

**University of Minnesota Duluth
Department of Art + Design
Spring Semester 2009**

ART 4933-2 SENIOR DESIGN STUDIO 2
Tuesday/Thursday 2:00 – 3:50 am in MonH239

Beth Koch, Assistant Professor
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M/W by appointment
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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 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 create a portfolio and communication tools that can aid students in finding a design job. The class will include lecture, creative investigation, creative production, critique, research, reading, and presentation.

PROJECTS

1. **Personal identity system: Personal Logo, letterhead, envelope, business card, and résumé**
2. **Research on potential employers and write letter in response to a job posting**
3. **Portfolio—print and electronic and mock interview**
4. **Business of Graphic Design group reports**

REQUIRED TEXTBOOKS

1. *Graphis Design Annual 2008* by Pedersen.
2. *How to think like a great graphic designer* by Millman.

ADDITIONAL SOURCES

1. *Building design portfolios* by Eisenman.
2. *Becoming a graphic designer* by Heller.
3. *Business side of creativity* by Foote.
4. *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

96–100 = A
90–95 = A-
87–89 = B+
84–86 = B
80–83 = B-
77–79 = C+
74–76 = C
70–73 = C-
67–69 = D+
64–66 = D
60–63 = D-
below 60 = F

WEIGHT DISTRIBUTION OF PROJECTS

Your final grade is determined as follows:

05% Personal Logo Design
05% Letterhead Design
05% Envelope Design
05% Business Card Design
10% Resumé Design
10% Letter writing
10% Business of Design Group Report
10% Research on Potential Employers
25% Portfolio
15% Mock Interview

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.

ART 4933–002 CALENDAR for SPRING 2009 *subject to change*

Week 1	January 20 January 22	Assignment: Business of Design Group Report; My Dream Job Writing Assignment Problem Solving Methods in Design; Personal Stationery System Assignment
Week 2	January 27 January 29	Research for Personal Stationery System; Potential Employers Writing Assignment Report: Business of Design
Week 3	February 3 February 4	Group Critique of Sketches/Roughs Personal Stationery System Report: Business of Design
Week 4	February 10 February 12	Critique of Initial Layouts Personal Stationery System; Consider production methods and materials Studio/No lecture
Week 5	February 17 February 19	Report: Business of Design; Gather contact info for employers Career Center Visitor; Writing résumé and cover letter
Week 6	February 24 February 26	Report: Business of Design; Group critique of rough Résumé designs Great Portfolios: Advice and Online Exploring—Materials, content, format
Week 7	March 3 March 5	Report: Business of Design; Personal Stationery System, Résumé and Cover Letter Due Portfolio critiques (ongoing); Studio
Week 8	March 19 March 12	Portfolio critiques (ongoing); Studio Portfolio critiques (ongoing); Studio
Week 9	March 17 March 19	Spring Break Spring Break
Week 10	March 24 March 26	Portfolio critiques (ongoing); Studio Portfolio critiques (ongoing); Studio
Week 11	March 31 April 2	Portfolio critiques (ongoing); Studio Portfolio critiques (ongoing); Studio
Week 12	April 7 April 9	Portfolio critiques (ongoing); Studio Portfolio critiques (ongoing); Studio
Week 13	April 14 April 16	Portfolio critiques (ongoing); Studio Portfolio critiques (ongoing); Studio
Week 14	April 21 April 23 April 24 April 25	Portfolio critiques (ongoing); Studio Mock Interviews AIGA Minnesota Portfolio One–on–One, Minneapolis AIGA Minnesota Portfolio One–on–One, Minneapolis
Week 15	April 28 April 30	Mock Interviews Mock Interviews
Week 16	May 5 May 7	Mock Interviews Mock Interviews

Final Exam

Business of Design Group Report— Explore our recommended reading list and careers in design.
Personal Logo Design—Practice a new problem solving approach. Design a new logo that fits you and your desired market.
Research on Potential Employers— Target your job search.
Stationery System— Design a Letterhead, Envelope, Business Card, and Résumé.
Cover Letter— How to write a compelling letter.
Portfolio— How to stand out to get the job you want.
Mock Interview— Group evaluation of interview skills (for your desired job category and potential work environment).