



FINA-S451-18550 GRAPHIC DESIGN PROBLEM SOLVING
FINA-S452-17825 B.F.A. GRAPHIC DESIGN

SPRING 2026 (Jan. 13 – Apr. 30, 2026)
 Tuesdays and Thursdays 9:00 – 11:30 P.M. EST at KV 203

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

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OFFICE HOURS Every Wednesday from 10 AM – 12 noon EST at Knobview 233A and if necessary, we may switch to Zoom (ID: 740 535 2184 or <https://iu.zoom.us/my/yeohdotcom>).

GENERAL COURSE DESCRIPTION This is an advanced and directed graphic design course designed to allow BA/BFA students the opportunity to further develop their design skills. All students are given the flexibility to pursue and develop directed artistic and professional portfolios for their intellectual and creative processes.

PREREQUISITE Department Consent Required. Prerequisites: FINA-A101, A102, FINA-S250. Students are required to have access to a personal computer. All software required by this course is free through IUWare.

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 articulate design problems by demonstrating the processes of graphic design from researching, ideating, refining, producing, and presenting.	Present several design problems for further refinement during class critiques via a design brief and sketches through projects 1, 2, 3, 4, & 5.	Project assignments, participation in discussion posts in Canvas and critiques.
To experiment with design ideas within a wider scope including the development of one's artistic style.	Propose/Create a project that caters to the student's self-interest, stylistic pursuit, or creating portfolio materials through projects 1, 2, 4, & 5.	Project assignments, research, participation in discussions posts in Canvas and critiques.
To implement an impactful design solution to aid in two and three-dimensional spaces.	Produce 2D-based digital or print-based artifacts or 3D-based artifacts through projects 1, 2, 3, & 5.	Project assignments, critiques, class discussion, and class presentations in either digital or physical or both formats.
To 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, 3, 4, & 5.	Project assignments, research, participation in discussion posts in Canvas and critiques.
To 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	The documentation, process, and outcome of projects either in physical and or digital formats.

design, and web design through projects 1, 2, 3, 4, & 5.

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.

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.

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- 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](#).
 - B/W and color printers capable of generating 8.5" x 11" to 11" x 17" or larger (where applicable).
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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, be 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.

Other services
[Adult Student Services](#): 812-941-2650
[Disability Services](#): 812-941-2243
[Financial Aid Office](#): 812-941-2246
[Personal Counseling](#): 812-941-2244

COVID-19 related [updates](#)

PROFESSIONAL-ISM: STANDARDS OF EXCELLENCE FOR FINE ARTS STUDENTS

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers who seek information for building context and content for artistic practice and engage in scholarly discourse relating to the discipline.
- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work and practice.

**IUS ACADEMIC
DISHONESTY**

The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President's Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the project and/or an F in their course(s) from the professor and may be suspended from the university by the administrative action. Furthermore (where applicable):

- The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).
- Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.
- Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.
- It is your responsibility to familiarize yourself with university and school policies and to uphold the values of academic integrity such as the Standards of Excellence for Fine Arts Students.
- In each Fine Arts area, there are specific ways for students to appropriately acknowledge the role of others' words, images, concepts, or ideas in their projects and coursework. Familiarize yourself with the IU Cheating and Plagiarism policy [here](#), and talk with your course professor about best practices to responsibly use and credit sources. Info about code of student rights, responsibilities, and conduct. [Info about cheating and plagiarism](#). [Info about cheating and plagiarism](#).

**FINE ARTS
GRIEVANCE
POLICY**

If you have any issues or concerns pertaining to this course, you must discuss it with the professor first. If you are unable to reach a resolution, you may then contact the 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 who need to know to ensure the University can respond and assist. Visit stopsexualviolence.iu.edu to learn more.

Indiana University also prohibits discrimination based on 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.

GRADING DISTRIBUTION	PARTICIPATION THROUGHOUT THE SEMESTER <ul style="list-style-type: none"> • Being pro-active in approaching the tasks (5 pts) • Receives and processes feedback well (10 pts) • Overall attitude (5 pts) 	20 pts
	1 ST ASSIGNMENT	20 pts
	2 ND ASSIGNMENT	20 pts
	3 RD ASSIGNMENT	20 pts
	4 TH 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, participation, 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 an understanding of material
	C-	72 - 70%	Passable work but below average work (considered failing for fine arts majors)
	D	69-60%	Below-average work that reflects a significant lack of understanding and/or effort
F	59-0%	Complete lack of understanding and/or effort	

DOCUMENTATION Expect to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, and color explorations to the final product collectively in a binder. You may also document screenshots showing your ideas as they evolve. These will be posted upon request on Canvas as part of completing your project. Unless specified, all exercises/projects are due at the beginning of the class on a designated date. In addition to the physical mockup (where applicable), digital submissions are expected for every assignment, project, and discussion, unless specified differently.

ARTIFICIAL INTELLIGENCE 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

The Pricken Sprint: 10 Covers in 1 Month

1

The Objective

To practice developing strong conceptual ideas by using specific creative techniques from Mario Pricken's Creative Advertising (ISBN: 0500510741).

By the end of this assignment you will:

- Generate 10 different cover designs based on a similarly themed storyline.
- Apply 10 distinct idea-generation techniques.
- Focus on concept first, style second.

The Brief

Design 10 different book covers (or posters) over the course of this assignment.

Each cover must:

1. Be for a different title (real or fictional) or theme.
2. Use one specific idea technique from Mario Pricken's book as the main concept driver.
3. Show a unique selling point (USP), a clear, understandable idea that could be explained in one or two sentences.

The focus is on whether the idea is strong and clear. You may work in any visual style (photo, illustration, collage, vector, etc.), but the concept must be obvious and intentional.

The Rules

You will choose 10 different approaches from this list, one per cover, no repeats:

1. **Break Out of the Frame.** Physical Boundary – Breaking the "fourth wall" of the medium (e.g., an image spilling off a billboard or out of a book's margin).
 2. **Comparative Juxtaposition.** Side-by-Side Logic – Placing two opposing images together to highlight a "before vs. after" or "problem vs. solution."
 3. **Mixing and Matching.** Hybridization – Merging two unrelated objects to create a "new" thing with a combined meaning.
 4. **Visual Metaphor.** Symbolic Substitution – Using a concrete object to represent an abstract feeling or complex idea (e.g., a ticking bomb to represent stress).
 5. **Exaggeration.** Hyperbole – Pushing a product's benefit to a ridiculous or impossible extreme (e.g., a glue so strong it holds up a building).
 6. **Omission.** The Invisible Subject – Removing the main object and showing only the 'hole' it left behind or the effect it had on its surroundings.
 7. **Provocation and Shock Tactics.** The Pattern Interrupt – Using a disturbing, beautiful, or taboo image to stop the viewer in their tracks.
 8. **A Change of Perspective.** POV Shift – Showing the world from the eyes of an ant, a bird, or the product itself.
 9. **Absurd, Surreal, Bizarre.** The Uncanny – Making the familiar feel strange or "off" to create a sense of wonder or unease.
 10. **Without Words.** Pure Visuals – Stripping away all copy to let the image do 100% of the heavy lifting.
 11. **Play With Words.** Typography as Image – Making the letters themselves act out the meaning of the sentence (e.g., the word "tall" being physically stretched).
 12. **Double Meaning.** The Visual Pun – An image that looks like one thing at first glance, but reveals a second, deeper meaning upon closer inspection.
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DELIVERABLES

1. **Ten (10) finished cover designs.** Same size for all (for example: 6" × 9" book covers or 11" × 17" posters). Digital or printed as specified in class.
2. **Technique Sheet (one page).** A simple index listing: Cover 1: Title – Technique: _____, Cover 2: Title – Technique: _____ ... up to Cover 10.
3. **Process Thumbnails (can be rough).** For each cover, 3–5 small thumbnail sketches or quick mockups that show how you explored the idea.

SCHEDULE WEEK 1

- **Tue Jan 13 – Introduction & Concept Foundations**
 - In class:
 - Introduce assignment, deliverables, and Pricken's idea techniques.
 - Brainstorm for ideas and perform a quick group sketching exercise.
 - Homework:
 - Generate rough thumbnails for Cover 1 (Visual Metaphor) and Cover 2 (Unexpected Combination).
- **Thu Jan 15 – Idea Check-ins**
 - In class:
 - 1:1 or small group consultations (Zoom or in person).
 - Focus: Concept clarity and matching visuals to chosen techniques.
 - Homework:
 - Refine Covers 1 & 2 into developed roughs/comps.
 - Begin thumbnails for Cover 3 (Exaggeration) and Cover 4 (Omission / Reduction).

WEEK 2

- **Tue Jan 20 – First Mini Crit & Next Techniques**
 - In class:
 - Crit #1: Review in-progress concepts for Covers 1 & 2.
 - Mini lecture/demo: Exaggeration and Omission/Reduction.
 - In-class ideation sprint for Covers 3 & 4.
 - Homework:
 - Push Covers 1–4 toward readable comps.
 - Generate rough sketches for Cover 5 (Change of Perspective).
- **Thu Jan 22 – Individual Feedback & Locking Concepts**
 - In class:
 - 1:1 / small group feedback focusing on clarity for Covers 1–4 and viability for Cover 5.
 - Homework:
 - Lock and begin final artwork for Covers 1 & 2.
 - Refine concepts and comps for Covers 3, 4, and 5.

WEEK 3

- **Tue Jan 27 – Midpoint Push & New Techniques**
 - In class:
 - Status check on Covers 1–5.
 - Mini lecture: Personification and Paradox / Illusion.
 - Group brainstorming exercise for new techniques.
 - Homework:
 - Aim for near-finals for Covers 1–3 and solid comps for Covers 4–5.
 - Rough thumbnails for Cover 6 (Personification) and Cover 7 (Paradox / Illusion).
- **Thu Jan 29 – Concept Clinic**
 - In class:
 - Present Paradox/Illusion thumbnails for clarity check.
 - 1:1 feedback to approve concepts for Covers 4–7.
 - Homework:
 - Push toward final artwork for Covers 1–5.
 - Develop clearer comps for Covers 6 and 7.

WEEK 4

- **Tue Feb 3 – Final Techniques & Series Cohesion**
 - In class:

- Review series development and introduce remaining techniques (Before & After, Comparison, Type, etc.).
 - Homework:
 - Finish or reach near-final on Covers 1–5.
 - Create rough concepts and sketches for Covers 6–10.
- **Thu Feb 5 – Pre-Final Crit / Series Review**
 - In class:
 - Mock final crit: Review best current versions of 6–8 covers.
 - Focus: Concept clarity and technique visibility.
 - Homework:
 - Complete all 10 covers with distinct techniques.
 - Prepare technique list with 1–2 sentence idea explanations.

WEEK 5

- **Tue Feb 10 – Final Presentation**
 - In class:
 - Final Crit: Present 10 covers as a series.
 - Class feedback on concept strength and variety.
 - Due:
 - 10 final covers (properly named).
 - Technique list with short descriptions.

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)

GRADING RUBRIC

Criteria	Exemplary (A) 90 – 100%	Proficient (B) 80 – 89%	Developing (C) 70 - 79%	Beginning (D/F) <70%	Points
Conceptual Clarity & Strength	18-20 pts: Idea is instantly clear across all 10 covers; each concept can be explained in 1–2 sentences; strong “aha” moments; viewers understand without help.	14-17 pts: Idea is clear in most covers; a few need minor explanation or feel less sharp.	10-13 pts: Ideas are inconsistent; several covers feel vague, generic, or style-first; explanation does most of the work.	0–9 pts: Concepts are unclear or missing; most covers read as decoration, not concept-driven.	/20
Use of Pricken Techniques	18-20 pts: All 10 covers use 10 different techniques correctly; technique clearly drives the concept (not cosmetic); no repeats.	14-17 pts: Techniques are mostly correct; 1–2 covers show overlap, weak use, or minor misunderstandings.	10-13 pts: Techniques are inconsistently applied; several covers misuse, repeat, or only loosely match the claimed technique.	0–9 pts: Little evidence of technique use; techniques are mislabeled, repeated, or absent.	/20
Variation & Idea Range	18-20 pts: Strong range of ideas and titles; no repetition in structure or approach; risks taken; solutions feel original.	14-17 pts: Good range overall; a few covers feel safer or visually similar, but variety is present.	10-13 pts: Limited range; several covers rely on the same compositional “recipe” or predictable solutions.	0–9 pts: Repetitive work; minimal exploration; covers feel like variations of one idea.	/20
Design Execution & Visual Communication	18-20 pts: Excellent hierarchy, legibility, and composition; design choices consistently support the concept; professional polish.	14-17 pts: Solid design with minor issues (spacing, hierarchy, contrast); concept still reads clearly.	10-13 pts: Noticeable design issues sometimes weaken the idea (type, contrast, clutter, imbalance).	0–9 pts: Design problems significantly block communication (illegible type, poor hierarchy, chaotic layout).	/20
Process, Craft & Presentation	18-20 pts: All deliverables complete; 10 finals + technique sheet + 3–5 thumbnails per cover; clear iteration; organized presentation; on time.	14-17 pts: Most deliverables complete; process shows effort; presentation is clear enough with minor gaps.	10-13 pts: Missing or minimal process; thumbnails are weak; presentation is vague or rushed.	0–9 pts: Process largely missing; incomplete submission and/or missing presentation.	/20

TOTAL					/100
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ASSIGNMENT

Emotional Packaging Redesign with 10 Core Emotions

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The Objective

In an era where AI can generate "perfect" graphics in seconds, the most valuable skill a designer has is human empathy. AI can make things look "nice," but it often fails to make people *feel* something specific. Your goal for this project is to redesign an existing food or beverage package to intentionally trigger a specific human emotion. You are not just making a "cool" box; you are designing a psychological experience. By the end of this project, a stranger should be able to look at your design for five seconds and immediately sense the emotion I have assigned to you.

The Brief

Each of you will be assigned one emotion and one specific product. You must use the "language of design"—color, typography, imagery, and composition—to infuse that emotion into the packaging.

The 10 Core Emotions & Assigned Products:

1. Joy → Kids' Fruit Juice Box (Context: A birthday party or weekend treat)
2. Fear → High-Caffeine Energy Shot (Context: A warning about heart rate/intensity)
3. Anger → Ultra-Spicy Instant Noodles (Context: A "dare" or "rage" challenge food)
4. Surprise → Mystery-Flavor Candy (Context: A limited-edition "guess the flavor" pack)
5. Sadness → Comfort Food / Instant Soup (Context: A "get well soon" or "lonely night" meal)
6. Disgust → "Gross-out" Junk Snack (Context: Slimy/sour candy for kids or anti-junk food campaign)
7. Desire → Premium Dark Chocolate (Context: Pure indulgence and luxury)
8. Calm → Chamomile Herbal Tea (Context: A nighttime sleep ritual)
9. Nostalgia → Retro Biscuits/Cookies (Context: "Just like Grandma used to make")
10. Awe → Mountain Spring Water (Context: The majesty and scale of nature)

The Rules

- You must keep the product recognizable (it still needs to look like juice, tea, or noodles).
- You must include the brand name, product name, and basic weight/size info.
- Every visual choice must be defended: "I chose this font because it feels [Angry/Calm/Sad]."

DELIVERABLES

1. Original Reference: A photo of the existing package you are redesigning.
2. Design brief a.k.a. visual strategy sheet (1 Page): A "recipe" for your design including:
 - Your assigned emotion defined in your own words.
 - A color palette (3–5 colors) that matches that emotion.
 - Typography choices (Headlines and Body text).
 - A description of your visual style (e.g., "jagged hand-drawn lines" or "soft blurry photos").
3. Concept Sketches: At least 3 different rough layout ideas for the front panel.
- Final Redesigned Package:
 - A high-quality digital layout of the Front, Side, and Back panels.
 - A Mockup (either a physical printed box/bottle or a high-quality 3D digital rendering).
4. Presentation: Explanation of how your design choices create the assigned emotion.

SCHEDULE WEEK 5

- **Thu Feb 12 – Research & Strategy**
 - In class:
 - Introduction to project and assignment of emotion/product pairings.
 - Research the assigned emotion and gather visual inspiration.
 - Begin sketching 3 concept directions.
 - Due:
 - Visual strategy sheet and original reference images.

WEEK 6

- **Tue Feb 17 – Design & Development**
 - Due:
 - 3 concept sketches.
 - In class:
 - Choose the strongest direction.
 - Start digital development of the chosen concept.
- **Thu Feb 19 – Digital Drafts & Feedback**
 - Due:
 - Digital drafts.
 - In class:
 - Review drafts with a focus on emotional readability.

WEEKS 7 & 8

- **Tue Feb 24 – Refinement and Mockups**
 - In class:
 - Refine final package design and build mockups.
 - Make last adjustments for students who need extra time.
- **Thu Feb 26 – Near-Final Critique**
 - In class:
 - Critique near-finished work and gather feedback for final tweaks.
- **Tue Mar 3 – Final Package & Mockup Presentation**
 - In class:
 - Present final package and mockup.

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.
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GRADING RUBRIC

Criteria	Exemplary (A) 90 – 100%	Proficient (B) 80 – 89%	Developing (C) 70 – 79%	Beginning (D/F) <70%	Pts
Emotional Clarity & Impact	18–20 pts: Assigned emotion is immediately recognizable within 5 seconds; viewers correctly identify the emotion without prompting; all visual elements reinforce a strong, specific emotional response appropriate to the product.	14–17 pts: Emotion is mostly clear; viewers identify the correct or closely related emotion; minor mixed signals reduce intensity.	10–13 pts: Emotion is vague or inconsistent; viewers are unsure or divided about the intended feeling.	0–9 pts: Emotion is rarely identified; visuals feel generic or unrelated to the assigned emotion.	/20
Design Strategy & Intentionality	18–20 pts: Every design decision (color, type, imagery, composition) is intentional and clearly justified as supporting the assigned emotion.	14–17 pts: Most choices are intentional and explained; some connections to the emotion could be stronger.	10–13 pts: Some intentional choices, but reasoning is shallow or inconsistent.	0–9 pts: Little evidence of strategy; choices feel arbitrary or purely aesthetic.	/20
Design Execution & Craft	18–20 pts: Strong typography, color, and composition; excellent hierarchy and readability; polished, professional layout; high-quality mockup enhances the design.	14–17 pts: Solid execution with minor issues in spacing, hierarchy, or polish; mockup is neat and functional.	10–13 pts: Noticeable issues with type, contrast, or layout; readability is inconsistent; mockup feels rushed.	0–9 pts: Poor execution; major readability or hierarchy problems; mockup is sloppy, incomplete, or missing.	/20
Packaging System Consistency	18–20 pts: Front, side, and back panels form a cohesive emotional and visual system; details consistently	14–17 pts: Most panels feel consistent; small mismatches exist but the system holds together.	10–13 pts: Some unity, but emotional strength drops on side/back panels.	0–9 pts: Panels feel disconnected; only the front attempts emotional expression;	/20

	reinforce the emotion and brand tone.			others are generic or missing.	
Process and Presentation	18–20 pts: All requirements completed (reference, strategy sheet, 3+ sketches, final layout, mockup); clear iteration and problem-solving; presentation clearly explains emotional intent and design logic.	14–17 pts: Most components completed; process shows effort; presentation explains most decisions.	10–13 pts: Process is incomplete or minimal; limited exploration; presentation is vague or brief.	0–9 pts: Process largely undocumented; little evidence of iteration; presentation is disorganized or missing.	/20
TOTAL					/100

ASSIGNMENT

Do Good Design: Design Business Kit: Agreement + Invoice

3

Objective:

To give you hands-on experience working like a professional graphic designer for a real client in the local community, including basic business practices. By the end of this assignment you will:

- Complete one focused design project developed for an existing company/organization, with or without a formal client engagement.
- Write a simple Scope of Work + Contract that describes what you will do, for whom, and under what terms.
- Create a simple invoice that shows the value of your work (even if the project is free/pro bono).
- Practice talking about your work as a professional service, not just “free design.”

The brief

You will work with one small business or community organization (real or assigned) in the Kentuckiana area through the Do Good Design (DGD) initiative, with or without a formal client engagement.

For partiality and to avoid any conflict of interest, you may not select a friend, sibling, parent, or any other relative as your client.

Go the Extra Mile: Working with a real business is the best way to build your portfolio and professional confidence. To reward this initiative, an extra 5 points will be added to your final grade if you manage to secure a formal client engagement. To receive this bonus, you must provide proof of the engagement through email communication or other documented correspondence.

Your job:

1. Do one clear, simple design project for that client.
2. Create:
 - A basic contract/scope for the project.
 - A basic invoice that reflects the value of your time and skills.

You may work individually or in pairs (depending on class decision). You may also propose a local small business / nonprofit that fits DGD's goals.

Each student or pair will focus on one contained project, for example:

- A one-page flyer or poster for an event.
- A small set of social media graphics (e.g., 3–5 coordinated posts).
- A simple menu, price list, or service sheet.
- A basic identity refresh for one touchpoint (e.g., business card + social header).

The project must be:

- Achievable within the course timeline.
 - Clearly useful to the client.
 - Narrow enough to describe in a one-paragraph Scope of Work.
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- DELIVERABLES**
1. Scope of Work + Contract (1–2 pages). Includes client name, project description, scope, revisions, timeline, compensation/value, and basic terms.
 2. Invoice (1 page). Includes mock/real fee, itemized service, total, and note if pro bono.
 3. Final Design Deliverable(s). As agreed in your Scope of Work (e.g., flyer, social graphics, etc.). Properly formatted and ready to send to the client.
 4. Process & Communication Evidence. At least 1–2 rounds of roughs or WIP versions. Evidence of client feedback (email, notes, or simulated feedback if needed).
-

SCHEDULE WEEK 8

- **Thu Mar 5 – Client Selection and Project Scoping**
 - In class:
 - Intro to DGD initiative, project types, and conflict-of-interest policy.
 - Review examples: flyers, social posts, menus, business cards.
 - Due (by next class):
 - Identify potential client or request assignment.
 - Draft 1-paragraph project description.

WEEK 9

- **Tue Mar 10 – Scope of Work Development**
 - In class:
 - Review and approve student-proposed clients/projects.
 - Intro to Scope of Work (SOW) template: deliverables, revisions, and timelines.
 - Due (by next class):
 - Draft complete 1–2 page SOW.
- **Thu Mar 12 – SOW Feedback & Outreach**
 - In class:
 - 1:1 or small-group feedback on SOW drafts for clarity and achievability.
 - Discuss plain-language contract terms and professional tone.
 - Due (by next class):
 - Finalize and submit SOW.
 - Begin client outreach to confirm project.

WEEK 10

- **Spring Break – Mar 15–22**
- **Tue Mar 17 – Invoice & Professional Communication**
 - In class:
 - Intro to Invoice template: line items, "would-be" fees, and pro bono notes.
 - Discuss communicating value and email etiquette.
 - Due (by next class):
 - Draft complete Invoice based on SOW.
 - Continue client communication and begin design concepts.
- **Thu Mar 19 – Invoice Review & Status Check**
 - In class:
 - Spot-check draft invoices for professionalism.
 - Status check: client contact and initial concept progress.
 - Due (by next class):
 - Finalize and submit Invoice.
 - Prepare initial concepts for client review.

WEEK 11

- **Tue Mar 24 – Mid-Project & Final Documentation**
 - In class:
 - Group share: status updates, client feedback, and handling scope creep.
 - Due (by next class):
 - Refine designs based on feedback and prepare to finalize.
 - **Thu Mar 26 – Final Delivery & Reflection**
 - In class:
 - Confirm submission of SOW and Invoice.
-

- Discuss final delivery, requesting testimonials, and portfolio permission.
 - Due:
 - Complete and deliver final designs to client.
 - Conduct client follow-up.

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)

GRADING RUBRIC

Criteria	Exemplary (A) 90–100%	Proficient (B) 80–89%	Developing (C) 70–79%	Beginning (D/F) <70%	Points
Client / Project Choice & Appropriateness	18–20 pts: Client is a real small business or community organization that clearly fits the spirit of Do Good Design; project need is genuine and well-matched to the course scope; no conflict of interest; if formal engagement is secured, documentation is complete and professional.	14–17 pts: Client is appropriate and generally aligned with DGD goals; project need is real, though slightly broad or modest; minor questions about fit but still workable; documentation of engagement is present but could be clearer.	10–13 pts: Client or project is only partially appropriate (e.g., need is vague, very small, or mostly hypothetical); concerns about fit, locality, or conflict of interest; engagement is weakly documented or informal.	0–9 pts: Client is inappropriate (family/friend, off-brief, or not aligned with DGD); project need is unclear or invented; little or no evidence of real engagement.	/20
Scope of Work & Agreement (Contract)	18–20 pts: Scope of Work and Contract are clear, concise (1–2 pages), and professional; include client name, project description, deliverables, timeline, revisions, compensation/value, and basic terms; language is accessible to a non-designer; scope is realistic and well-defined.	14–17 pts: Most key elements are present; scope is mostly clear but may be slightly vague, wordy, or missing one component (e.g., revision terms or timeline detail); still usable with minor edits.	10–13 pts: Scope is incomplete or confusing; several important elements are missing or unclear; reads more like notes than a professional agreement.	0–9 pts: Little or no functional Scope of Work/Contract; missing client info or basic terms; document does not clarify expectations or conditions.	/20
Invoice & Understanding of Value	18–20 pts: Invoice is clean, accurate, and professional; includes client info, date, clear line items, rates or value, total, payment terms, and note if pro bono; fee reflects thoughtful estimation of time and skill, even if \$0; reinforces design as a professional service.	14–17 pts: Invoice contains most key elements and is legible; minor issues with formatting, wording, or pricing logic; acknowledges value, though structure could be clearer.	10–13 pts: Invoice is present but basic or inconsistent; some required elements missing; pricing feels arbitrary or disconnected from scope; reads more like a classroom exercise.	0–9 pts: No invoice, or one that is unusable; missing totals, client info, or project details; no clear sense of professional value.	/20
Design Outcome & Fit to Client Needs	18–20 pts: Final deliverables closely match the agreed Scope of Work and clearly address a real client need; work is visually strong, appropriately formatted, and ready for real-world use; tone, hierarchy, and content suit the client's audience and context.	14–17 pts: Deliverables largely match the scope with minor gaps or refinement issues; design is solid and generally on-brief; files are nearly client-ready.	10–13 pts: Deliverables are present but partially off-brief, underdeveloped, or inconsistently formatted; would require significant revision before client use.	0–9 pts: Final work is incomplete, off-brief, or not usable in a real context; major missing components or technical issues.	/20
Process, Communication & Professionalism	18–20 pts: Strong evidence of process (at least 1–2 rounds of roughs/WIP and feedback); communication is polite, timely, and professional; student frames work as a service and clearly explains design decisions in client-friendly language.	14–17 pts: Process is visible with some roughs and basic feedback; communication is generally professional with minor lapses; some effort to explain decisions to a non-designer.	10–13 pts: Limited or uneven process documentation; communication is inconsistent, overly casual, or mostly internal; difficulty explaining the work in professional terms.	0–9 pts: Little or no process or feedback documentation; communication is missing or inappropriate; student cannot articulate the work as a professional service.	/20
TOTAL					/100

ASSIGNMENT

4

Senior Capstone Project: Self-Directed Portfolio Project**Objective**

To give you agency over your own practice by designing a self-directed capstone project that:

- Strengthens your professional portfolio in a deliberate way.
- Demonstrates conceptual, technical, and strategic thinking at a senior level.
- Prepares you to present yourself to employers, grad schools, or clients.

You will propose and complete a focused project under one of three primary pathways (with the option to hybridize, with approval).

The Brief

You will design and execute a self-directed capstone project that results in a coherent mini-body of work rather than a single artifact.

You must choose one of three options (or an approved hybrid):

1. **Option A – Chart Your Own Direction**
Propose a new thematic or strategic direction for your practice and create at least 3 main, interrelated pieces that explore it.
2. **Option B – Expand a Favorite Project**
Select a previous project from this program and substantially expand or deepen it into a more robust, polished system or series.
3. **Option C – Fill a Portfolio Gap**
Identify something missing in your portfolio (e.g., a type of project, medium, industry, or role) and design a focused project to fill that gap.

You will write a short project proposal, create the work, and present a final capstone presentation with process and reflection.

Option A – Chart Your Own Direction

Define a personal direction (theme, audience, problem, or medium) and build a small but cohesive series around it.

Requirements

- Project Focus
 - A clear statement of your direction (e.g., “Speculative brand futures,” “Editorial illustration for long-form journalism,” “Design for local arts organizations,” etc.).
 - A short problem/interest statement: Why this? Why now?
- Deliverables
 - At least 3 main, related pieces within a single direction. Examples:
 - A micro brand system: logo, packaging mockups, and landing page.
 - A series of 3 editorial illustrations for different articles on one theme.
 - A three-part poster campaign for a cause, event, or cultural series.
 - Process Documentation
 - Research/moodboards/competitive/inspiration analysis.
 - Sketches, iterations, and rationale for your final direction.
 - Written Rationale (400–600 words)
 - What direction did you choose and why?
 - What problem or opportunity does this work address?
 - How does it represent the designer you want to be professionally?

Option B – Expand a Favorite Project

Choose one of your strongest existing projects and push it to the next level, adding breadth, depth, and polish.

Requirements

- Starting Point
 - Select a previous project (from this class or another in the program).
 - Critically analyze: What’s strong? What’s missing? What would make it “portfolio-ready” for a specific role or employer?
- Deliverables
 - Core Expansion

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- Add at least 3 significant new components or extensions. Examples:
 - Turn a logo/identity into a fuller system: stationery, social media, packaging, environmental mockups.
 - Extend a single poster into a full campaign across multiple touchpoints.
 - Transform an editorial spread into a multi-issue series or zine.
 - Refinement of Existing Work
 - Clean up type, grid, color, hierarchy, production details.
 - Re-shoot / re-mockup for portfolio presentation.
 - Before/After Case Study (slides or PDF)
 - Show original project vs. expanded and refined version.
 - Include short commentary on what changed and why.
-

Option C – Fill a Portfolio Gap

Identify a clear portfolio gap and design a project to address it.

Requirements

- Gap Analysis
 - A short audit of your current portfolio:
 - What types of projects do you have (branding, editorial, UX, illustration, motion, packaging, etc.)?
 - What's missing for the kind of jobs/schools/clients you want?
 - Deliverables
 - One focused, gap-filling project that feels complete and portfolio-ready. Examples:
 - A UX/UI mini-case study with wireframes, screens, and user flow.
 - A packaging line for a product category you don't have yet.
 - A motion graphic piece for a cause, campaign, or product.
 - A tightly art-directed visual identity for a sector missing in your work (e.g., hospitality, culture, tech, nonprofits).
 - At least 3 key artifacts (screens, panels, touchpoints) that show the project in breadth.
 - Gap Rationale (300–500 words)
 - What gap did you identify?
 - Why does this project address it?
 - How does this sharpen your portfolio for your intended path?
-

DELIVERABLES

Regardless of option, each student must submit:

1. Project Proposal (1–2 pages)
 - Working title.
 - Chosen option (A/B/C) and short rationale.
 - Goals (what this adds to your portfolio, who it's for).
 - Planned deliverables (list of 3+ main items).
 - Timeline/milestones.
 2. Final Visual Deliverables
 - High-quality, portfolio-ready files (PDFs, JPG/PNGs, video links, etc.).
 - Mockups where appropriate to show context.
 3. Process Documentation
 - Selected sketches, iterations, research, and decision points.
 - This can be in a short slide deck or process PDF (8–12 pages).
 4. Final Presentation
 - 7–10 minute presentation.
 - Overview of concept, process, outcomes, and how this fits in your portfolio and professional goals.
-

SCHEDULE WEEK 12

- **Tue Mar 31 – Project Proposal & Direction**
 - In class:
 - Introduce Capstone options (A/B/C and hybrids).
 - Quick portfolio audit: list strengths/weaknesses.
 - Brainstorm directions, expansions, and gaps.
 - Due (by Thu Apr 2):
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- 1-page project idea draft (option chosen, rough idea, why).
 - **Thu Apr 2 – Proposal Shaping**
 - In class:
 - Discuss idea drafts in 1:1 / small groups.
 - Help students choose one clear option and sharpen scope.
 - Outline proposal structure (goals, deliverables, timeline).
 - Due (by Tue Apr 7):
 - Capstone Proposal (1–2 pages): option, working title, goals, 3+ planned deliverables, rough timeline.
-

WEEK 13

- **Tue Apr 7 – Proposal Approval & Early Making**
 - In class:
 - Review and give feedback on Capstone Proposals (group + 1:1).
 - Approve or request revisions; check that scope is realistic and senior-level.
 - First work session:
 - Option A: initial sketches/frames for 3+ items.
 - Option B: audit original project and list expansion tasks.
 - Option C: outline gap project and begin thumbnails/wireframes.
 - Due (by Thu Apr 9):
 - Revised proposal (if requested).
 - First round of sketches / structural plans for all main pieces.
 - **Thu Apr 9 – Early Work Check-in**
 - In class:
 - Quick pin-up / screen-share of early work: plans for all 3+ deliverables.
 - Feedback on coherence, ambition, and feasibility.
 - Due (by Tue Apr 14):
 - Move at least one main item into a structured comp / digital rough.
 - Refine plans for remaining items.
-

WEEK 14

- **Tue Apr 14 – Development Work Session**
 - In class:
 - Work session + short check-ins.
 - Emphasis:
 - Option A: ensure 3+ pieces feel like a related series.
 - Option B: ensure additions are substantial.
 - Option C: ensure project truly addresses the identified gap.
 - Due (by Thu Apr 16):
 - Drafts (not finals) of at least 2 main items.
 - **Thu Apr 16 – Midpoint Crit**
 - In class:
 - Midpoint critique: each student presents 2+ items and plan for the rest.
 - Feedback on concept clarity, visual cohesion, and portfolio relevance.
 - Due (by Tue Apr 21):
 - Respond to feedback; move 2 items toward near-final.
 - Begin/advance remaining items (aim for all 3+ underway).
-

WEEK 15

- **Tue Apr 21 – Refinement & Process**
 - In class:
 - Refinement session focused on typography, hierarchy, consistency, and craft.
 - Short demo as needed: mockups, portfolio page layout, case study structure.
 - Due (by Thu Apr 23):
 - All main deliverables in near-final form (layout/composition locked).
 - Begin assembling process documentation (slides or PDF).
 - **Thu Apr 23 – Soft-Run Presentations**
 - In class:
-

- Small-group “soft run” presentations: near-finals + process samples.
- Feedback on storytelling and gaps in process evidence.
- Due (by Tue Apr 28):
 - Finalize all visual work.
 - Draft final presentation deck (with process and rationale).

WEEK 16

- **Tue Apr 28 – Final Presentations (Group 1)**
 - In class:
 - First group of students presents (7–10 minutes each).
 - Each presentation states the option, goals, audience/role, shows main deliverables and key process, and explains portfolio impact.
- **Thu Apr 30 – Final Presentations (Group 2) & Reflection**
 - In class:
 - Remaining students present.
 - Group reflection on patterns, gaps, and how to update portfolios.
 - Final due (by end of day Apr 30):
 - Final visual files (exported and named properly).
 - Process PDF/slide deck.
 - Written rationale/gap statement (as applicable).

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)

GRADING RUBRIC

Criteria	Exemplary (A) 90 – 100%	Proficient (B) 80 – 89%	Developing (C) 70 - 79%	Beginning (D/F) <70%	Points
Concept & Direction	18–20 pts: Clear, compelling project direction that fits the chosen option (A/B/C); strong rationale for why this project matters and who it is for (audience, industry, or role); ideas are coherent across all pieces and demonstrate senior-level thinking.	14–17 pts: Direction is clear but could be more sharply defined or better aligned to professional goals; minor inconsistencies between pieces, but the overall concept still holds together.	10–13 pts: General idea is understandable but somewhat generic, unfocused, or weakly tied to portfolio goals; pieces may feel loosely related rather than intentionally connected.	0–9 pts: Concept is unclear, very vague, or shifts mid-project; little sense of audience, purpose, or option alignment; work feels fragmented or directionless.	/20
Scope, Ambition & Portfolio Relevance	18–20 pts: Meets or exceeds the minimum scope (3+ substantial pieces); appropriate level of challenge for a senior; clearly strengthens the portfolio in a strategic way (new direction, major expansion, or meaningful gap filled).	14–17 pts: Scope is solid and on level; all main deliverables are present but could be more ambitious or deeply developed; portfolio relevance is clear but not maximized.	10–13 pts: Meets basic requirements but feels modest or “safe”; some deliverables feel minor or underdeveloped; portfolio impact is limited.	0–9 pts: Scope is noticeably small or incomplete; key pieces are missing or shallow; weak connection to portfolio goals.	/20
Craft, Coherence & Finish	18–20 pts: Work is polished and portfolio-ready; strong typography, hierarchy, and composition; visual language is intentional and cohesive across the project (even across formats); files and mockups are clean and professional.	14–17 pts: Generally strong craft with minor issues (alignment, spacing, hierarchy); most pieces feel finished and cohesive; would need only light refinement for portfolio use.	10–13 pts: Noticeable technical or consistency issues (type, color, grids, mockups); work looks “almost there” but not fully refined; usable with additional polishing.	0–9 pts: Frequent craft problems interfere with clarity or professionalism; work looks rough or rushed; not yet portfolio-ready.	/20

Process, Research & Reflection	18–20 pts: Strong evidence of process: research, sketches, iterations, and decision-making clearly documented; proposal and final reflection thoughtfully explain choices and learning; process narrative would work well in an interview or portfolio case study.	14–17 pts: Process is visible and fairly clear (some research, several iterations); reflection identifies strengths and weaknesses; some steps could be better articulated or documented.	10–13 pts: Limited or uneven process shown; a few sketches or notes, but large jumps between stages; reflection is basic or shallow.	0–9 pts: Very little process or reflection; minimal evidence of exploration or iteration.	/20
Presentation & Communication	18–20 pts: Final presentation is clear, organized, and confident; effectively explains concept, process, and outcomes within time; clearly frames how the project fits into the student's portfolio and professional goals.	14–17 pts: Presentation is understandable and mostly well-structured; minor issues with clarity, pacing, or emphasis; main idea and value are communicated.	10–13 pts: Presentation is somewhat unfocused or under-prepared; key points are mentioned but not clearly framed; audience may struggle to see the larger intent.	0–9 pts: Presentation is unclear, very brief, disorganized, or missing; little explanation of goals, process, or portfolio relevance.	/20
TOTAL					/100