts: Consistently takes creative risks; embraces constraints fully even when results are imperfect; work shows curiosity, play, and a willingness to fail in productive ways.	14–17 pts: Some risk-taking is evident; student experiments but occasionally plays it safe or retreats to familiar solutions.	10–13 pts: Limited risk-taking; most work stays within comfortable or predictable territory; experimentation feels cautious.	0–9 pts: Avoids experimentation; work feels overly safe, conservative, or resistant to the spirit of the assignment.	/20
Conceptual Engagement with Theme	18–20 pts: Theme is explored thoughtfully across the set; subjects feel intentional and observant; illustrations go beyond surface depiction to show mood, humor, or insight related to the chosen theme.	14–17 pts: Theme is clear and consistently applied; subjects are appropriate but may feel literal or expected.	10–13 pts: Theme is present but loosely interpreted; some pieces feel disconnected or underdeveloped conceptually.	0–9 pts: Weak or inconsistent engagement with the theme; several pieces feel random or unrelated.	/20
Visual Decision-Making & Craft (Within Constraints)	18–20 pts: Strong control of visual variables (line, value, texture, composition) within each constraint; artwork is clear, intentional, and readable; technical execution supports the idea even when marks are rough or expressive.	14–17 pts: Generally solid visual decisions; minor issues with clarity, composition, or control, but the work still communicates effectively.	10–13 pts: Inconsistent craft; some pieces suffer from poor composition, unclear forms, or unresolved visual choices.	0–9 pts: Frequent technical problems interfere with readability; constraints appear misunderstood or ignored.	/20
Process Reflection & Learning Outcomes	18–20 pts: Written reflection clearly identifies successful techniques, challenges, and personal habits; student articulates what they learned and how this "toolbox" will inform future assignments; reflection shows insight and self-awareness.	14–17 pts: Reflection addresses key takeaways and identifies some successful techniques; analysis is clear but could be deeper or more specific.	10–13 pts: Reflection is brief or descriptive rather than analytical; learning is mentioned but not clearly connected to future work.	0–9 pts: Reflection is missing, extremely minimal, or shows little evidence of thoughtful engagement with the process.	/20
TOTAL					/100

SCHEDULE

WEEK 1

- **Tue Jan 13 – Launch & First Experiments**
  - In class:
    - Introduce assignment and show quick examples (Speight/Deuchars + loose contemporary illustrators).
    - Students choose a theme.
    - Brainstorm potential subjects for all 10 pieces.
    - In-class: 1–2 timed studies (e.g., Fast & Dirty Line, Shape-First) to feel sprint pressure.
- **Thu Jan 15 – Work independently or as assigned by the professor**

WEEK 2

- **Tue Jan 20 – Build Momentum**
    - Students finish 2–3 illustrations using different techniques.
    - Bring finished pieces + theme/subject list to next class.
    - In class:
        - Quick pin-up / critique of first 2–3 pieces.
        - Mini-demos as needed (brush settings, simple textures, limited palettes).
- **Thu Jan 22 – Work independently or as assigned by the professor**
    - Students reach at least 5–6 completed pieces.
    - Document which techniques have been used so far.

WEEK 3

- **Tue Jan 27 – Push Range**
    - In class:
        - Group check-in: look at everyone's series as a set.
        - Identify missing experiment types (e.g., no perspective, no collage, no type).
        - Students choose which remaining techniques to tackle.
- **Thu Jan 29 – Work independently or as assigned by the professor**
    - End of Week 3 goal: reach 8–9 pieces completed.

WEEK 4

- **Tue Feb 3 – In person for feedback**
    - Meet face to face to present work so far
    - Students work toward finishing the remaining artwork.
- **Thu Feb 5 – Work independently or as assigned by the professor**
    - Students continue striving to finish the remaining artwork.
    - Finalize work to present in person on Tuesday, Feb. 10

WEEK 5

- **Tue Feb 10 – Final Presentation & Submission**
    - 10 pieces of artwork per student due.
    - Classroom gallery instead of presentation. Bring printed pieces on letter-sized sheets.
    - Full assignment submission due **11:59 PM**.
    - Intro of 2nd assignment
        - Define denotation vs. connotation.
        - Present sample idioms and visual examples.
- **Thu Feb 12 – Work independently or as assigned by the professor**
    - Research and gather visual references for literal and figurative interpretations for the 2nd assignment.
    - Students select 1 idiom from the list.
    - Produce 8–12 thumbnail sketches (literal + figurative) for next class.
    - **Bring one box of an over-the-counter painkiller (with the printed instruction insert inside the box) to the next in-person class for the "Pictograms Design Challenge." This is a graded assignment under participation.**

NOTICE
If you choose to upload multiple drafts, the instructor will review your initial submissions as part of your iterative process. However, your final upload must contain every required file.
Please ensure that all deliverables appear in your most recent submission—any missing items will result in an incomplete submission and will be graded accordingly.

File Size & Format:
- If your submission contains multiple files or exceeds the upload limit, combine everything into a single ZIP folder before uploading.
- Clearly organize your ZIP folder so files are easy to locate.

File Naming Format:
- LASTNAME_Side (Assignment name or identifier)
- LASTNAME_Side (Assignment name or identifier)

Literal vs. Figurative Illustration: Idioms of Knowledge
Assignment Overview

ASSIGNMENT 2

In this assignment, you will explore denotation (literal meaning) and connotation (figurative meaning) by illustrating a chosen idiom related to knowledge, learning, or understanding.

You will create two illustrations of the same idiom:
1. Literal (Denotative) representation — what the words explicitly describe.
2. Figurative (Connotative) representation — what the idiom means symbolically, emotionally, or metaphorically.

You are encouraged to reuse and combine techniques explored in Assignment 1 to develop the visual approach for Assignment 2. For this assignment, you will create two related illustrations that will be combined into a two-sided deliverable (for example, a bookmark).

Your compositions must be designed specifically for a narrow, vertical format. The standard size is 2" × 8" (width × height).

You will print your artwork, mount it onto cardstock for stability, and you may optionally add a tassel to complete the bookmark.

Choose one idiom from the list below

#	IDIOM	MEANING
1.	*A walking encyclopaedia*	A very knowledgeable person.
2.	*Hit the books*	To study intensely.
3.	*An open book*	Someone or something easy to understand; nothing hidden.
4.	*Pick someone's brain*	Ask someone for their knowledge or advice.
5.	*Read between the lines*	Understand what is implied but not said.

LEARNING OBJECTIVES

- Understand and apply the concepts of denotation and connotation in visual communication.
- Translate abstract or figurative ideas into compelling illustrated imagery.
- Strengthen conceptual thinking through metaphor, symbolism, and visual storytelling.
- Practice documenting creative process and visual research.

DELIVER-ABLES

- A trimmed double-sided 2" (w) x 8" (h) bookmark printed and mounted on a cardstock
- Side A: Literal depiction of the idiom in illustration and its wording
- Side B: Figurative meaning of the idiom in illustration (no wording necessary)
- Process documentation:
  8 – 12 thumbnail sketches
  Visual research/mood board
  Notes explaining your conceptual shift from literal to figurative
  Documentation of any AI tool used for research ONLY (NO AI-generated artwork for final).
  Include prompts, screenshots, citations.

GRADING RUBRIC

Criteria	Exemplary (A) 90–100%	Proficient (B) 80–89%	Developing (C) 70–79%	Beginning (D/F) <70%	Pts
Understanding of Denotation & Connotation	18–20 pts: Demonstrates a clear and sophisticated understanding of denotation vs. connotation; the literal illustration accurately depicts the idiom's words, while the figurative illustration clearly communicates the idiom's deeper meaning through symbolism or metaphor; the conceptual shift is obvious and intentional.	14–17 pts: Shows a solid understanding of literal vs. figurative meaning; both illustrations are clear, though the figurative meaning may be slightly obvious or less layered; the transition from literal to figurative is mostly successful.	10–13 pts: Basic understanding of denotation and connotation; literal image is clear, but figurative meaning is somewhat vague, overly literal, or only partially transformed.	0–9 pts: Little evidence of understanding denotation vs. connotation; figurative illustration closely resembles the literal one or fails to convey symbolic meaning.	/20
Conceptual Strength & Metaphorical Thinking	18–20 pts: Figurative illustration uses strong metaphor, symbolism, or visual storytelling; idea feels thoughtful, original, and conceptually rich; viewer can understand the intended meaning without explanation.	14–17 pts: Concept is clear and appropriate, though metaphor may feel familiar or slightly underdeveloped; figurative meaning is understandable with minimal explanation.	10–13 pts: Concept is present but weak or predictable; metaphor feels literal, generic, or relies heavily on explanation to be understood.	0–9 pts: Concept is unclear, confusing, or absent; little evidence of metaphorical or symbolic thinking.	/20
Visual Execution & Craft	18–20 pts: Illustration is clean, confident, and well-crafted; line quality, shapes, and composition are intentional and consistent; artwork is print-ready with no technical issues.	14–17 pts: Overall strong execution with minor issues (line consistency, spacing, or polish); artwork reads clearly and is mostly refined.	10–13 pts: Noticeable technical issues (uneven line work, cluttered composition, awkward spacing); illustration feels unfinished or rough in places.	0–9 pts: Poor craft significantly affects readability; lines are messy, proportions unclear, or artwork is not print-ready.	/20
Format, Layout & Two-Sided Design	18–20 pts: Bookmark format (2" × 8") is used effectively; compositions are well-balanced vertically; literal and figurative sides feel clearly related but visually distinct; trimming, mounting, and optional tassel are neatly executed.	14–17 pts: Format is used appropriately; minor layout or spacing issues; relationship between the two sides is clear but could be more cohesive or intentional.	10–13 pts: Format is followed but not fully considered; compositions feel cramped, awkward, or unbalanced; connection between sides is weak.	0–9 pts: Incorrect size, poor layout, or sloppy mounting; little consideration of vertical format or two-sided relationship.	/20
Process Documentation & Research	18–20 pts: Complete and thorough process documentation: 8–12 thumbnails, clear visual research/mood board, thoughtful written notes explaining the conceptual shift; any AI tools used are properly documented for research only (prompts, screenshots, citations).	14–17 pts: Most process components are present and clear; thumbnails and research support the final work; notes explain the shift, though depth may be limited.	10–13 pts: Incomplete or minimal process; fewer thumbnails or shallow research; explanation of literal-to-figurative shift is brief or unclear.	0–9 pts: Little to no process documentation; missing sketches or research; improper or undocumented AI usage, or process largely absent.	/20
TOTAL					/100

SCHEDULE

WEEK 6

- **Tue Feb 17 – Final Presentation & Submission**
  - Full assignment submission due **11:59 PM**.
  - Present 8–12 thumbnail sketches (literal + figurative) for the 2nd assignment.
  - **The "Pictograms Design Challenge." This is a graded assignment under Participation.**
  - In class:
    - Begin and complete the "**Pictograms Design Challenge**" during class, focusing on translating written instructions into visual representations.
    - Review and critique literal and figurative interpretations.

- **Thu Feb 19 – Work independently or as assigned by the professor**
  - In class:
    - Develop thumbnails of the 2nd assignment into early digital drafts.
    - Begin rough digital compositions for both sides.
    - Continue to complete or revise the "**Pictograms Design Challenge**"
    - Gather translations from at least 4 different participants for the challenge.

- Use the 3 questions for the pictogram testing method: translating results of the challenge.

WEEK 7

- **Tue Feb 24 – Concept Refinement on Zoom**
  - 10–15 minute individual Zoom check-in per student. Checking on the progress of the assignment and the challenge.
- **Thu Feb 26 – Work independently or as assigned by the professor**
  - Integrate Zoom feedback
    - Produce more polished digital drafts for next week's in-person critique on Tuesday for full-class in-person critique of both literal and figurative works-in-progress.
    - Develop near-final artwork for mockup.
    - Make sure images have bleeds.
    - Final illustration adjustments.

WEEK 8

- **Tue Mar 3 – Assignment Critique**
  - In class:
    - Gathering the results of the 3 questions from the "**Pictograms Design Challenge.**" Remember to use the 3 questions for the pictogram testing method: translating results of the challenge. **The results of the translation and the original pictogram are due for submission by 11:59 PM Tuesday, March 5 on Canvas.**
    - Students bring printed or near-finished mockups.
    - In-class refinement session and targeted feedback.
    - Get approval for the final literal and figurative versions.
    - Complete final artwork.
    - Prepare final two-sided deliverable; printing and construction of mockups.
  - Homework:
    - Produce finished mockup (due March 10).
- **Thu Mar 5 – Work independently or as assigned by the professor**
  - Work towards producing a finished mockup.
  - **Submit the results of the translation and the original pictogram (both in digital format) by 11:59 PM Tuesday, March 5 on Canvas.**
  - 2nd assignment due: next class on Tuesday, March 10
    - Final submission of the assignment is due at 11:59 PM.

WEEK 9

- **Tue Mar 10 – Final Presentation & Submission of the 2nd assignment.**
- New 3rd assignment launch: Zoom & Reveal

NOTICE
If you choose to upload multiple drafts, the instructor will review your initial submissions as part of your iterative process. However, your final upload must contain every required file.
Please ensure that all deliverables appear in your most recent submission—any missing items will result in an incomplete submission and will be graded accordingly.

File Size & Format:
If your submission contains multiple files or exceeds the upload limit, combine everything into a single ZIP folder before uploading. Clearly organize your ZIP folder so files are easy to locate.
File Naming Format:
LASTNAME_Side A (Assignment name or identifier)
LASTNAME_Side B (Assignment name or identifier)

Zoom & Reveal: A Banyai-Inspired Wordless Book

Introduction to Istvan Banyai
Istvan Banyai (1949–2022), Hungarian illustrator and animator best known for his wordless books Zoom and REM. Best known for his wordless books, Banyai used a clean, sophisticated line style to create narrative puzzles. His work relies on recontextualization: showing a simple image on one page, only to reveal on the next that the image is actually a tiny detail of a much larger, completely different scene.

Assignment Overview
In this assignment, you will step into the role of a visual storyteller to create a 12-page wordless book inspired by Banyai's sequential logic. This is a "Digital Illustration" assignment that begins with the fundamentals of mark-making and ends with a polished digital sequence. You will design a series of illustrations where each page "zooms out" or shifts perspective to change the meaning of the previous image.

The goal is to develop line confidence, spatial reasoning, and narrative pacing. You will learn how to maintain a consistent visual language while drastically shifting scales—moving from a micro-detail to a climactic, world-sized reveal.

Instructions
1. Map the Sequence: Before drawing, you must create a "Logic Map." Plan your 12 steps. If Page 1 is a close-up of a postage stamp, what is Page 2? (The letter?) What is Page 3? (The mailbox?) What is the final "Big Picture" on Page 11?
2. The "Hook" Rule: Every page must contain a specific visual element (the "hook") that was the focus of the previous page. This element must be perfectly integrated into the new, larger context.
3. Embrace the "Banyai Line": Your illustrations should feature clean, bold contour lines. Avoid messy shading or "hairy" strokes. Whether you start with a traditional pen on paper or work entirely on a tablet, the final result must be crisp and "color-ready."
4. Surreal Transitions: At least once in your 12 pages, introduce a "REM" twist—a shift that defies logic but makes visual sense (e.g., a character stepping out of a television into a real forest).
5. The Climactic Spread: Pages 10 and 11 should function as your "Grand Reveal"—the most complex and detailed composition in the book that provides the ultimate context for the journey.
6. Digital Assembly: Clean and finalize your drawings digitally. Assemble them into a 12-page PDF sequence. Ensure that the transition from one page to the next feels like a seamless "reveal" when flipping through the file.

Go the Extra Mile: Bonus Opportunity
Students have the opportunity to earn extra credit on this assignment by expanding the narrative sequence. Because professional books are printed in spreads of four, you can increase your page count to reach the next technical milestone.

- **+4 Points**: Expand your sequence to 16 pages (adding 4 pages to the base requirement).
- **+8 Points**: Expand your sequence to 20 pages (adding 8 pages to the base requirement).

If you feel inspired to go beyond 20 pages, you are highly encouraged to do so—it will only strengthen your portfolio and the impact of your visual reveal! Note that all bonus pages must maintain the same level of craft, line quality, and "zoom" logic as the rest of the book.

LEARNING OBJECTIVES

By the end of this assignment, you will be able to:
1. **Master Sequential Logic**: Design a 12-page wordless narrative that uses recontextualization and "the reveal" to move logically from a micro-detail to a macro-environment.
2. **Develop Line Confidence**: Execute clean, intentional contour drawings in the style of Istvan Banyai, prioritizing bold mark-making and clarity over complex shading.
3. **Control Scale and Perspective**: Demonstrate spatial reasoning by accurately maintaining the relationship between objects as they shift in scale and perspective across multiple pages.
4. **Execute Digital Refinement**: Utilize digital tools to scan, clean, and finalize traditional drawings, ensuring a professional, "color-ready" finish and consistent visual language.
5. **Manage Narrative Pacing**: Plan and assemble a multi-page sequence that builds tension and curiosity, culminating in a successful climactic visual reveal.

DELIVERABLES All final work must be submitted as digital files. To ensure your sequence functions as a professional narrative, you will be required to host your work as an interactive publication.

1. **The "Logic Map" (PDF or JPG)**
   o A single-page grid of thumbnails showing all 12 (or more) pages in order. This allows us to see your "zoom" path and narrative structure at a glance.
2. **Final Sequential Book (High-Res PDF)**
   o A single, multi-page PDF containing your full sequence.
   o Format: Minimum 12 pages (or 16/20 for bonus credit).
   o Quality: Clean, high-resolution line art (300 PPI) that is "color-ready."
3. **Interactive Page-Flip Book (Issuu Link)**
   o You are required to upload your final PDF to Issuu.
   o This platform will automatically convert your static spreads into a professional, interactive page-flip digital book.
   o Submission: Provide the live URL to your Issuu publication. This will be used for the final in-class presentation to simulate the experience of flipping through a physical book and revealing your visual surprises.

GRADING RUBRIC

Criteria	Exemplary (A) 90–100%	Proficient (B) 80–89%	Developing (C) 70–79%	Beginning (D) <70%	Pts
Sequential Logic & "The Reveal"	18–20 pts: Each page perfectly recontextualizes the previous one. The visual "zoom" is seamless, intentional, and surprising, creating a strong sense of discovery.	14–17 pts: The sequence is logical and clear, though one or two transitions may feel slightly forced or less fluid.	10–13 pts: The sequence is mostly clear, but some "zooms" do not align well or the visual logic is occasionally hard to follow.	0–9 pts: The sequence lacks a clear zoom or reveal logic; pages feel disconnected and do not build meaning across the sequence.	/20
Line Quality & Craft	18–20 pts: Lines are bold, clean, and confident (Banyai-style). No "hairy" strokes; paths are closed and fully color-ready, showing excellent digital craft.	14–17 pts: Lines are mostly clean with consistent weight, though a few areas show minor digital artifacts or inconsistencies.	10–13 pts: Line quality is inconsistent; some strokes appear sketchy, uneven, or unrefined, reducing clarity.	0–9 pts: Line work is messy, pixelated, or lacks the intentionality required for a professional coloring-style book.	/20
Scale & Perspective	18–20 pts: Masterful control of scale. Objects maintain their integrity, proportion, and spatial relationships as they shrink or grow across pages.	14–17 pts: Good control of scale and perspective, with only minor alignment or proportion issues.	10–13 pts: Some objects change shape, lose proportion, or become less recognizable during scale shifts.	0–9 pts: Scale changes are confusing; visual continuity is lost and the "hook" from the previous page is unrecognizable.	/20
Narrative Pacing & Climax	18–20 pts: The 12-page arc builds tension effectively, culminating in a highly detailed, satisfying, and impactful "Grand Reveal."	14–17 pts: The narrative arc is well-paced, though the climax could be more detailed, surprising, or emotionally impactful.	10–13 pts: Pacing feels rushed, uneven, or repetitive; the climax does not clearly read as a significant "Big Picture."	0–9 pts: No clear narrative arc; the sequence ends abruptly or without a meaningful or satisfying conclusion.	/20
Technical Delivery (PDF & Issuu)	18–20 pts: PDF is perfectly formatted and ordered; Issuu link is live and functions as a polished, professional digital flipbook.	14–17 pts: PDF is formatted correctly; Issuu link works but may have minor display or navigation issues.	10–13 pts: PDF has minor technical errors (order, size, margins); Issuu link is missing, incomplete, or broken.	0–9 pts: Files are incorrectly formatted, out of order, or the Issuu link was not provided.	/20
TOTAL					/100

SCHEDULE **WEEK 9**

- **Tue Mar 10 – Assignment Launch: Zoom & Reveal**
    - In class:
        - Intro to Istvan Banyai: recontextualization, sequential logic, and "the reveal."
        - Review assignment constraints: 12-page minimum, hook rule, and surreal transitions.
        - In-class exercise: Step-by-step analysis of Banyai's Zoom or REM.
        - Begin Logic Map brainstorming.
        - Select narrative idea and produce a rough 12-page Logic Map.
        - Identify the micro-detail (Page 1), macro reveal (Final), and one surreal transition.
- **Thu Mar 12 – Work independently or as assigned by the professor**
    - Revise and finalize Logic Maps.
    - Begin thumbnails for Pages 1–6.

WEEK 10

- **Spring Break – Mar 15–22**
    - Complete thumbnails for all 12 pages.
    - Check page sequences, focusing on hook visibility and readability, for transition strength and reveal impact.
    - Start working on line drawings for Pages 1 – 4 or beyond.

WEEK 11

- **Tue Mar 24 – Line Work & Midpoint Critique**
    - In class:
        - Present work completed so far...
        - Complete final line drawings for Pages 1 – 4 or beyond...
- **Thu Mar 26 – Work independently or as assigned by the professor**
    - Complete final line drawings for Pages 5 – 8 or beyond.

WEEK 12

- **Tue Mar 31 – Finalizing**
    - In class:
        - Demo: Exporting for print and Issuu.
        - Studio time to finish remaining artwork and finalize digital assembly.
- **Thu Apr 2 – Work independently or as assigned by the professor**
    - Begin digital assembly of the sequence.
    - Finalize all line drawings and assemble the full PDF.
    - Prepare to upload to Issuu and prepare live link. **Assignment due Apr 7.**

4

Miniaturized Work: The Power of Small Form

Assignment Overview
For your final assignment, you'll **shrink your canvas but keep the ideas big**.
You will design a **set of three tiny, concept-driven illustrated objects** and produce both clean digital art and a convincing physical mockup. Each piece in your set must reuse and adapt techniques from the first three assignments (Pricken-style conceptual triggers, emotional design, and/or Banyai-like shifts in scale/context).

You will pick **one format** from the list below and create a cohesive set of three:

1. **Stamp Set** – three related postage-style stamps on a small sheet
2. **Coasters** – three drink coasters for a place, brand, or event
3. **Door Hangers** – three illustrated "Do Not Disturb / Please Clean / etc." door hangers
4. **Tea Bag Tags** – three different tags for a fictional tea brand or mood series
5. **Transit Tickets** – three connected tickets or passes for a fictional transit system or journey

The goal is to show that you can **apply everything you've learned** to a professional-looking, small-format object that would actually look at home in a real-world setting.

Instructions

1. Choose Your Format (One Only)
Pick **one** of the following and stick with it for the whole assignment:

- **Stamp Set:**
  Design three stamps that belong to one series (same country/issuer, same theme). Arrange them together on a small sheet.

- **Coasters:**
  Design three coasters for a single café, bar, hotel, or surreal event (they should feel like a coordinated set).

- **Door Hangers:**
  Design three door hangers for a fictional hotel, retreat, or weird "in-between place." They don't all have to say "Do Not Disturb," but they should make sense together.

- **Tea Bag Tags:**
  Design three tea tags for a fictional tea brand or "mood collection" (Calm / Focus / Sleep, etc.). Each tiny tag gets its own illustration.

- **Transit Tickets:**
  Design three small tickets/passes for some kind of travel system (subway, ferry to the afterlife, dream train, etc.).

2. Define the Concept and Through-Line
Before drawing, decide:

- What's the **theme or world** tying your three items together?
  - Example:
    - Stamp set: "Endangered Night Creatures"
    - Coasters: "Three Phases of a Night Out"
    - Door hangers: "Three Hotel Guests from Different Realities"
    - Tea tags: "Teas for Three Emotions"
    - Transit tickets: "Tickets for Three Impossible Journeys"
- What **emotions** do you want each one to carry?
  - Calm, tension, nostalgia, worry, joy, eeriness, etc.
- How does the set work as a sequence or a comparison?
  - Maybe they progress (Morning → Noon → Night)
  - Or they're three views on the same idea (Three kinds of loneliness)
  - Or they're three steps in a loose story (Before / During / After)

3. Reuse Three Techniques from Previous Assignments
Across your set of three, you must deliberately apply **at least three techniques** we've already used.
For example:

- From the **Pricken-inspired assignment**:
  - Visual metaphor
  - Unexpected combination
  - Exaggeration
  - Personification
  - Omission/Reduction

o   Shock/Contrast
- From the **Emotional Design assignment**:
    o   Designing for a specific emotion (fear, calm, longing, delight)
    o   Use of color, space, and gesture to encode feeling
- From the **Banyai assignment**:
    o   Re-contextualization (object appears differently across the set)
    o   Change of scale or viewpoint (close-up vs wider view, but now across different items)
    o   Little "zoom" or reveal inside one small surface

You don't have to cram everything into every single piece, but by the end you should be able to point to three distinct techniques and say, "Here is where I reused each one."

4. Design the Artwork Digitally

- Work larger than print size for comfort, then scale down.
- Keep linework clean and legible at small size—no tiny illegible details that will disappear.
- Think about shape and contrast first; small objects reward bold design.
- Use color purposefully, not as an afterthought.

5. Build a Physical Mockup

- Print your designs and physically construct your chosen object type:
    o   Stamp set: mount on card; fake perforations if you want.
    o   Coasters: print on thick paper/chipboard, cut cleanly, stack.
    o   Door hangers: print on card, cut, and hang on an actual doorknob.
    o   Tea tags: tape/attach to actual tea bag strings.
    o   Transit tickets: print, cut, notch/perforate, stack like a real ticket bundle.
- The mockup doesn't need to be factory-perfect, but it should be:
    o   Neat, cleanly cut, and well-mounted
    o   Photographable for your portfolio

LEARNING OBJECTIVES

By the end of this assignment, you should be able to:

1. **Apply Prior Techniques**: Reuse and adapt at least three techniques from earlier assignments (concept triggers, emotional design, sequential/zoom logic) in a new context.
2. **Design for Small Formats**: Create illustrations that remain clear, legible, and impactful at very small physical sizes.
3. **Create a Cohesive Set**: Maintain consistent visual language (theme, style, color, mood) across a series of three related objects.
4. **Execute Professional Craft**: Produce clean digital files and a convincing physical mockup suitable for documentation in a portfolio.
5. **Communicate Concept Clearly**: Briefly explain the conceptual and emotional rationale behind each piece and how they function together as a set.

DELIVERABLES

Digital Artwork Files

- A multi-page PDF or single layout sheet showing all three designs clearly.
- Individual high-res files of each design (JPG/PNG or multi-page PDF), sized correctly for print.

Physical Mockup (In-Class)

- One real, physical mockup of your chosen object type:
    o   Stamp sheet, set of coasters, three door hangers, three tea tags, or three tickets.
- **Plus:** 3–5 clear photos of the mockup (for documentation).

Final Presentation

- Brief in-class show-and-tell:
    o   Show digital files
    o   Show physical mockup
    o   In 1–2 minutes, explain the concept and which prior techniques you used.

GRADING RUBRIC

Criteria	Exemplary (A) 90–100%	Proficient (B) 80–89%	Developing (C) 70–79%	Beginning (D) <70%	Pts
Use of Prior Techniques	18–20 pts: At least three techniques from earlier assignments (e.g., Pricken triggers, emotional design moves, sequential/zoom logic) are clearly visible and well-integrated. The reuse feels intentional and adapted to the new context, not just copied.	14–17 pts: At least two techniques are clearly visible; a third is hinted at or partially used. Integration is generally good, but some choices feel underdeveloped or less intentional.	10–13 pts: Techniques from earlier assignments are named but mostly superficial or hard to see in the actual artwork. Feels more like a checklist than a real creative reuse.	0–9 pts: Little or no visible evidence of prior techniques. Work does not show meaningful connection to earlier assignments.	/20
Design for Small Formats (Clarity & Legibility)	18–20 pts: Designs stay crisp and impactful at actual small size. Main shapes, type, and focal points read instantly; hierarchy is obvious even when printed very small.	14–17 pts: Mostly clear at size; minor details get a bit lost, but the main idea and key shapes still read when printed.	10–13 pts: Several elements are too small, too busy, or too low-contrast. Important parts are hard to decipher at actual size.	0–9 pts: Design falls apart when reduced; core idea is lost and the object does not function at its intended small scale.	/20
Cohesion of the Set (Theme, Style, Mood)	18–20 pts: All three objects obviously belong to the same set. They share a clear thematic idea, a consistent illustration style, color palette, and emotional tone; they read as one intentional system.	14–17 pts: The three objects mostly feel like a set; a few style or color inconsistencies exist, but overall connection is still clear.	10–13 pts: Some shared elements (color, type, motif) exist, but the pieces feel loosely related rather than truly designed as a unified series.	0–9 pts: Pieces look unrelated in theme, style, or mood. No clear visual or conceptual system connects the objects.	/20
Craft & Production Quality (Digital Files + Physical Mockup)	18–20 pts: Digital: Files are clean, correctly set up (size, bleed if needed, resolution, color mode), and free of errors (no stray points, jaggies, or obvious technical issues). Physical: Mockup is neatly printed, cut, and assembled; edges are clean, alignment is precise, and the object looks ready for portfolio photography.	14–17 pts: Digital: Mostly well prepared; only minor issues (small alignment or export quirks). Physical: Mockup is solid with a few minor craft flaws (slight trimming or alignment issues) that don't seriously distract.	10–13 pts: Digital: Noticeable technical issues (wrong size, low res, sloppy vector work, or awkward color handling). Physical: Visible craft problems (uneven cuts, poor mounting, dents, or sloppy assembly) that weaken the presentation.	0–9 pts: Digital: Files are incomplete, incorrectly set up, or unusable. Physical: Mockup is missing, very roughly made, or not functional as a representation of the intended object.	/20
Concept Communication (Concept & Technique Note)	18–20 pts: Brief written note (or slide) is clear, concise, and specific. Accurately explains the core concept and emotional intent of the set and of each piece. Correctly names the key techniques used and explains *how* they support the idea and work together as a set. Shows strong self-awareness and intentionality.	14–17 pts: Note clearly states the main concept and emotion, and names most techniques correctly. Explains why choices were made, but some parts are general or less detailed. Shows solid understanding of how the pieces fit together.	10–13 pts: Note is vague or mostly descriptive ("what it is" rather than "why it's this way"). Techniques may be mislabeled or only loosely tied to the visuals. Limited discussion of how the three pieces function as a set.	0–9 pts: Little or no note, or text does not meaningfully address concept, emotion, or technique use. No real evidence that the student can explain their decisions.	/20
TOTAL					/100

SCHEDULE   **WEEK 13**

- **Tue Apr 7 – 3ʳᵈ assignment due. Submission via Canvas.**
  - ▪ Students present wordless books via Issuu.
  - ▪ Submit as required. Final submission due by 11:59 P.M.
  - o In class:
    - ▪ Introduce Assignment 4.
    - ▪ Show examples of small-format design (stamps, coasters, tags, tickets).
    - ▪ Brainstorm themes and choose a format.
  - o Due in class:
    - ▪ Written idea for your assignment.
    - ▪ Quick thumbnails of at least 4–6 concepts (tiny sketches for all three items).
- **Thu Apr 9 – Work independently or as assigned by the professor**
  - ▪ Develop roughs for all three pieces at a larger/refined working size.

- List of the three techniques you plan to reuse.

WEEK 14

- **Tue Apr 14 – Roughs Development**
  - In class:
    - Individual check-ins to tighten the concept and pick the best direction.
    - Work in class: Rough digital or refined pencil sketches for all three items.
- **Thu Apr 16 – Work independently or as assigned by the professor**
  - Refine and expand the rough sketches to test on all three items.

WEEK 15

- **Tue Apr 21 – Mockup Work Day**
  - In class:
    - Print, cut, and assemble physical mockups (or at least start them).
    - Set up print layouts (bleed, crop marks, actual sizes).
- **Thu Apr 23 – Work independently or as assigned by the professor**
    - Shoot 3–5 photos of your mockup (phones / simple setups).
    - Completed physical mockup (small tweaks still allowed)

WEEK 16

- **Tue Apr 28 – Presentation & Feedback**
  - In class:
    - In-person presentations and feedback for final polishing.
    - Continue to work on completing the physical mockup while gatering feedback.
- **Thu Apr 30 – Work independently or as assigned by the professor**
    - Continue to work on completing the physical mockup.

WEEK 17

- **Tue May 5 – Submission of the 4th and last assignment**
  - Final presentation and discussions. *Class partay!*

NOTICE
If you choose to upload multiple drafts, the instructor will review your initial submissions as part of your iterative process. However, your final upload must contain every required file.
Please ensure that all deliverables appear in your most recent submission—any missing items will result in an incomplete submission and will be graded accordingly.

File Size & Format:
- If your submission contains multiple files or exceeds the upload limit, combine everything into a single ZIP folder before uploading.
- Clearly organize your ZIP folder so files are easy to locate.

File Naming Format:
LASTNAME_Side A (Assignment name or identifier)
LASTNAME_Side B (Assignment name or identifier)