

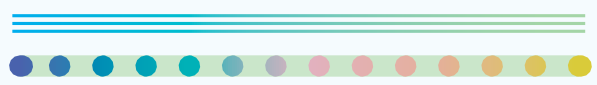
→ | SUBMITTING WORK.

→ **DIRECTIONS:** Unless otherwise instructed, follow these instructions.

- __a. ***Submitting Work** for Due Dates. page 2
- __b. ***Visual Presentation** Requirements. page 5
- __c. ***Self-Directed Critique** Requirements. page 8
- __d. How to Save Files & Print Work. page 12
- __e. **Design Process.** page 18
- __f. **Grading Rubric** + Philosophy. page 26
- __g. Participation Rubric. page 31
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- __m. What Does My Professor Want? page 45



CHECK LIST + FINAL
SUBMISSION
& DUE DATES



SUBMITTING WORK for DUE DATES

- >. Please follow the following instructions for submission of assignments. *If you do not follow instructions you will receive a zero for your assignment grade. See video directions by watching "Submitting Work" video. You will find directions on Weekly & Final submission process. Watch video here: <https://youtu.be/dHRmx5F36k>

1. WEEKLY.

DIRECTIONS
for **WEEKLY**
SUBMISSION.

	MICROSOFT TEAMS ASSIGNMENT TAB: <i>GRADING.</i>	MICROSOFT TEAMS WEEKLY CHANNEL: <i>PEER CRITIQUE.</i>	GOOGLE DRIVE SHARED FOLDER: <i>ARCHIVING & ACCREDITATION.</i>
Turn in the following for Weekly Progress:			
_1. __ Screen Shot of Original Work / Layout. [jpg or png file]	-	✓	-
_2. __ PDF of Original Work / Layout. [PDF file] [Export as high resolution, spread view if booklet, No .zip files, For how to save a PDF file see the following pages.]	-	-	-
_3. __ Source Files. See below for Final Submission Information.	-	-	-
_4. __ PDF Presentation Format. See below for Final Submission Information.	-	-	-
_5. __ *Printed & Trimmed Design Work. See below for Final Submission Information.	-	-	-

<https://drive.google.com/drive/folders/17ig1-coj5JSou4in4Jp-BXcNHk151noD-N?usp=sharing>

2. FINAL.

DIRECTIONS
for **FINAL**
SUBMISSION.

	MICROSOFT TEAMS ASSIGNMENT TAB: <i>GRADING.</i>	MICROSOFT TEAMS WEEKLY CHANNEL: <i>PEER CRITIQUE.</i>	GOOGLE DRIVE SHARED FOLDER: <i>ARCHIVING & ACCREDITATION.</i>
Turn in the following for Final Submission:			
_1. __ Screen Shot of Original Work / Layout. [jpg or png file]		✓	
_2. __ PDF of Original Work / Layout. [PDF file] [Export as high resolution, spread view if booklet, No .zip files, For how to save a PDF file see the following pages.]	✓	✓	✓
_3. __ Source Files. AI / PS / InD / .mov / .gif [-not .zip files] See following pages to see how to save as a Legacy Source Files.	-	-	✓
_4. __ PDF Presentation Format. [Visual Presentation] [PDF file] [For Presentation directions see the following pages. There are requirements on sections. The presentation must include the following sections.]	✓	✓	✓
__a. Attachments / Legacy Files [linked inside presentation file]			
__b. Design Process Documentation [inside presentation file]			
__c. Final Solution Documentation [inside presentation file]			
__d. Self-Directed Critique [inside presentation file]			
_5. __ *Printed & Trimmed Design Work. [Cut white edges, folded [if zine, brochure, or book], stapled, & photographed from 20 angles].	-	-	-

2. TYPES of
DUE DATES.

Type:	Process / Due:	What I am looking for:
_a. Weekly Progress.	_Post on Microsoft Teams Channel, Due: Sunday at 11:59 pm	Progress / Participation / Understanding
_b. Sketchbook & Mini Assignments.	_Post to Microsoft Teams Channel, Due: Sunday at 11:59 pm	Progress / Participation / Expanding Perspectives / Cognition
_c. Critique Due Dates. <small>[see below]</small>	_See Self-Directed Critique instructions. Due: Sunday at 11:59 pm	Quality of Self Analysis / Presentation / Knowledge of Subject / Participation
_d. Final Submission / Assignment Due for Grading.	_See requirements on previous page. Due: Sunday at 11:59 pm	Quality of Work / Progress / Development / Design Process / Participation

3. CHECK
LIST for
SUBMITTING
WORK.

Type:	Hint.	More information.
_a. Develop Work.	Develop multiple options/ideas/Solutions. Avoid sticking with your first idea.	See Design Process link below for additional ideas.
_b. Revise Work.	Double check & consider Design Process.	See following section.
_c. Prototype.	Print work if possible. Not required during covid-19.	
_d. Submit Work.	See Submission Process below.	

→ VISUAL
PRESENTATION
REQUIREMENTS.

OVERVIEW of VISUAL PRESENTATION.

1. DOCUMENTING
your WORK using
the VISUAL
PRESENTATION
FORMAT.

With each assignment this semester students are required to document their design process and work through a visual presentation format. This means the visual presentation will exist in a horizontal slide PDF presentation. There are specific rules and requirements. Please follow the directions for full credit.
 2. RULES.

The visual presentation must...

 - ___ be created in Adobe InDesign.
 - ___ be in horizontal orientation.
 - ___ be exported as a PDF from Adobe InDesign.
 - ___ include cover pages for each section.
 - ___ be clear in documentation of Design Process.
 - ___ show all Design Process and project requirements.
 - ___ include a presentation design that is your work [no copied presentation templates].
 - ___ include a Self-Driven Critique of your work at the end.
 3. VISUAL
OVERVIEW
&
DIRECTIONS.

See next page for visual overview and directions for each cover slide.
 4. VIDEO
OVERVIEW.

<https://youtu.be/q2nsn15uAns>
-

VISUAL PRESENTATION REQUIREMENTS.

__01



PROJECT COVER PAGE.

INCLUDE HEADING.

___. **Make a Cover Page:** for the presentation with a heading that includes Your name, professor name, assignment title, class name, and date. Make sure to design the presentation. Think about styling, typographic choices, hierarchy, emphasis, and scaling. Margins tend to be very, very important. Make sure to use Adobe InDesign, 11x17" [un-check facing pages].

__02



ATTACHMENTS / LINKS.

LIST ATTACHMENTS.

___. **Attachments/Links:** Make a list of the attachments required for the project. Attachments or Links should include PDF file of original work, Source Legacy Files, Design Process, and Self-Directed Critique.

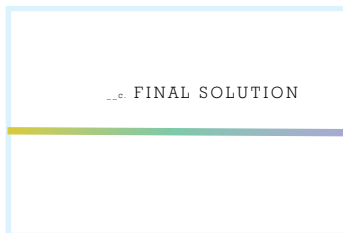
__02



DESIGN PROCESS COVER PAGE.

___. **Design Process Cover Page:** Make a Cover Page for each following section. The first should be Design Process. On the following slides lay out design process. Do NOT crowd the slides visually. Use size and scale to lay out your work and present your work using thoughtful consideration of the elements and principles of design. As your laying out design process think about all the important aspects of Design Thinking and design Process.

__03



FINAL SOLUTION COVER PAGE.

___. **Final Solution Cover Page:** Document your final solution with digital files and if applicable with pictures. [3D Items like packages and books should be photographed. Even posters should be considered.]

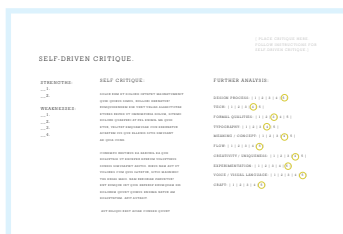
__04



SELF-DRIVEN CRITIQUE COVER PAGE.

___. **Self-Driven Critique Cover Page:** Create a cover page for the self driven critique.

__05



SELF-DRIVEN CRITIQUE.

- __ LIST OF WEAKNESSES [4]
- __ LIST OF STRENGTHS [2]
- __ 3 PARAGRAPHS OF CRITIQUE
- __ RUBRIC W/ CATEGORIES

___. **Self-Driven Critique Cover Page:** With your Self-Directed critique, you will document three things. A list of 4 weaknesses, and a list of 2 strengths. You will write 3 paragraphs of a self directed critique analyzing your work. See critique questions.

→ SELF-DIRECTED
CRITIQUE
GUIDE.

A. SELF-DIRECTED CRITIQUE INSTRUCTIONS.

Directions:

Critique your work in written form considering the questions on the last page “Critique Question Considerations” and any additional topics you want to cover. Include a list of strengths and weaknesses. Length: 3 paragraph minimum.

Location:

Your Self-Directed Critique will be placed at the end of your PDF Presentation.

SELF-DRIVEN CRITIQUE.

<p>STRENGTHS:</p> <p>__1. __2.</p>	<p>SELF CRITIQUE:</p> <p>SOLOR REM ET DOLORE OPTATET MAGNATUMENIT QUID QUIBUS SIMUS, NULLORI DERNATUR? RUMQUIDENDEM ESE VENT VELIAS ALIAECTOTAE ETURES REPED UT OMNIMPORIA DOLUM, SITEMO DOLORE QUAEFERI AT PEL ENIMIL MA QUID ETUR. VELITAT EMQUAMUSAE CON EXERNATUR ACEATEM IUS QUE ELLENIS SITIS SIMUSANT AD QUIA CONE.</p> <p>CONEMPO RESTIBUS EA EARCHIL EA QUE DOLUPTA- SI UT EXCEPER EPERUM VOLUPTIBUS SUNDIS SIMU- SAPIET ADITIO, RIBUS NAM AUT UT VLORES CUM QUIS ILITATUR, SITIO MAGNIHIC TES ENIAS MAIG. NAM REBORIAE PARUNTUR? ENT EUMQUE INT QUIS EXPERTP ERUMQUAM DIS DOLOREM QUUNT QUIBUS ENDIMA NATUR AM DOLUPTATEM. APIT AUTASIT.</p> <p>AUT HILQUI REST ACIAE CONSED QU- UNT UT VEL _____</p>	<p>FURTHER ANALYSIS:</p> <p>DESIGN PROCESS: 1 2 3 4 5 </p> <p>TECH: 1 2 3 4 5 </p> <p>FORMAL QUALITIES: 1 2 3 4 5 </p> <p>TYPOGRAPHY: 1 2 3 4 5 </p> <p>MEANING / CONCEPT: 1 2 3 4 5 </p> <p>FLOW: 1 2 3 4 5 </p> <p>CREATIVITY / UNIQUENESS: 1 2 3 4 5 </p> <p>EXPERIMENTATION: 1 2 3 4 5 </p> <p>VOICE / VISUAL LANGUAGE: 1 2 3 4 5 </p> <p>CRAFT: 1 2 3 4 5 </p>
<p>WEAKNESSES:</p> <p>__1. __2. __3. __4.</p>		

B. PEER CRITIQUE INSTRUCTIONS.

Directions:

After work has been uploaded to the Microsoft Teams channel titled with assignment name at Sunday 11:59 pm, you will then critique your class mates work by commenting under their posts. Pick 5 students and give each student critical feedback equaling a minimum of 4 sentences per student. The critique should be critical considering areas of improvement. Consider the questions on the last page “Critique Question Considerations” and add any additional topics you want to cover.

Location:

Your Peer Critique will be on Microsoft Teams in the assignment channel.

CRITIQUE QUESTION CONSIDERATIONS.

Elements & Principles of Design.

The basic considerations of space.

- | | |
|----|--|
| A. | What is considered affective form? Are there examples of affective form evident in this piece? |
| B. | Is there negative space, negative noise, or white space? Is this space being used to balance the composition in an effective way? How? |
| C. | Is there emphasis? How is it being created? |
| D. | Is there visual flow, rhythm, or movement? How? |
| E. | Is there repetition, and/or repetition with variety? How? |
| F. | Is there contrast and areas of subtlety? How is it being created? |
| G. | Are there shifts in micro elements and macro elements creating variety? |
| H. | Is the work communicating some kind of visual hierarchy? |
| I. | How is the contrast and emphasis working visually? |
| J. | Is there balance? Asymmetrical? Symmetrical? |
| K. | Is there a sense of visual language/voice? |
| L. | Is there a sense of experimentation & risk taking? |
| M. | Is there a sense of editing the work for successful formal qualities? |
| N. | Is the work unified? |
| O. | Is there a sense of pattern and/or texture? |
| P. | Is there line or movement? Is there variety in the line or movement? |
| Q. | Is there a nice use of color/pallet[s]? |
| R. | Are there complex visual forms? |
| S. | Do the forms hold your gaze? How? Why? |
| T. | How are the forms rendered using form or line? |
| U. | Are the forms visually pleasing? How? |
| V. | Do elements in the composition peak your curiosity? How Why? |
| W. | Is there depth? How is depth created? |
| X. | How many spacial layers or planes are working together to make the piece oscillate between micro and macro scale? |
| Y. | _____Your Choice. |

Typographic Forms.

- | | |
|-----|--|
| Z. | How does Type and Image work together to create a strong message? |
| Z1. | Is the typeface selection sophisticated? Why, or why not? |
| Z2. | How is the typographic spacing [Kerning, Tracking, and Leading] working in this piece? Are typographic forms spaced to give an appropriate balance? |
| Z3. | Are there typographic rivers, orphans, widows, or ragged rags within the typographic setting [styling]? Should these be resolved? |
| Z4. | Are typographic forms styled to communicate a message utilizing visual language and personality? |
| Z5. | Does the work communicate perspective and voice using typographic decisions? |
| Z6. | How is typographic contrast and hierarchy being considered? Are there calculated emphasis on the differences in scale, weight, style, alignment, spacing, implied line, etc? Where does the eye drift, is there hierarchy? |
| Z7. | Is there appropriate hierarchy? How is working? Does the hierarchy need work? |
| Z8. | If you were to "judge a book by its cover," considering typography and form, would you pick this one up? |
| | Are the margins successfully considered? Is there a significant about of spacing around edges of page and within the presence of juxtaposing objects? |

Concept / Messaging / Emotion.

- | | |
|------|--|
| Z9. | How would you illustrate, depict, or visualize these ideas in a creative way that is not purely literal? |
| Z10. | What elements make design visually and conceptually interesting? |
| Z11. | What are the most creative outcomes? |
| Z12. | Does the work inspire your imagination? |
| Z13. | Is the work depicted in a way that illustrates or visualizes using creativity pushing imagery outside of the purely literal realm? |
| Z14. | What emotions are communicated with the work? |
| Z15. | Are you using visual metaphor or visual devices to communicate an idea? |

Key Words.

Formal Terminology.
Including the Elements
& Principles of Design

POINT / LINE / PLANE	PATTERN	REPETITION	LINEAR/ NON-LINEAR	CURVILINEAR / ORGANIC
SHAPE	CONTRAST	UNITY WITH VARIETY	BIOMORPHIC	RECTILINEAR / GEOMETRIC
COLOR / LIGHT	EMPHASIS	FOCAL POINT	DARK / LIGHT / MEDIUM	PALE / MUTED / DULL / SUBDUED
TEXTURE	BALANCE	SYMMETRY / ASYMMETRY	WARM / COOL	CRAFT / TECHNIQUE
ILLUSION OF FORM	SCALE / PROPORTION	PROXIMITY	THIN / THICK	PROCESS / EXPERIMENTATION
ILLUSION OF SPACE	HARMONY / UNITY	GESTURAL	INSIDE / OUTSIDE	PRIMARY / SECONDARY / TERTIARY
VALUE	RHYTHM / MOVEMENT	DUALITY / OPPOSITES	SHADOWS / HIGHLIGHTS	POSITIVE / NEGATIVE
TIME	SEQUENTIAL	MICRO / MACRO	MONOCHROMATIC	FIGURE / GROUND
MASS	ACTIVATING SPACE	GAZE	LINEAR	HEAVY / LIGHT
SYSTEM	NEGATIVE SPACE	VOICE	DYNAMIC	LINEAR PERSPECTIVE
SERIES	INSIDE / OUTSIDE	CREATIVITY	STATIC	ATMOSPHERIC PERSPECTIVE
OPEN / CLOSED	MARGINS	VISUAL LANGUAGE	INTER-LOCKING	GRAVITY / BALANCE
STRUCTURE	TENSION	CALCULATED RISKS	INTERPENETRATION	AMBIGUOUS
ALIGNMENT	VIBRATION	FLOW / RHYTHM	HAUNTING	CONNECTION / ISOLATION
TYPOGRAPHY	TYPOGRAPHIC STYLING	GRID / STRUCTURE	TYPEFACE SELECTION	EPHEMERAL
HIERARCHY	TYPOGRAPHIC PAIRING	LEADING	KERNING / TRACKING	ANTHROPOMORPHIC

How to Critique

___ Art Professors Explain How to Critique Art

https://youtu.be/bT5wTnRz_v4

> | HOW to SAVE, IMPORT, EXPORT, & PRINT Files •



_a. Exporting and Saving as a PDF File.

_b. Saving Source Files as Legacy Files.

_c. How to Print Booklet from InDesign.

_d. Placing Images into Adobe InDesign.

EXPORTING as a PDF file:

ADOBE ILLUSTRATOR.

- _a. From your Adobe Illustrator Document, go to >File, >**Save As**.

- _b. Under Format select "Adobe PDF" from the drop down menu. ___[Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

- _c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled "PDF Files". If you have saved multiple PDF files number them as you save them with the highest number being the most recent.]

- _d. Click the "Save" button.

- _e. Under the "Save Adobe PDF" dialog box there are additional options. Default options should be fine for our purposes. [These options are especially helpful if you are sending a file to a printer. Most of the time the printer provides profiles and template files to correctly apply their settings. We will not be using a professional printer because those jobs normally result in thousands or millions of prints.]

- _f. Then Click, "Save PDF".

- _g. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

ADOBE INDESIGN.

- _a. From your Adobe InDesign Document, go to >File, >**Export**.

- _b. Under Format select "**Adobe PDF (Print)**" from the drop down menu. [Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

- _c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled "PDF Files". If you have saved multiple PDF files number them as you save them with the highest number being the most recent.]

- _d. Click the "Save" button.

- _e. Under the "Adobe PDF Preset" dialog box and the "General" tab, there are additional options. The "**High Quality Print**" options should be fine for our purposes, located at the top. [These options are especially helpful if you are sending a file to a printer. Most of the time the printer provides profiles and template files to correctly apply their settings. We will not be using a professional printer because those jobs normally result in thousands or millions of prints.]

- _f. For Critique:
In the same dialog box under "Export As" select the "**Spreads**" option for critique submission and submission of final files.

For Printing at a Printer Off-site:
In the same dialog box under "Export As" select the "**Pages**" option for critique submission and submission of final files.

- _g. Under "Pages" in same dialog box make sure you select "All".

- _h. Then Click, "Export".

- _i. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

ADOBE PHOTOSHOP.

- _a. From your Adobe Photoshop document, go to >File, >**Save As**.

- _b. Under Format select "**Adobe Photoshop PDF**" from the drop down menu. Also select the checkbox "As a Copy". [Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

- _c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled "PDF Files". If you have saved multiple PDF files number them as you save them with the highest number being the most recent.]

- _d. Click the "Save" button.

- _e. Under the "Adobe PDF Preset" dialog box and the "General" tab, there are additional options. The "**High Quality Print**" options should be fine for our purposes, located at the top. [These options are especially helpful if you are sending a file to a printer. Most of the time the printer provides profiles and template files to correctly apply their settings. We will not be using a professional printer because those jobs normally result in thousands or millions of prints.]

- _f. Then Click, "Save PDF".

- _g. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

Saving SOURCE FILES as a LEGACY file:

ADOBE ILLUSTRATOR.

- _a. From your Adobe Illustrator Document, go to >File, >**Save A Copy**.

- _b. Under Format select **“Adobe Illustrator (ai)”** from the drop down menu.
___[Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

- _c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled “Legacy Files”. If you have saved multiple Legacy files number them as you save them with the highest number being the most recent.]

- _d. Click the “Save” button.

- _e. A new dialog box will open titled: “Illustrator Options”

- _f. Under “Version”, pick “Illustrator CS6”.
[You can also select other versions from this dropdown menu depending on need.]

- _g. Keep all other options as default. Then click “OK”, to save.

- _h. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

ADOBE INDESIGN.

- _a. From your Adobe InDesign Document, go to >File, >**Save As**.

- _b. Under Format select **“InDesign cs4 or later (IDML)”** from the drop down menu.
___[Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

- _c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled “Legacy Files”. If you have saved multiple Legacy files number them as you save them with the highest number being the most recent.]

- _d. Click the “Save” button.

- _e. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

ADOBE PHOTOSHOP.

- >. Typically Photoshop does not need files to be saved as Legacy Files. You should be able to open files in different versions.

PRINT BOOKLET / DIRECTIONS FOR LAYOUTS: [ADOBE INDESIGN]

- _a. From your Adobe InDesign Document, go to >File, >Print Booklet [very bottom option]

- _b. Under "Setup Tab", and "Booklet Type", Make sure "2-up Saddle Stitch" is selected. [It's the default option.]

- Under the "Preview" tab, check layout orientation.
-You want zero red or warning errors.
- _c. -The layout will look wrong or off regarding order.
-Click "Print Settings" at the bottom, left.

- _d. New dialog box. Under "Printer" pick correct printer. [Xerox Phaser 7800.]

- _e. Under "Options" section check "print blank pages".

- _f. Under "Set Up" tab on left. Second down. Under paper size, select, 8.5 x 14 or Legal,

- _g. Under orientation select second icon over.

- _h. Under page position and click "centered".

- _i. If you wish no cut off images select the radio button "Scale to Fit". [No matter what there will be white edges along your prints.]

- _j. Then select button at the bottom "Printer..." [Second option over.]

- _k. [New dialogue box.] Select "Layout" and scroll down to "Xerox Features".

- Under default "paper output" drop-down, should be visible,
_l. -Select "paper", then under "other type", select "Automatically Select". Under "2-sided Printing" select "2-Sided Print, Flip on Short Edge".

- _m. Click "Print".

- _n. Click "OK".

- _o. Check Layout preview for red or warnings. Click "Print".

Placing IMAGES into ADOBE INDESIGN:

1. EXPORT FROM...

Export Files from Adobe Illustrator or Save as from Adobe Photoshop.

1.1. Export from AI:

Adobe Illustrator:

- Go to: >File, >Export, >Export As.
- A dialog box will appear.
- Check "Use Artboards", and "All"
- Navigate to your project folder and create a folder titled "Place" (or your choice) that will go be inside the same folder as your InDesign layout file.
- Under format select PNG, JPG, (or TIFF for professional printers) PNG's give access to easy transparency. PNG's have evolved through the years. They use to be used only for web based processes.
- Click "Export" at the bottom.
- Another dialog box will appear.
- Under resolution make sure 300ppi is selected. 300 ppi is the minimum for high resolution print based output.
- Click "Ok".

1.2. Save As from PS:

Adobe Photoshop:

- Go to: >File, >Save As.
- A dialog box will appear.
- Navigate to your project folder and create a folder titled "Place" (or your choice) that will go be inside the same folder as your InDesign layout file.
- Under format select PNG, JPG, (or TIFF for professional printers) PNG's give access to easy transparency. PNG's have evolved through the years. They use to be used only for web based processes.
- Click "Save" at the bottom.
- Another dialog box will appear. Default options should be okay.
- Click "Ok".

2. CREATING INDESIGN LAYOUT:

2.1. Adobe InDesign:

- Go to: Adobe InDesign.
- Go to: >File, >New, >Document.
- A dialog box will appear.
- Pick the "Print" tab at the top. (This is a document that will be printed as a layout.)
- Under blank document presets navigate to "Legal Half" size. You may have to click view more presets. You can also type in the size as W: 7", H: 8.5". Legal sized is 8.5"x14" we are doing half that size. That's 7" wide.
- Under units select "Inches"
- Make sure "Facing Pages" is checked.
- Under margins I like to change that to 1". That's your choice.
- Click "Create".

3. PLACING INTO INDESIGN:

3.1. Adobe InDesign:

- Go to: Adobe InDesign.
- Open your layout file.
- Go to: >File, >Place. (command + D)
- Navigate to your files (under Place folder that you exported).
- Select file or files using shift.
- Click "Open".
- A place icon will appear.
- Click and drag to place your files in the document.

***Warning: Do not place .AI or PSD files in InDesign. It can corrupt your file or cause issues exporting.**

PRINTING VIDEOS:

--A. PRINTING to the
XEROX PHASER 7800 GX.

[HTTPS://YOUTU.BE/HAHBCPZA58K](https://youtu.be/HAHBCPZA58K)

This video covers printing from different dialog boxes from AI, PS, InD, Acrobat, and from Preview.

--B. OTHER PRINTING VIDEOS.

[HTTPS://DRIVE.GOOGLE.COM/DRIVE/FOLDERS/17KNTFPJMVD69OZIK10W-JVMMFT6QY0FF?USP=SHARING](https://drive.google.com/drive/folders/17KNTFPJMVD69OZIK10W-JVMMFT6QY0FF?USP=SHARING)

→ DESIGN
PROCESS.

DESIGN PROCESS

+ DESIGN THINKING

OVERVIEW

// // // // // //



Students are required to explore the Graphic Design Process for every assignment and document their work. See considered and required possibilities on the following page. [*] Starred Items are required. You are required to document your design process for every assignment. The process for each designer can vary quite a bit and does not always follow the specific order. Many projects flow in and out of this cycle at different points. There are also many other topics and considerations that can affect the design process. It's important to be flexible. It is recommended that you read and refer to the book: *Graphic Design Thinking: Beyond Brainstorming*, by Ellen Lupton, Jennifer Cole Phillips. ISBN-10: 1568989792.

- STEP 01. **Define the Problem.**
- STEP 02. **Discovery / Research / Collect Information.**
- STEP 03. **Ideate, Brainstorm, & Analyze.**
[Ideas]
- STEP 04. **Draft Prototype Solutions.**
[Form / Print / Test / Prototype / Critique]
- STEP 05. **Revisit Process.**
- STEP 06. **Test & Analyze.**
- STEP 07. **Final Prototype Solutions / Communicate Results.**

EXPECTATIONS. [DESIGN PROCESS + DESIGN THINKING]

STEPS	↓	Approximate time needed.	CONSIDERATIONS & REQUIREMENTS. The following categories are steps to consider when solving each design problem for assignments and real world design projects.
STEP 01.	Define the Problem.	≈ 1 hour	<p>[] _a. __Listen / Collaborate / Guide.</p> <p>[] _b. __Empathize / Interviews / Shadowing / Seek Understanding.</p> <p>[] _c. __Consider Surrounding Context.</p> <p>[] _d. __Design Strategy. Consider Customers, Brands, Goals, Vision, Businesses.</p> <p>[] _e. __Specify Requirements. [What are the Needs, Restrictions, & Requirements?]</p> <p>[] _f. __Define. Personas. Role Objectives. Decisions. Challenges.</p> <p>[] _g. __Design Brief / Statement. Write up a Design Brief or Statement.</p> <p>[] _h. __Risk Taking / Creativity / Unique Value Proposition.</p> <p>[*] _i. __*Consider Technical Aspects. Including: Resolution, Color Space, Die Lines, FDA Guidelines, File Types, Technical Preferences, etc.</p>
STEP 02.	Discovery / Research / Collect Information.	≈ 1-2 hours	<p>[] _a. __Research History. [Design History / Contextual History]</p> <p>[] _b. __Contemporary Design / Trend Forward Design.</p> <p>[] _c. __Competitive Audit. Consider competitors within the same field.</p> <p>[] _d. __Research Surrounding Context.</p> <p>[] _e. __Research Case Studies / Universal Principles of Design.</p>
STEP 03.	Discovery / Ideate, Brainstorm, & Analyze. [Ideas]	≈ 1-2 hours	<p>[*] _a. __*Visual Analysis & Research. Pinterest Boards ex: https://www.pinterest.com/carriedyer/boards/</p> <p>[*] _b. __*Sketches. [20-50 Thumbnails, Extra credit: 100 thumbnails.]</p> <p>[*] _c. __*Experiment / Consider Numerous Solutions. Consider all Ideas. [Your first idea is almost never the best idea.]</p> <p>[] _d. __Dissection Trees / Free Association Mapping.</p> <p>[] _e. __Post-it Notes Ideation.</p> <p>[] _f. __Mock-ups / [Test Experiential Aspects, Sequential, Interactive]</p> <p>[] _g. __Storyboards / Narrative / Experience. >Consider Narrative as an essential element. What is the brands story? What is the story of this project?</p> <p>[] _h. __The Big Question: "What is Good Design?" How do you know? Experts? Award Winning Design? Is it Good Design if it is in a store? [Hint: No]</p> <p>[] _i. __Consider Your Individual and Client Work-flow.</p> <p>[] _j. __Mood Boards.</p>
STEP 04.	Draft Prototype Solutions. [Form / Print / Test / Prototype / Critique]	≈ 5-20 hours	<p>[*] _a. __*Create Draft Compositions / Design Work. [Make 10-100 drafts]</p> <p>[*] _b. __*Consider successful Formal and Conceptual Principles of Design. [Elements & Principles of Design and Universal Methods of Design]</p> <p>[*] _c. __*Q: Does the solution meet requirements for design problem? [If not, return to step one or other previous steps.]</p> <p>[*] _d. __*Q: Did you consider calculated risks & experiment?</p> <p>[*] _e. __*Consider Critique Questions.</p>



STEP
05.**Revisit
Process.**≈ 1-8
hours

- [] _a. __Return to visual analysis and check connections.
- [] _b. __Q: Did you miss anything contextually, conceptually, &/or visually?
- [] _c. __Revisit Visual Research and double check your solutions & how they compete with existing competitive solutions. Q: Is your work competitive?
- [] _d. __Q: Is your work strong considering the successful implementation of the Elements & Principles of Design.

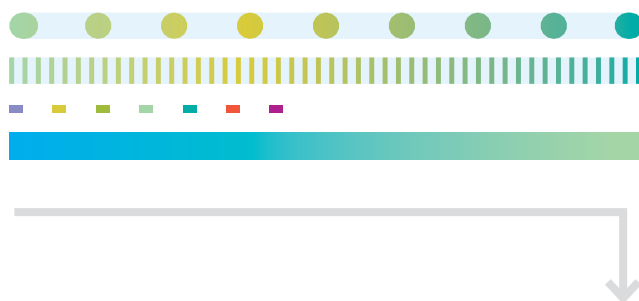
STEP
06.**Test &
Analyse.**≈ 2
hours

- [*] _a. ***Print / Prototype / Test**
- [*] _b. ***Re-Check Technical Aspects.** [Resolution, Color Space, Die Lines, etc]
- [] _c. __Q: What Works? What doesn't Work?
- [] _d. __Q: Does it function as a design artifact and does it hold the gaze?
- [] _e. __Q: How does the work connect to contemporary & historic design.

STEP
07.**Final
Prototype
Solutions /
Communicate
Results.**≈ 2-10
hours

- [*] _a. ***Presentation / Verbal Communication / Professional Behavior / Confidence / Collaboration**
- [*] _b. ***Document the Design Process.**
- [] _c. __Q: How can you present your work and findings in the most effective way? [Considerations: Always prototype and also consider talking points, concepts, process, and elements of research and history.
- [] _d. __In-Person Presentation: The results of the design process are best presented as an in-person slide presentation and/or video demonstration.
- [] _e. __Note: The best designers are able to present their work eloquently and with thoughtful concepts. Consider practicing this frequently.
- [] _f. __Grammar & Spelling: Always have someone check your work for grammar and spelling.
- [] _g. __Professional Practice. Working on your first freelance projects? Consider aspect of professional practice when you are working with a client. Examples include the following:
 - _1. **Source Files.** Never give a client source files unless it's a special situation. See article here: <https://losangeles.aiga.org/does-a-designer-have-to-turn-over-source-files-when-a-client-asks-for-them/>
 - _2. **Spec Work.** Never offer your work for free unless there is a significant reason. <https://www.aiga.org/position-spec-work>
 - _3. **Do Not Copy Work.** Do your best to never copy other designer work. You can always take inspiration but avoid replicating. <https://millo.co/what-to-do-when-a-client-wants-you-to-copy-another-design>
 - _4. **Copyright Law.** Know copy right law and do not copy. <https://eyeondesign.aiga.org/what-young-designers-need-to-know-about-copyright-law/>
 - _5. **Standard Agreement.** Make sure you are clear with your clients and set up terms. Consider a 50% deposit, do not deliver work until you are paid, make professional invoices, and consider including terms on your invoice. See more here: <https://www.aiga.org/standard-agreement>
 - _6. **Know Your Worth.** Make sure you are charging appropriate for your work. If a friend wants work completed give them a substantial discount and teach them what your work is worth. Logos are worth a lot of money. Most professional design firms will not take less than 3K.
 - _7. **Know the Language.** Know the language of Graphic Design. For example, be careful about differences like Font and Typeface. Ellen Lupton talks about this in her book *Thinking with Type*. <https://www.creativebloq.com/features/font-vs-typeface>

WAYS to DOCUMENT DESIGN PROCESS?



DOCUMENTING DESIGN PROCESS

So, what does Documenting Design Process mean anyway? Design Process includes all the steps you go through before you complete a project. This might include writing, research, sketching, dissection trees or thought association maps, interviews, discussions, testing, etc. This especially includes elements of the project that are not seen in the finished product.

A good way to start is to research examples of other designers portfolios and look at their Design Process. Find award winning designers, and then take note of how these designers document their design process? Look at as many examples as you can and collect them somewhere [like Pinterest].

The culmination of a designers studies is to document their working a portfolio. Many designers include Process Work in their portfolio to show their value. It's also a good moment to mention that a Designers Portfolio is extremely important. They show a designers ability to think visually and conceptually. Whether you are a design major or not this is a valid process to consider in many fields. In many ways there are examples of documenting process in other areas.

Consider the tips and examples below. These items should help you to get started.

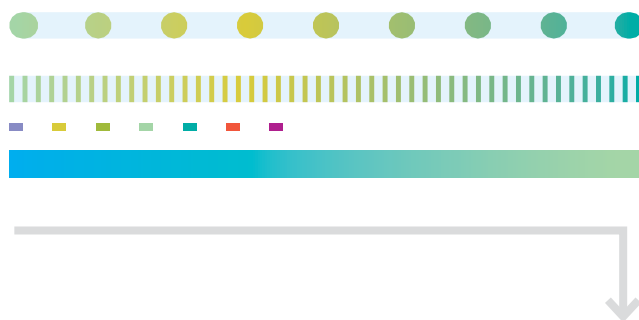
A. TIPS FOR LEARNING:

<i>Example.</i>	<i>Description / Link.</i>
a. Visual Research.	With any project it is always helpful to look at visual research. The best designers have a sophisticated visual vocabulary. Start a Pinterest Board of Design Process Examples.
b. Look at Award Winning Designers.	How do you find them? Try Communications Arts, Print Magazine, and Creative Quarterly.
c. Make Sketches.	Make Sketches on How to organize the Layout of your Design Process Documentation. This can include Thumbnail Sketches, Story Boarding, etc.
d. Rule of 3.	Typically you want to show all of your process but at minimum document at least three different aspects of your process.
e. Grids.	Grids can be very helpful when documenting process. Consider how grids can be used. For Example when showing off thumbnail sketches you can organize them into an invisible grid.
f. Writing / Design Brief.	Most Design Process examples include written aspects defining the project and considering different aspects of the clients design brief.

B. EXAMPLES:

<i>Example.</i>	<i>Description / Link.</i>
a. Professional Process Books.	This is a good reference taking you though the conceptualization of a process book: https://daisukeendo.com/process-book
b. Student Process Books.	https://drive.google.com/drive/folders/1BzrmsOJ4-a15Robfxoj44fbyK2sxhXbf?usp=sharing
c. Sequential Documentation.	Sometimes the Best way to Document Something is Sequentially. Try making a short movie of you flipping through a book.
d. Examples of Student Portfolios:	https://drive.google.com/drive/folders/1CJvZyMvtkCLiCVRyqBV_uHyMQOqtN72h

EXAMPLES of
DESIGN PROCESS.



> | EXAMPLES of DESIGN PROCESS ● ● ●

There are many great examples of design process. The below samples can help you consider and navigate different processes to make you a better designer.

>. EXAMPLES:

<i>Example.</i>	<i>Description / Link.</i>
- a. <u>The Futur</u> <u>Hamilton</u> <u>Family</u> <u>Brewery</u> <u>Branding</u> <u>Process.</u>	-- 1. Starting The Branding Process – Building A Brand, Episode 1 https://youtu.be/mxgOY2Ms-YI
	-- 2. Building A Brand – Defining The Customer, Episode 2 https://youtu.be/fZD-IFIKb68
	-- 3. Working on a Design Team – Building A Brand, Ep. 3 https://youtu.be/yG6wbR03bLs
	-- 4. How to Narrow Down Your Design Ideas – Building A Brand, Ep. 4 https://youtu.be/48x0psjq6Uk
	-- 5. A Better Way to Present to Clients – Building A Brand, Ep. 5 https://youtu.be/54o73NXCFtk
	-- 6. Logo Design Process with a Client – Building A Brand, Ep 6 https://youtu.be/A24V7CUWe4M
	-- 7. When Clients Change Their Mind – Building A Brand Ep. 7 https://youtu.be/pYzRq3fvuDQ
	-- 8. Designing A Beautiful Beer Can – Building A Brand, Ep. 9 https://youtu.be/KcnsINdyFI0
- b. <u>Adobe</u> <u>x</u> <u>Sydney</u> <u>Michuda.</u>	-- 1. Designing a Complete Brand Identity with Sydney Michuda - 1 of 2 https://youtu.be/a4em99bfcEM
	-- 2. Designing a Complete Brand Identity with Sydney Michuda - 2 of 2 https://youtu.be/JzR9d3z4UqA
- c. <u>Adobe Max</u> <u>x</u> <u>Sagmaister</u> <u>& Walsh.</u>	-- 1. AdobeMax 24Hours https://vimeo.com/75442965
	-- 2. Sagmeister & Walsh Adobe MAX 24hr Timelapse Adobe Creative Cloud https://youtu.be/5R9EJSeTUNo

| GRADING RUBRIC
+ PHILOSOPHY .



GRADING RUBRIC OVERVIEW

	F = Draft Quality	D = Developing	C = Meets Expectations	B = Above Average	A = Stellar
1. DESIGN PROCESS.	3 point	6 points	9 points	12 points	15 points
2. EXPERIMENTATION.	1 point	2 points	3 points	4 points	5 points
3. FORMAL QUALITIES.	1 points	5 points	10 points	15 points	20 points
4. TYPOGRAPHY / HIERARCHY / EMPHASIS.	1 point	2 points	3 points	4 points	5 points
5. FLOW / RHYTHM, MOVEMENT.	1 point	2 points	3 points	4 points	5 points
6. CREATIVITY & UNIQUENESS.	1 point	2 points	3 points	4 points	5 points
7. VISUAL LANGUAGE & VOICE.	1 point	2 points	3 points	4 points	5 points
8. MEANING, CONCEPT, & CONTEXT.	1 point	2 points	3 points	4 points	5 points
9. TECHNICAL SKILLS & LIFE-LONG LEARNING.	1 point	2 points	3 points	4 points	5 points
10. CRAFT & PRESENTATION.	1 point	2 points	3 points	4 points	5 points
11. CRITIQUES & TIMELINESS.	1 point	2 points	3 points	4 points	5 points
12. SELF INITIATION & TIME MANAGEMENT.	0 points	4 points	6 points	8 points	10 points
13. PARTICIPATION + STUDIO CULTURE	1 point	2 points	3 points	4 points	5 points
14. COMMUNICATION. CONFIDENCE. PROFESSIONALISM.	1 point	2 points	3 points	4 points	5 points

→ >> | GRADING RUBRIC + PHILOSOPHY

	F = Draft Quality	D = Developing	C = Meets Expectations	B = Above Average	A = Stellar
<p>1. DESIGN PROCESS.</p> <p>Includes: Research / Ideation / Multiple drafts / Time Management.</p>	<p>3 point</p> <p>The work has not been developed sufficiently and is in a draft state. The design work is struggling to display evidence of satisfactory design process, research, and ideation. The work may be lacking satisfactory consideration of multiple drafts and/or research is not applied to final solutions. The work may not demonstrate satisfactory evidence of time management.</p>	<p>6 points</p> <p>The work attempts to consider design process, research, and ideation but is not successful in finishing or resolving these objectives. The design work may attempt to consider multiple drafts but is not successful in finishing or resolving objectives. The work may attempt to consider time management but is not successful in organizing and scheduling for appropriate timelines.</p>	<p>9 points</p> <p>The work exhibits an average level of design process, research, and ideation. The work may implement an average level of multiple drafts to a solution. The work may exhibit an average level of ability to manage time.</p>	<p>12 points</p> <p>The work exhibits a high level of design process, research, and ideation. Student may research designers, and takes risks. The work may consider and apply multiple drafts to a solution. Student may have adequately managed their time and may have met deadlines exhibiting a professional technique for keeping up with their time and assignments.</p>	<p>15 points</p> <p>The work exhibits an active and tenacious spirit towards the design process, research, and ideation. Student engages in process, their sketchbook, and all processes and research surrounding creativity, art, and design. Student goes above and beyond applying their knowledge to multiple drafts. Student is consistently looking up designers, inspiration, and other design research. Student takes calculated risks. The student enthusiastically creates numerous drafts for an assignment considering a large range of completely different solutions. [For example, while working on a design the student may have experimented with 50-100 variations before settling on a final direction.]The student has an exceptional ability to manage their time and has met deadlines. Student is professional and give earnest consideration to the time it takes to create successful work. Student keeps a planner, writes notes in class, and keeps a diligent record of their progress and time needed to go above and beyond with the assignment guidelines.</p>
<p>2. EXPERIMENTATION.</p>	<p>1 point</p> <p>The work has not been developed to display evidence of satisfactory experimentation and implementation. The work struggles to take calculated risks and apply them successfully.</p>	<p>2 points</p> <p>The work attempts to consider experimentation and implementation but is not successful in finishing or resolving these objectives.</p>	<p>3 points</p> <p>The work meets expectations for an average level of experimentation and implementation.</p>	<p>4 points</p> <p>The work exhibits a prominent level of experimental techniques and implements these techniques successfully. Student considers pushing boundaries, non-traditional solutions, and takes risks.</p>	<p>5 points</p> <p>The work shows an exceptional understanding of experimentation and how taking calculated risks can increase ability to create meaningful work. The student pushes traditional boundaries and concepts thinking outside of the box. The student considers multiple non-traditional solutions and applies them successfully considering the elements and principles of design.</p>
<p>3. FORMAL QUALITIES:</p>	<p>1 points</p> <p>The work struggles to show evidence of successful theories or practices that support satisfactory formal qualities, including implementing the elements and principles of design. The work may struggle to show satisfactory evidence of color relationships and/or design principles.</p>	<p>5 points</p> <p>The work attempts to consider and apply the elements and principles of design but it is not resolved. The work may attempt to consider color relationships and/or design principles, but may not be successful in finishing or resolving these techniques.</p>	<p>10 points</p> <p>The work exhibits average achievement with the application of the elements and principles of design. The work may exhibit an average level of ability to consider color relationships and/or design principles.</p>	<p>15 points</p> <p>The work exhibits high quality achievement with the application of the elements and principles of design. The work may exhibit a high level of ability to consider color relationships and/or design principles.</p>	<p>20 points</p> <p>The work exhibits sophisticated achievement with the application of the elements and principles of design. The work displays imagery that holds the visual gaze and considers dynamic space. Student has a vigorous understanding of color relationships. Student is not afraid to take risks and apply color combinations meticulously over a series considering different options.</p>

	F = Draft Quality	D = Developing	C = Meets Expectations	B = Above Average	A = Stellar
<p>4. TYPOGRAPHY / HIERARCHY / EMPHASIS.</p> <p>Includes: typography, letter and line spacing, & hierarchy</p>	<p>1 point</p> <p>The work does not exhibit evidence of satisfactory typographic considerations. The work is struggling to utilize effective elements and principles of design.</p>	<p>2 points</p> <p>The work is developing and attempts to consider typographic considerations but is not successful in finishing or resolving these objectives.</p>	<p>3 points</p> <p>The work exhibits an average level of typographic styling and implementation. Student is considering typographic principles and is meeting expectations.</p>	<p>4 points</p> <p>The work exhibits a high level of typographic styling and implementation. Student considers multiple drafts, researches typefaces, and takes risks.</p>	<p>5 points</p> <p>The work exhibits an excellent level of typographic considerations. The student considers multiple drafts of typographic implementation, exhibits a sophisticated range of experimentation with type, typographic styling, hierarchy, line spacing [leading], letter spacing [kerning and tracking], contrast, rhythm, negative space, margins, and other typographic considerations. The student understands how to take risks and also utilize these elements and also create a highly unified system, composition, and aesthetic.</p>
<p>5. FLOW / RHYTHM, MOVEMENT.</p> <p>Includes: layout / experimentation with layout.</p>	<p>1 point</p> <p>The work does not demonstrate evidence of satisfactory flow, and experimentation with layout.</p>	<p>2 points</p> <p>The work attempts to consider flow, and experimentation with layout but is not successful in achieving these characteristics.</p>	<p>3 points</p> <p>The work exhibits an average level of flow, and experimentation with layout.</p>	<p>4 points</p> <p>The work exhibits a high level of flow, and experimentation with layout. The composition is full of movement but unified. The work considers layout systems and negative space.</p>	<p>5 points</p> <p>The work displays excellent flow, translating typographic forms, imagery, and visual language across a layout using the formal theories and practices that support excellent design. The work considers experimentation with layout, rhythm, negative space, balance, harmony, and holds the viewers gaze. The work is an excellent example of how flow effects layout systems and negative space.</p>
<p>6. CREATIVITY & UNIQUENESS.</p>	<p>1 point</p> <p>The work does not display evidence of satisfactory creativity, and uniqueness.</p>	<p>2 points</p> <p>The work attempts to consider and apply creativity, and uniqueness.</p>	<p>3 points</p> <p>The work considers a level of creativity, and uniqueness.</p>	<p>4 points</p> <p>The work considers and applies a superior level of creativity, and uniqueness.</p>	<p>5 points</p> <p>The work achieves a significant level of creativity, and uniqueness by offering points of view that are original in nature. The work is full of untraveled points of view and perspectives.</p>
<p>7. VISUAL LANGUAGE & VOICE.</p>	<p>1 points</p> <p>The work does not show evidence of the development of satisfactory visual language and/or voice.</p>	<p>2 points</p> <p>The work attempts to consider and apply visual language and/or voice.</p>	<p>3 points</p> <p>The work considers an average level of visual language and/or voice.</p>	<p>4 points</p> <p>The work considers and applies a high level of visual language and/or voice.</p>	<p>5 points</p> <p>The work achieves a significant level of visual language and/or voice actively transforming the work into sophisticated visual form utilizing the students own language as a maker and allowing it to transfer to their work.</p>
<p>8. MEANING, CONCEPT, & CONTEXT.</p>	<p>1 point</p> <p>The work does not demonstrate sufficient evidence of satisfactory meaning or concept.</p>	<p>2 points</p> <p>The work attempts to consider and apply meaning but it is not displayed in visual forms or evident otherwise.</p>	<p>3 points</p> <p>The work considers and applies meaning to visual forms.</p>	<p>4 points</p> <p>The work considers and applies a dynamic range with regard to meaning and concept.</p>	<p>5 points</p> <p>The work achieves a dynamic range of depth incorporating meaning and concept. The work considers and displays evidence of knowledge of contemporary and historical concepts that govern the forces that exist within art and design cultures.</p>

F = Draft Quality

D = Developing

C = Meets Expectations

B = Above Average

A = Stellar

<p>9. TECHNICAL SKILLS & LIFE-LONG LEARNING.</p>	<p>1 point</p> <p>The work does not display evidence of satisfactory technical skill or life-long learning.</p>	<p>2 points</p> <p>The individual's work attempts to consider and apply technical ability and life-long learning.</p>	<p>3 points</p> <p>The individual meets expectations and applies a level of technical skills and life-long learning to their work.</p>	<p>4 points</p> <p>The individual applies a high level of life-long learning, and technical ability.</p>	<p>5 points</p> <p>The individual displays their understanding of life-long learning by researching creative tutorials, software, and applying these skills to projects in class. The individual actively embraces technology and active learning. The work demonstrates expectational technical ability considering file resolution, die lines, bleeds, color profiles, and a proficiency of other important technical qualities.</p>
<p>10. CRAFT & PRESENTATION.</p>	<p>1 point</p> <p>The work does not exhibit satisfactory evidence of craft, technique, presentation, and the ability to prototype.</p>	<p>2 points</p> <p>The work attempts to consider craft, technique, presentation, and the ability to prototype but it is not successful in finishing or resolving these techniques.</p>	<p>3 points</p> <p>The work exhibits an average level of craft, technique, presentation, and ability to prototype.</p>	<p>4 points</p> <p>The work exhibits a favorable level of craft, technique, presentation, and ability to prototype. Student is ready for critiques.</p>	<p>5 points</p> <p>The work meticulously presents a consistent range in craft, technique, presentation, and ability to prototype. Student prints, trims, and prepares work in plenty of time before draft and final critiques.</p>
<p>11. CRITIQUES & TIMELINESS. Present for critiques and is work on time?</p>	<p>1 points</p> <p>The design work is late and/or incomplete and is struggling to meet deadlines and critiques.</p>	<p>2 points</p> <p>The design work is late and although student is developing the overall results are struggling to meet critique expectations.</p>	<p>3 points</p> <p>The design work is meeting deadlines and is available for critiques. Work is prepped and trimmed for critiques.</p>	<p>4 points</p> <p>The work is available for deadlines and the critiques are above average. Work is prepped and trimmed for critiques.</p>	<p>5 points</p> <p>The work is available for deadlines and the critiques are eloquent, thoughtful, critical, timely, and helpful for the whole class. Work is prepped and trimmed for critiques. Student goes above and beyond to consider time, critique and other aspects holistically.</p>
<p>12. SELF INITIATION & TIME MANAGEMENT.</p>	<p>0 points</p> <p>The work does not exhibit the ability to utilize time management and self initiation.</p>	<p>4 points</p> <p>The design work is developing and attempting to utilize time management and self initiation.</p>	<p>6 points</p> <p>The design work meets expectations utilizing time management and self initiation.</p>	<p>8 points</p> <p>The design work meets above average expectations utilizing time management and self initiation.</p>	<p>10 points</p> <p>The design work meets stellar expectations when utilizing time management and self initiation.</p>
<p>13. PARTICIPATION + STUDIO CULTURE</p>	<p>1 points</p> <p>Participation and Studio Culture needs work. [see rubric]</p>	<p>2 points</p> <p>Participation and Studio Culture is developing. [see rubric]</p>	<p>3 points</p> <p>Participation and Studio Culture Meets Expectations. [see rubric]</p>	<p>4 points</p> <p>Participation and Studio Culture is above average. [see rubric]</p>	<p>5 points</p> <p>Participation and Studio Culture is stellar. [see rubric]</p>
<p>14. COMMUNICATION. CONFIDENCE. PROFESSIONALISM.</p>	<p>0 point</p> <p>The work does not exhibit satisfactory evidence of communication, confidence, and professionalism.</p>	<p>1 points</p> <p>The work attempts to consider communication, confidence, and professionalism but it is not successful in finishing or resolving these techniques.</p>	<p>2 points</p> <p>The work exhibits an average level of communication, confidence, and professionalism.</p>	<p>3 points</p> <p>The work exhibits a favorable level of communication, confidence, and professionalism.</p>	<p>5 points</p> <p>Student presents a meticulous, and consistent range in communication, confidence, and professionalism. The student is confident in speaking but also listens and applies these skills to their work.</p>

| PARTICIPATION
RUBRIC .





CLASS PARTICIPATION / STUDIO ETHIC RUBRIC

	LOW EVIDENCE.	DEVELOPING.	BELOW AVERAGE.	AVERAGE / GOOD.	EXCELLENT.
a. PUNCTUALITY / ATTENDANCE / READY FOR CRITIQUES.	Student may display one or more of the following. > Be late more than 3 times a semester. > Not be ready for critique. (printing during critiques) > have 2 to 4 or more absences at the end of the semester.	Student may display one or more of the following. > Be late more than 2 times a semester. > Not be ready for critique. (printing during critiques). > Have 1 to 3 or more absences at the end of the semester.	Student may display one or more of the following. > Be late or absent more than 2 times a semester. > Not be ready for critiques once a semester. > Have 2 or more absences at the end of the semester.	Student may display one or more of the following. > Be rarely or never late to class or absent, only once a semester > Is prepared for every project. [has work printed/trimmed and is ready for critiques at the beginning of class] > Have 1 to 2 absences	Student may display one or more of the following. > Promptly attends class prepared and is present in the classroom ready 5-10 minutes early every day. > Is ready for critiques and available with work printed/trimmed or prototyped 10 minutes before critiques. > May have zero absences at the end of the semester.
b. PROFESSIONALISM.	Student may display one or more of the following. > Be unwilling to display a positive attitude. > Be resistant to positive feedback. > Be unwilling to work with others. > Be disrespect of others opinions.	Student may display one or more of the following. > Displays inconsistent or passive attitude. > Seemingly ambivalence about receiving feedback; often does not except others opinions. > May find it difficult to work with others.	Student may display one or more of the following. > Displayed satisfactory professional behavior. > Willing to except feedback or the opinions of others. > Willing to work with others.	Student may display one or more of the following. > Displays positive attitude. > Be open to positive feedback. > Be willing to work with others. > Respect others opinions.	Student may display one or more of the following. > Consistently display exemplary professional behavior, and is positive and helpful. > Graciously accepts feedback and is able to use it constructively to develop their work to a successful level. > Always respectful of others opinions. > Exhibit peer leadership abilities.
c. SELF-MONITORING.	Student may display one or more of the following. > Rarely on task. > Resistant to motivation to maintain and or improve work quality. > improper disruptive and appropriate behavior. > Ignores boundaries and rules.	Student may display one or more of the following. > Frequently requires motivation from teacher to maintain and improve work quality. > Needs to be refocus frequently. > Frequently displays lack of self-control. > Frequently ignores boundaries and rules.	Student may display one or more of the following. > Sometimes requires motivation from teacher to maintain and improve work quality. > Most time demonstrates self-control. > Most times observes boundaries and rules of the class.	Student may display one or more of the following. > May occasionally depend on teacher for extra motivation to maintain and improve our quality. > Consistently on task. Good self-control. > Respect boundaries and rules of the class.	Student may display one or more of the following. > Works independently. > Always on task. > Exemplary self control. > Consistently self motivated to independently and maintain and improve work quality. > Exemplary adherence to boundaries and rules. Peer role model.
d. LEVEL OF ENGAGEMENT, CRITIQUE, ACTIVITIES.	Student may display one or more of the following. > Rarely contributes to class. > Meets with professor for individual critiques less than 5 times per semester.	Student may display one or more of the following. > Inconsistently contributes to class. > Meets with professor for individual critiques less than 6 times per semester.	Student may display one or more of the following. > Contributes to class activities, critiques, or discussions an average amount. > Meets with professor for individual critiques 6 to 8 times per semester.	Student may display one or more of the following. > Contributes to most class activities, critiques, or discussions at least once a day by offering ideas and asking questions. > Meets with professor for individual critiques 8 to 10 times per semester.	Student may display one or more of the following. > Contributes to every class discussion, critique, or exercise by asking questions, engaging with other students, and sharing ideas and this occurs twice daily. > Models engagement for other students. > <u>Meets with professor for individual critiques 8 to 10 times per semester.</u> [See Critique Tracker.]
e. LISTENING SKILLS.	Student may display one or more of the following. > Struggles to listen to others' ideas and may interrupt others when they speak. > Does not listen to directions and does not consider lectures, activities, and classroom discussions in their work.	Student may display one or more of the following. > Struggles to listen to others' ideas and may interrupt others when they speak. > Struggles with directions and does not consider lectures, activities, and classroom discussions in their work.	Student may display one or more of the following. > Struggles to interpret and/ or constructively listen to others' ideas. > Listens to lectures, activities, and classroom discussions.	Student may display one or more of the following. > Listens when others talk, considers others' ideas. > Listens and considers lectures, activities, and classroom discussions.	Student may display one or more of the following. > Listens when others talk, considers others' ideas, and responds by building from topics. > Applies and considers lectures, activities, and classroom discussions to their work.

d. BEHAVIOR
/ GROWTH
MINDSET.

Student may display one or more of the following.
> May disrupt class.
(2 or more times) >
Has trouble improving their work and applying a Growth Mindset philosophy.

Student may display one or more of the following.
> Occasionally disrupts class. (1 or more times)
> Has trouble improving their work and applying a Growth Mindset philosophy.

Student may display one or more of the following. >
Does not display disruptive behavior but is resistant to classroom activities.
> Works to improve their work.

Student may display one or more of the following.
> Does not display disruptive behavior. >
Works to improve their work with enthusiasm.

Student may display one or more of the following. >
Always shows respect during class. > Bases their learning philosophy around growth mindset and life-long learning.
> Takes critical feedback and applies it to their work and their larger body of work as a continuing mindset that is ever evolving. > Understands that course assignments apply to their larger body of work and does not treat course work as a checklist.

e. PREPARATION /
PRESENTATION /
PROCESS WORK /
REGULAR
SKETCHING.

Student may display one or more of the following.
> Student may struggles with preparation, process work, and regular sketching. > Student may be frequently unprepared for class and student may complete little or no process work during the semester.

Student may display one or more of the following.
> Is frequently unprepared for class and student may complete little or no process work during the semester.

Student may display one or more of the following. > Is usually prepared for class and completes process work every other project.

Student may display one or more of the following. > Almost always prepared for class and completes process work for most projects. > Presents work considering successful presentation techniques.

Student may display one or more of the following. >
Always prepared for class and completes a heavy amount of process work for every project experimenting with different techniques and perspectives in a formally successful way. > Presents work using successful presentation techniques, using the elements and principles of design.

| OPPORTUNITIES +
CONSEQUENCES ●



OPPORTUNITIES & CONSEQUENCES

1. PROJECTS

> During COVID-19 replace the word "Attendance" with the word "Participation" below.

- 1.1. Enthusiastic Work Ethic = +1 or +2 Extra Credit Points. Student will receive extra credit points if they are enthusiastic and have a positive attitude. This means it's obvious the student wants to grow and the student goes above and beyond with their work, with a positive attitude, completing extra work, and investing extra time to develop themselves and their portfolio.
- 1.2. Extra Credit = Within most projects students have the opportunity for extra credit. Also see extra credit options.
- 1.3. Re-Do Project = Students can Re-Do any project that was turned in on time & where there's evidence that the student attempted to complete the project successfully [avoid scribbles as final work]. Re-Do projects are due at 8:00 am Midterm and Reading Day. Re-Do projects are required to be both printed and turned in as a digital PDF file[s].
- 1.4. Emergency Project = = 12% off Final Course Grade. [This option has to be approved by the professor.] During the semester student can choose one project as an Emergency Project. This means the student does not have to complete one project with a consequence of 12% off the Final Course Grade. This excludes the Final Exam.
- 1.5. Late Project = = 0% for project grade. If students work is late student will receive a zero for the project grade. If you are having trouble completing work consider turning in work as it is and use the Re-Do Option to rework it afterwards.
= If student is sick, student has time needed to turn in assignment.

2. CRITIQUES

- 2.1. Critical Feedback + Positive Attitude = +1 or +2 Extra Credit Points toward participation grade. Sharing & participating during critiques being critical but with a positive attitude.
- 2.2. Late / Unprepared = -10 to -20 off project grade. / EXAMPLES: __Work is not trimmed for critique. __Work is not printed for critique. __Student is late for a critique. __Students does not turn in all their work. __Student is missing a major project requirement. __You leave a critique early. __You arrive late. __You are printing during the critique period at the beginning of class.

3. HOMEWORK / CLASS TIME

- 3.1. incomplete or Missing Work = -5 to -10 points off project grade.
- 3.2. Unprepared for Class = -5 to -10 points off project grade &/or this will be reflected in students participation grade.

4. FINAL EXAM / FINAL PROJECT

- 4.1. Absent Final Exam Class Period = **Final Exam Day attendance is required. -40% off final course grade.

5. PLAGIARISM

- 5.1. Copying, Tracing, Mimicking, or using imagery that is not yours = Plagiarism will result in a 0 for project grade, student can not redo project, and -40% points off your final class grade. In addition student may be reported to plagiarism court. [See Plagiarism Policy.]

6. BEHAVIOR / PROFESSIONAL PRACTICE

- 6.1. Positive Attitude & Behavior = +1 or +2 Extra Credit Points toward participation grade or project grade. Sharing & participating during class periods, meeting with the professor, being present participating in critiques, being critical but with a positive professional attitude.
- 6.2. Unsafe Behavior = = 0 on Participation Grade. Any unsafe behavior will equal a zero in the participation grade for that project.
- 6.3. Disrupting Class = Professional behavior is expected. Disrupting class may result in -5 to -10 points off project grade and will be reflected in your participation grade. In addition, student may be asked to leave class and discuss behavior with the professor.
- 6.4. Rude or inconsiderate = This behavior may result in -5 to -10 points off project grade and will be reflected in your participation grade. In addition, student may be asked to discuss their behavior with the professor.
- 6.5. Participation = See Studio Culture & Participation Rubric, also see Health & Safty.

| EXTRA CREDIT .





EXTRA CREDIT OPTIONS

The below are options for extra credit options. Extra credit will be awarded based on the quality of work. Extra credit will be given at the maximum of 2 points to the final course grade.

1.	<i>Making Collection Cycle / Process Book</i>	http://www.carriedyer.com/assets/j-making_collection_cycle.pdf
2.	<i>Critique Tracker.</i>	http://www.carriedyer.com/assets/h_critique_tracker.pdf
3.	<i>AIGA Student Membership.</i> [Must Pay Professional Fee]	https://www.aiga.org/aiga/content/about-aiga/membership/join-aiga/
4.	<i>HPU / AIGA Student Group.</i> [Proof of Active Participation]	https://www.instagram.com/aigahpu/?igshid=lpwhcd17lqau
5.	<i>Tenacious Sketchbook.</i>	25 Pages of detailed or self-driven sketches.

OTHER EXTRA CREDIT OPTIONS:

6.	<u>ATTEND EVENTS:</u>	It is extremely important to attend school events. Collect proof that you have attended each school event and present to the professor at the end of the semester.
7.	<u>EVALUATIONS:</u>	Complete course evaluations. Print the confirmation code that you completed the evaluation and you will receive extra credit of 5 points added to a project grade.
8.	<u>SELF DIRECTED PROJECTS:</u>	Any additional, high quality, self directed projects that relate to course subject matter will be considered for extra credit points. Pieces must be completed during this semester and for this course only. Assignments created for other classes will not be considered.
9.	<u>MAJOR PROJECTS:</u>	During our major projects there are opportunities for extra credit. See individual projects for details.
10.	<u>"CREATIVITY AWARDS":</u>	Any time you go above and beyond with a project you will receive a creativity award where you may get extra credit points.

| FAQ'S ●



FAQ'S for LEARNING

1. LEARNING PLATFORMS.	<i>Type:</i>	<i>Where:</i>
	_a. Grades.	= Microsoft Teams / Blackboard.
	_b. Discussion.	= Microsoft Teams Discussion Channel.
	_c. Submission of Final Files.	= Microsoft Teams under "Assignment" tab.
	_d. Sharing Resources with Classmates.	= Microsoft Teams Channel for specific assignment
	_e. Specific Questions.	= Email.
2. CLASS MEETINGS.	_1. Class Period.	The class period will likely be split in half. One group will meet first half and the second group will meet the second half. This will be organized A-Z by your last name. See "Dyer Schedule" on syllabus to find your meeting time.
	_2. Class time.	Lectures and assignments will be assigned for homework. Class time will be reserved for questions, and discussions about assignments and lectures.
	_3. If sick or unable to attend class.	All students will be able to switch between an in-person class, remote, or both if you are sick or have an emergency.
	_4. Attendance.	Attendance will be counted based on your participation. Examples include the following. Are you completing weekly assignments? Are you progressing with your work? Are you completing critiques.
	_5. Meetings.	Meetings can be scheduled via email.
	_6. Sanitizing Workspaces.	Students are required to sanitize workspaces as they arrive in classroom and as they leave classroom.
3. OFFICE HOURS & CONTACT.	_1. Office Hours.	Office hours are by appointment. Please email me for an appointment. I will be available for Office Hours within scheduled blocks of time. See schedule below for your class. Also, catch me on Microsoft Teams during this block of time or anytime you have questions.
	_2. Meetings.	In the order of preference this is a list of contact options for students: __1. Micosoft Teams, __2. Email, cdyer@highpont.edu,
	_3. Emails.	I will answer emails as soon as possible. If I am in class I likely will not be able to answer until that evening. Email: cdyer@hpu.edu
	_4. Microsoft Teams.	Information and discussions will be available in Microsoft Teams.
4. QUALITY OF WORK:	I will base your work on formal and conceptual qualities and you will be graded on process. Development of your work and research will be considered.	
5. ALL PROCESS WORK is REQUIRED:	All process work must be included in a folder when you turn in work for Final Critiques and Draft Critiques when you upload work to our shared Google Drive folder.	
6. PRINTING:	Printing is required and expected. *Printing is a significant process that helps your course work improve and it can affect your grade. The reason for this is because the screen is deceiving. Your work will almost always look better on the screen but professional eyes can see the difference.	

7.	CRITIQUES:	-1.	Self-Directed Critiques:	-1.	Overview: Self-Directed Critiques are directed and completed by the student. A written Self-Directed Critique is required with each assignment and must be submitted with your work in each project folder you submit a critique for Draft Critiques and Final Critiques. Please follow guidelines.
		-2.	Group Critiques:	-2.	Due: All assigned critiques must be completed by Sunday at 11:59pm/Midnight.
		-3.	Individual Critiques:	-3.	Process Work is Required. During Critiques you MUST show process work. All imagery is required to be your own.
		-4.	Link to Guidelines:	-4.	Link to Guidelines: See Submission Process section for more information.
		-2.	Group Critiques:	-2.	Group Critiques will happen where possible.
-3.	Individual Critiques:	-3.	Individual critiques may be requested and will be given in circumstances where student has worked beyond first drafts to solve a design problem. Students who have not worked enough to develop process will be asked to push further first before significant feedback can be given.		
8.	TECHNICAL ISSUES & ADOBE ISSUES	-1.	Adobe	-1.	Adobe If you are having general technical issues with Adobe, contact the Office of Information Technology [OIT], submit a ticket, or call.
		-2.	Blackboard	-2.	Blackboard If you are having general technical issues with Blackboard, contact the Office of Information Technology [OIT], submit a ticket, or call.
		-3.	Microsoft Teams	-3.	Microsoft Teams If you are having general technical issues with Microsoft Teams, contact the Office of Information Technology [OIT], submit a ticket, or call.
		-4.	Unresolved issues Logging into Adobe or any other tech issues:	-4.	Unresolved issues Logging into Adobe or any other tech issues: If you can't get into your Adobe Account after contacting OIT you will have complete your work by hand, using a phone, or another app. This will significantly change your learning experience. If you are in this situation you need to notify me and I will connect you with OIT. If you do use an ap or complete your work by hand you will be held to the same visual standards as others. So, it's definitely in your interest to get it figured out. Just do your best to figure it out.
		-5.	Problem Solving:	-5.	Problem Solving: One of the most important techniques you can learn as a Graphic Designer is how to Problem Solve. In any situation you find yourself in where you cannot complete a required task- create a solution. If you can't access an assignment, problem solve, and do your best.

OIT CONTACT:

Online:

<http://helpdesk.highpoint.edu>

Email:

helpdesk@highpoint.edu

Phone:

336-841-4357

Support Hours:

Mon-Fri: 7:30am to 6:00pm

Sat: 7:30am to 4:00pm

| REDO-ING
ASSIGNMENTS ●



REDO-ING

ASSIGNMENTS

__A. When Can you *ReDo* an Assignment?

Students may ReDo any assignment that they turned in on time, except for the final course assignment[s]. The final course assignments are defined as any assignment due in the last 2 weeks of class. See criteria below.

__B. Presentation / Compare + Contrast:

In order to ReDo the assignment for a new grades students must compare and contrast original work with new work in a presentation. The presentation must include design process and all requirements for the assignment. If any requirements are not met the assignment will not be re-graded.

__C. ReDo Written Statement:

In addition, students must write about the work and explain what they learned through the process of ReDo-ing their work. How did the student approached their work differently this time to achieve success.

__D. How to get an “A”:

When you ReDo the assignment there is no guarantee you will receive an A.

CLASSROOM
STRUCTURE .



CLASSROOM STRUCTURE

PITCHED CLASSROOM. = TRADITIONAL STUDIO ART & DESIGN ENVIRONMENT. + CREATIVE PROBLEM SOLVING. + HIGH COGNITION DESIGN PROBLEMS. + FLIPPED CLASSROOM.

1. What is a Pitched Classroom?

The word “pitch” can refer to the quality of a sound governed by the rate of vibrations producing it. A *Pitched Classroom* blends different learning spaces together to best serve the classroom as a community. The *Pitched Classroom* will utilize the traditional *Studio Art & Design Environment* allowing time for students to work in class on *Creative Problem Solving* and *High Cognition Design Problems*. This classroom structure will borrow elements from the *Flipped Classroom*.

This classroom is a structure in which instruction moves into a flexible learning space. Students will learn aspects of decision making and problem solving in a guided environment. A majority of course content will be delivered and available before class. During class we will have opportunities to solve problems and work on homework together. This is a dynamic and interactive learning environment where the student will experience a focused and collaborative learning experience. This classroom is very similar to other studio art and design models of learning.

2. What are some benefits to the Pitched Classroom?

The Pitched Classroom...

- __creates an atmosphere for students to develop their own processes and problem solving abilities.
- __creates a focused learning culture within the classroom.
- __allows classroom content to be accessible for students anytime.
- __encourages collaboration and allows students to develop their own design process.
- __allows students to personalize their learning environment.
- __allows students to be able to work on design problems and application of design skills in class.
- __allows students to mold aspects of Independent learning in a mentored environment.
- __connects to real world design problems and cultures at design firms and agencies.
- __is structure so that students come to class prepared with questions to be answered as a group.

3. What is Studio Culture?

The studio art environment utilizes a series of assignments that are experiences. These assignments actively require students input, consideration, and perspective to obtain sophisticated solutions. In this environment students work directly with design software, design process, design thinking, and then they apply it to works as they learn. This is an effective technique in learning essential aspects of the professional design world.

4. What are High Cognition Design Problems?

High cognition exercises in art and design curriculum involve applying a range of sophisticated thinking skills to a design problem. This includes topics like systematic decision making, evaluative thinking, brainstorming, creativity, and rule usage. Within these exercises many times students will be given design problems that require solutions a level of abstract thinking. This is different than being handed a direct solution or steps to complete an assignment. In these cases students will be asked to find the best way to solve the problem from their perspective.

5. What Does your Professor Want?

See the link below for a discussion on what I am looking for with each students learning experience:
http://www.carriedyer.com/assets/2_what_i_want.pdf

WHAT DOES MY
PROFESSOR WANT?



>> | WHAT DOES YOUR PROFESSOR WANT? ◦

Many traditional learning spaces give students a list of directions on exactly how to complete a task. Within this academic learning environment, things will be different. I expect students to take on creative problem solving and learn how to investigate design problems, build their own systems, find inconsistencies, create visual languages, establish voice, and develop unique perspectives. Within the work environment designers are asked to figure it out on their own and many times this is without specific directions. This is not always a comfortable place to be. Often times you reach *The Uncomfortable Valley*. From this place you have to build your own way out. This is a powerful and challenging place to navigate. But, being here in this valley means you are learning. Consider the list of items below as you are navigating this learning space. Do your best and work to improve with a positive frame of mind. Together we will travel through the uncomfortable valley and I look forward to seeing your awesome and creative solutions to these sometimes ambiguous problems.

- 1. SELF-DIRECTED PROBLEM SOLVING.** Are you self-directing your own problem-solving and then asking for advise?

- 2. The UNCOMFORTABLE VALLEY.** If you are confused and a little uncomfortable, then you are truly learning. This means you are taking risks and pushing yourself by experiencing opportunities that can help you learn, so, we look forward to journeying through *The Uncomfortable Valley*.

- 3. QUALITY WORK.** I also expect students to investigate, research, identify, and output quality work. The reason I have this expectation is to help students be successful and get a job.

- 4. GRADING RUBRIC.** Have you reviewed the grading rubric for specific direction on what I am asking? I would definitely review as soon as you can. I consider A work as "Stellar" quality. You can complete all requirements and still get a "C".
http://www.carriedyer.com/assets/i_grading_philosophy.pdf

- 5. CLASSROOM STRUCTURE.** See link below for information on classroom structure.
http://www.carriedyer.com/assets/x_classroom_structure.pdf