University of Minnesota Duluth
Department of Art + Design
Spring Semester 2008

Beth Koch, Assistant Professor
Office hours: MW 1:30–2:30 pm;
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ART4933–3 SENIOR DESIGN STUDIO 2
Tuesday 12:00 – 1:50 am in MON239
Thursday 12:00 – 1:50 am in ABAH335
Final Exam Friday, May 16th, 2:00 – 3:50 pm

COURSE OVERVIEW

ART 4933 Senior Design Studio 2 is an advanced course in graphic design. The purpose of this course is to develop professional skills in presentation, to prepare a professional portfolio and promotional materials to aid in the job search, and to introduce critical issues in professional practice. In order to fulfill the course requirements you are expected to actively participate and assist in class, complete all assignments, papers, and projects.

PREREQUISITE

Senior in Graphic Design (passed portfolio review) and successful completion of ART3933 Graphic Design 3.

STRUCTURE

The class is primarily studio-oriented and project-based. It consists of four major projects, visual presentations by the instructor, as well as readings, activities and discussions designed to accomplish the following course goals:

GOALS

1. Know how to plan a job search and execute effective self-promotion.
2. Be able to present one's views and creative work in a convincing and professional manner.
3. Understand how to develop and present a body of work in a print portfolio or electronic medium.
4. Internalize high personal standards for innovation, originality, creativity, and craftsmanship.

OBJECTIVES

In this course students will:

- Demonstrate professional visual problem solving skills.
- Demonstrate professional technical facility in the selection of materials, planning and execution of design projects and presentations, as well as excellent craftsmanship skills.
- Perform critical analysis of design works by colleagues and skillfully edit personal design decision-making.
- Speak, act, and write in a professional manner.
- Research the role and responsibilities of the graphic designer in the professional work environment.
- Manage and regulate self-created deadlines and schedules.
- Create innovative portfolio presentations.

TOPICS & ISSUES

This class will investigate the professional practice of graphic design and issues that impact the business of graphic design. We will explore how design impacts our society, the environment, our clients, and ourselves. We will create a toolkit of information and promotional tools that can aid students in achieving their professional goals. The class will include lecture, creative investigation, creative production, critique, research, reading, and presentation.

PROJECTS

1. **Personal identity system**
2. **Resumé**
3. **Portfolio**
4. **Experimental Design Project**

REQUIRED TEXTBOOKS

1. *Designing a Digital Portfolio* by Cynthia L. Baron, 2004. New Riders (An imprint of Peachpit, A Division of Pearson Education). Berkeley, CA.
2. *Brand Tool Box® Personal Brand Tool Kit™* (including the book) *Be Your Own Brand* by David McNally and Karl D. Speak, 2003. Berret–Koehler Publishers, Inc., San Francisco, CA. ISBN 1-57675-272-0.

ADDITIONAL SOURCES

1. *Universal Principles of Design. 100 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach through Design*. By William Lidell, Kritina Holden, and Jill Butler, 2003. Rockport Publishers, Inc., Gloucester, MA.
2. *AIGA Professional Practices in Graphic Design*. Edited by Tad Crawford, 1998. Allworth Press. NY, NY.
3. *Graphic Artists Guild Handbook of Pricing and Ethical Guidelines* (current edition).

MATERIALS

1. *Physical Materials:* Paper and pens for sketching, note taking, brain storming; Metal edge ruler, X-Acto knife and plenty of replacement blades, cutting mat, and Black Board or self-adhesive foam core for mounting presentations.
2. *Electronic Materials:* Removable hard drive, CD-RWs, iPod, Flash drive, jump drive, or other means of storing work.
3. *Printing:* plan for many test prints, both black & white and color, as well as a number of large format prints.
4. *Portfolio:* Purchase a case, a folder, a book or metal binding system, a box, or other container to hold your work. Expect to spend as much as $200 in addition to printing expenses.

GRADING POLICY

Grades will be determined by performance as noted in the weight distribution section below. Projects will be given a letter grade based on the + or - system. Your grade will reflect the caliber of your concept, creativity and innovation of the design solution, interaction complexity and technical richness, the interface architecture, and the advancement of your concepts and craftsmanship in the production of your solution.

GRADING SCALE	**WEIGHT DISTRIBUTION OF PROJECTS**
96–100 = A	Your final grade is determined as follows:
90–95 = A-	20% Personal Identity System
87–89 = B+	05% Resumé
84–86 = B	50% Portfolio
80–83 = B-	25% Experimental Design Project
77–79 = C+	
74–76 = C	
70–73 = C-	
67–69 = D+	
64–66 = D	
60–63 = D-	
below 60 = F	

A. Excellent—This work is professional quality in every respect. It exceeds or excels at every point of the performance criteria as set forth by the problem. In order to earn an "A" for the course students must earn "excellent" marks on every project.
B. Good—This work is above average but lacks innovation or craftsmanship superiority.
C. Satisfactory—This work has fulfilled the requirements for the project in every respect.
D. Poor—Below Average–This work may fulfill a few of the requirements \ of the project, but demonstrates a substantial lack of understanding of it's objectives.
F. Unacceptable—Work that does not fulfill requirements or objectives.

ATTENDANCE AND PUNCTUALITY

Students are expected to attend all class meetings as scheduled. Three absences per semester may be excused for illness or emergency; each absence that exceeds this number will result in the lowering of your final grade one full letter grade (A to B, B to C, etc). If you must miss class, you are responsible for getting lecture notes from a classmate. Attendance on critique days is crucial. Attend critiques even if you are unprepared or not finished with your work—much of the learning

in studio courses lies in the exchanges that happen during critiques. At the instructor's discretion, late homework or late projects may be accepted in the rare case of emergency or illness. Grades for late work will be lowered one level (A to A-, B- to C+, etc.). Requests for an incomplete will be addressed on an individual basis, but require completion the following semester. Final exams cannot be made up.

WORKLOAD
For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework outside the classroom. (http://www.umn.edu/usenate/policies/grades&acadwork.html)

EXPECTATIONS OF STUDENTS
• Students are responsible for all class meetings, including any information in the syllabus.
• Students are responsible for being on time and for preparing for all class sessions.
• Students are responsible for meeting all course requirements, observing all deadlines, examination times, and other course procedures.
• Students are responsible for seeking help when needed.
• Students may not make commercial use of their notes of lectures or University provided materials without the express written consent of the instructor.

CLASSROOM CONDUCT
All activities in the University, including this course, are governed by the University of Minnesota Student Conduct Code. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code. In addition, students responsible for such behavior may be asked to cancel their registration (or have their registration canceled). The University's Student Conduct Code can be accessed at http://www.d.umn.edu/assl/conduct/code. Behavior that substantially or repeatedly disrupts the instructor or students is prohibited. Disruptive behavior includes inappropriate use of technology in the classroom.

ACADEMIC MISCONDUCT
Academic dishonesty is regarded as a serious offense by all members of the academic community and is defined as any act that violates the rights of another student with respect to academic work, or that involves misrepresentation of a student's own work. Academic misconduct includes but is not limited to: cheating on assignments or examinations, plagiarizing pieces of work, depriving others of necessary coursework, and sabotaging another's work. Discovery of academic misconduct is grounds for an "F" or "N" in the course. This policy sanctions students engaging in academic dishonesty with penalties up to and including expulsion from the university for repeat offenders. UMD's Student Academic Integrity Policy, which can be found at www.d.umn.edu/assl/conduct/integrity.

Copying another's words, work, or ideas is against the law. Work which is found to be in violation of United States or International Copyright Laws will automatically receive a failing grade. In addition, the department head may deem further admonishments in accordance with University policies.

HARASSMENT
The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Reports of harassment are taken seriously, and there are individuals and offices available for help.

ACCOMMODATIONS
Students with disabilities are encouraged to contact UMD Disability Services & Resources to discuss their individual needs for accommodations. Please let your instructor know how to assist you with accommodations as soon as possible.

ART4933–3 SENIOR DESIGN 2 CALENDAR
subject to change
Students are required to create a schedule and adhere to it.

January	W 23	Introduction + Dream Job Article
	M 28	Dream Job + Brand Yourself Book
	W 30	Portfolio Assessment + Brand Yourself

February	M 4	Sketches for Logo
	W 6	Edits + Iterative Design Process
	M 11	Logo Critique
	W 13	Personal Logo Due
	M 18	Resumé Due
	W 20	Sketches for Identity System
	M 25	Electronic Layout
	W 27	Edits + Iterative Design Process

March	M 3	Identity System Critique
	W 5	Identity System Due + Plan Portfolio contents
	M 10	Research, Readings for Experimental Design
	W 12	Sketches for Experimental Design
	M 17	Electronic Layout Experimental Design
	W 19	Edits + Iterative Design Process
	M 24	Experimental Design Due — Presentation
	W 26	Target plan + writing
	M 31	Portfolio Schedule

April	W 2	Portfolio Form
	M 7	Portfolio Copywriting
	W 9	Individual Critique of Portfolio
	M 14	Individual Critique of Portfolio
	W 16	Individual Critique of Portfolio
	M 21	Portfolio Form
	W 23	Peer Review Written Critique all pieces
	M 28	Studio
	W 30	Studio

May	M 5	Printing, Mounting, and Construction
	W 7	Printing, Mounting, and Construction

Final Exam Friday, May 16th, 2:00 – 3:50 pm

ART4933 SPRING 2008 — ASSIGNMENT SHEET FOR PERSONAL IDENTITY SYSTEM

PART 1

Read Dream Job article.

Write a 350 word personal reflection about your dream job. Answer these questions:
What kind of design would I most like to practice? For what kind of company (agency, marketing firm, corporation, design firm, etc.)? What is the title of the position? What are my hours and salary—or how will I be paid? Where is this company located (city, state)? What is the environment like? How many people work in the department/company? Use as much vivid detail as possible. Imagine yourself there as you write your reflection.

Read The Brand Toolbox and complete the questionnaires in the toolkit. This is the problem-solving and research that will help you develop an appropriate personal logo.

Review your portfolio in its current state and discuss the two assignments with the professor.

PART 1 Due by January 30th

PART 2

Develop pencil sketches of your logo ideas. Begin working only in black and white only (you may use shades).

Determine the three most viable ideas and expand upon these concepts. Use tracing paper and black marker to quickly make and try out different versions.

Stop. Re-assess the strength and appropriateness of your concepts. Evaluate using a rubric from your research. Begin thinking about the applications of the logo (stationery, envelope, business card, CD cover, etc.). Also think about materials, paper texture and color, non-traditional formats, etc.

Do more sketches. Get feedback from your peers and your professor.

Move to computer. Introduce color. Get more logo feedback.

Develop pencil sketches for all of the communication elements. Think about fonts and materials. Get feedback about concepts (the other elements) from the professor and peers.

Review and revise logo and develop layouts for all the other communication elements on the computer. Get feedback on the additional communication elements from the professor.

After final tweeks are complete, print in color and mount on black presentation boards.

Logo Due February 13th
Complete Identity System Due March 5th

ART4933 SPRING 2008 — ASSIGNMENT SHEET FOR RESUMÉ

<u>**PART 1**</u>

Write your Resumé and include the following (most recent items first):

Contact Info: Name, Address, City, State, Zip, Home and cell phones, email, URL of personal website/online portfolio
Education: include GPA, honors, institution, city, state, degree name and specializations
Employment: include dates, company name and location, job title, short description of responsibilities (sell yourself!), special achievements
Volunteerism: include dates, event or organization name, location, short description of event and responsibilities
Honors, Awards, Exhbitions: include student exhibitions, scholarships, leadership roles and positions held
Additional Skills: include other training , skills, abilities (for instance public speaking, writing, marketing, sales, etc.)
Technology Skills: include current software versions (both 'professional technical' and 'familiarity with' skill levels)

Review with professor and peers.

<u>**PART 2**</u>

Design your resumé. This document is an example of your ability to execute information design. Consider materials and color. Review with professor.

Print and mount on black presentation board. Be sure to develop and keep three versions: A printed version, a text-only Microsoft Word document, and a PDF.

Completed resumé due on February 18th

ART4933 SPRING 2008 — ASSIGNMENT SHEET FOR PORTFOLIO

PART 1

First target a specific company or segment of the design market that you would like to target for your job search.

Make a list of key elements that demonstrate the proficiencies that this company might require of a new hire (for instance working with large amounts of type, or dexterity with PhotoShop retouching, or ability to think conceptually).

Here are the elements you need to consider:

What I have done (kind of design work). What would I prefer to be doing?
Where I am (skill level) now. Where do I want to go and how do I want those skills to develop?

Breadth or depth of work type (packaging, advertising, marketing communications, identity, apparel design, illustration, photography, painting, sculpture, drawing, printmaking, etc.)?
Breadth or depth of work styles (metro, retro, renaissance)?
Breadth or depth of typography?
Breadth or depth of illustration or photography?
Breadth or depth of software?
Communication or Conceptual or Identity?
Color sequence
Project sequence
Begin strong
End strong
If in doubt, leave it out.
How can you stand out in the sea of other designers looking for work?
What mounting materials and colors will best showcase your work?
What presentation materials best support and expand your concepts/ your work?
If your portfolio is electronic, what organization/categories, what interface for the greatest variety of platforms, what degree of innovation in terms of interface, what backgrounds/colors/typography work best?

PART 2

Portfolio construction and design development
Get peer and professor's feedback continuously.

Portfolio due at Final Exam on Friday, May 16th, 2:00 – 3:50 pm

ART4933 SPRING 2008 — ASSIGNMENT SHEET FOR EXPERIMENTAL DESIGN

PART 1

This project is designed to give you one last opportunity to explore some aspect of design that you've really wanted to try or it may provide a way to produce a piece that your portfolio needs to have included (for instance, you may need to demonstrate that you can handle lots of type, or work with photography in a catalog, or perhaps that you can design for web, motion graphics, animation, or interactivity).

Write a short one-page double-spaced description of the project
you'd like to undertake and discuss with the professor.

Following the steps below as a guide,
develop (and turn in) your own plan and
a timeline for completion:

Brainstorming and concept development
Make rough pencil sketches
Review pencil sketches, work only in black and white
Edit ideas and make tighter pencil sketches
Layout on computer, introduce form, format, and color ideas
Make test prints
Edit layouts
Review layouts with professor
Edit layouts
Make color test prints
Make final color prints and mount (or otherwise prepare work for class presentation and to be graded)

PART 2

Execute the plan and develop the work.
Present the work to the class.

Due on March 24th