



ALMA HOFFMANN

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OFFICE HOURS

W: 10:00-1:00pm

T-TR: 1:30-2:00pm

5:00-6:00pm

office 251-461-1437

cell 630-835-5389

university of south alabama

visual arts building c, 348

mobile, al 36688

ars479

3.000 CREDIT HOURS

6.000 LAB HOURS

UNDERGRADUATE

WEB BLENDED

T-TR: 6:00-8:45pm

VAB C 320

PREREQUISITES

Must have a "C" or above in ARS 373, ARS 374.

COURSE DESCRIPTION

A study of the business principles of Graphic Design. Projects encourage both collaborative and independent study. Students explore design as a commercial art and develop the skills to coordinate projects through all phases of a professional, business relationship.

COURSE GOALS

This course is designed to prepare the student to be active in a real world design team, continue to build the student's portfolio, and preparing him/her for the job seeking process.

Throughout the semester, the student will identify business standards when working as a freelancer.

The students will be provided with exercises to communicate professionally both verbally and in writing.

REQUIRED TEXTBOOKS

Pricing & Ethical Guidelines by The Graphic Artists Guild

Talent is Not Enough, Business Secrets for Designers by Shel Perkins

Selected Readings will be provided to you.

WHAT TO EXPECT FROM THIS CLASS

I like to think of this class as the class about you. It is all about you, defining your practice as a designer. We will explore your portfolio presentation skills, your work itself, your values and stances as a designer, and you will define your brand. This is the time to explore how you want to be seen in the professional world. Therefore, a logo that you designed for yourself as a sophomore will probably be outdated. The materials you will create here will probably be used in your thesis show as your brand and when you are sending out self promotional packets to inquire about a job. It is all about you! Take advantage of it!

WHAT TO EXPECT FROM ME

FACILITATE

In a manner of speaking I am your facilitator. That is, my job is to provoke your creativity and analytical skills with questions and feedback. I will always ask you why and what if... as a way to give you a bridge for your thoughts. I will push you to produce your best work possible and sometimes this will mean being tough and others it will mean holding your hand. In either case, my interest is for you to succeed. I expect a lot but I will be there for you at the same time.

GRADING

Usually I will grade your work within a month after it is due. However, sometimes attendance to conferences to present a paper, working on a paper for a deadline, and others alike might keep me from grading the work within a month. In those cases, I will inform you and will ask you to be patient.

EMAILS

Every effort will be made to answer your emails within a 24 hour period as long as they are properly written (address, grammar and tone). If you do not get a reply within that time frame, check your email again and make sure it is properly and politely formatted. Unless I am in the middle of a family situation (kids or other) you can expect an email within the 24 hour period. **NO EMAILS WILL BE ANSWERED ON SUNDAYS.**

If you have an emergency, please feel free to text me or call me.

Since there are times that I will be delayed in responding to emails, it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies.

EMAIL IS NOT AVAILABLE FOR CRITIQUES OR ANY OTHER MATTERS THAT SHOULD BE TAKEN CARE OF DURING CLASS TIME.

OFFICE HOURS

My office hours are listed on the first page of your syllabus. Office hours are Tuesdays and Thursdays from 1:30-2:00pm, 5-6:00pm, and Wednesdays from 10:00-1:00pm. You can stop by and talk with me if you need to. There will be a sign up sheet on my door for you to pick a time that is convenient for you. Because sometimes I step out to the main office or to a meeting, it is advisable to let me know in advance to put you in my calendar and to ensure I will be there. If those days do not work, contact me to make an appointment.

HONESTY & RESPECT

I will be honest with you regarding your work, performance, and my life in general. I expect the same from you.

WHAT IT IS EXPECTED OF YOU

PARTICIPATION

The class format relies on a variety of activities including, but not limited to, small lectures, reading discussions, conversations, small and large group critiques, sketching, constant sketch revisions, content and visual research, visual explorations, one on one discussions, field trips if applicable, occasional social media and/or design related videos, online assignments, etc..

I strongly believe in collaboration. Therefore, the class will rely heavily on constant moving around to talk and to give each other feedback both in large and small groups.

You are expected to be fully present, engaged, and ready for the class' activities, and present. Assigned work needs to be completed before class time and ready for critique, or to be turned in at the beginning of class. If readings are assigned, you are expected to be prepared for class discussion. I reserve the right to administer a surprise quiz if the class is not fully participating in class discussion.

This is your class and your projects. Commit to it and you will see progress.

SKETCHES

Sketches will take as long as they take. You will be assigned a minimum of **50 SKETCHES**. However, sometimes that is not enough to solve a visual problem. The sketches are assigned to hone your visual thinking skills. Doing them is your decision of course. Though you should know I do count them and grade them as part of the daily work ethics component and the process for every project.

RESEARCH

Unless otherwise stated, you are expected to do research for every project: visual research to get ideas and subject/content research to understand your topic.

Other types of research may be needed from time to time. For example, if you are working on a quote, you may need to research the context of the quote. Or if you are creating a poster, you may need to research posters as a medium and their purpose. Or if your project uses a special technique, you will need to research that technique, study how others have done it and learn from them.

Every visual decision needs to be documented and properly justified. It is important that you learn to offer a sound rationale for your design solutions.

A designer must be a good thinker and a strategist, otherwise, we will end up making photocopies and doing second rate work at a copy store.

Each project will require you to turn in a set of at least **50 IMAGES** for inspiration and precedent, subject matter, and others as appropriate.

DEADLINES

Missing a deadline is strongly discouraged as I am not able to accept late work. Exceptions are only given in extenuating circumstances as long as these are properly documented and/or pre-arranged accommodations properly documented by the Student Disability Services. Examples of excused absences are emergency room visits, hospitalization, car accident, and a death in the family.

ATTENDANCE POLICY

Because class attendance is crucial to the learning process it is expected that students will attend every meeting.

CLASSROOM

1. Three absences will be allowed.
2. Each absence thereafter will result in the lowering of the final grade by one full letter.
3. Three unexcused late arrivals or three unexcused early departures will equal one absence. You will not be allowed in class if arriving 40-45 minutes late. It will be considered an absence.
4. If 6 class days are missed, it will result in failing the class.
5. Missing a critique and/or a project's deadlines will not be excused and will lower your grade one letter grade unless you show proper documentation (refer to class expectations).

WEB BLENDED DAYS

Each of you is responsible to complete a tutorial or reading assigned to you. This will be graded as well.

In this class, we will use a blog to supplement our reading discussions. Details will be provided to you.

THE UNIVERSITY'S ACADEMIC POLICY AND

PROCEDURES which can be found in the Undergraduate and Graduate Bulletin, page 33.

"An individual student is responsible for attending the classes in which the student is officially enrolled. The quality of work will ordinarily suffer from excessive absences. At the beginning of classes, instructors must define their policy on absences, and all cases of illness and emergency shall be promptly reported and verified to the instructor.

For excessive absences (two or three consecutive class meetings) due to illness, death in family, or family emergency, the Dean of Students' office should be advised.

Absence notices will be sent to each instructor notifying him of the reason for and the approximate length of the absence. This notification does not constitute an excused absence.

Students receiving veterans' benefits are required to attend classes according to the regulations of the Veterans Administration.

All international students on F-1 visas must comply with attendance regulations as dictated by the Department of Justice, Immigration and Naturalization Services. They must remain students in good standing with at least twelve (12) hours per term.

Students attending authorized off-campus functions or required activities shall be excused by the responsible University official through the Office of Academic Affairs. In case of doubt, instructors may consult these lists in that office. Work missed as a result of these excused absences may be made up."

GRADING

WORK ETHICS & PARTICIPATION

Each class meeting period counts for 5 points. Two points are dedicated to your coming to class on time and being here. The remainder are based the following:

- Being on time, having the textbooks and/or required materials needed to discuss your progress, all assigned sketches properly trimmed to size when instructed, basic tools to work, appropriate attitude in class, disposition to work, and active engagement and participation in class discussions and critiques.
- Professional demeanor and behavior in class.
- Written work is typed and stapled. Hand written reports, papers and/or loose pages *will not be accepted*.
- *Assignments are always due at the beginning of class.*
- *No work to show, no points.*

Silent attendance will not earn full credit. Sleeping or texting in class lowers your points. Daily work cannot be made up, it depends on being in class.

NOTE TAKING

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. Email is NOT available for critiques or any other matters that should be taken care of during class time.

GRADING CRITERIA & SUPPLIES

At a job interview, no one will ask you what grade you got in your design classes or this class. However, your portfolio will reflect how well you learned, explored, and expanded upon the concepts covered in this course. And usually there is a correlation between the grades and the quality of the work.

Unless otherwise stated, **ALL ASSIGNMENTS ARE DUE AT THE BEGINNING OF CLASS. ALL COMPONENTS MUST BE READY TO BE TURNED IN. A MINIMUM OF 10 POINTS WILL BE DEDUCTED** if you are finishing any part of your project at the beginning of class.

THE STANDARD RULE

Meet the standard requirements (follow the instructions and complete the assignment) and earn a C. That is the default grade. **TO GET AN A, YOU MUST MAKE AN A, WHICH MEANS MAKING WORK ABOVE AND BEYOND THE STANDARD REQUIREMENTS.**

A	100-90	excellent performance, well above expected achievement, you covered all the bases, you went above and beyond and gave it all
B	89-80	good, very good performance, above expected achievement, covered most bases, but there may be areas that still need improvement here and there
C	79-70	so and so performance, you kept things safe, did not go beyond the expected, attention to detail needs improvement, craft, and project are so and so, not really all that great
D	69-60	poor or below expected achievement, project is poorly executed, in other words, you could have done better, much better
F	59-0	hmmm... we need to talk

Please note that every project and/or assignment given will have its own rubric attached to it, based on the assignment's specific objectives and parameters.

Work Ethics/Meeting Preparation	5 points per class
Being prepared for each class and staying on top of assignments and deadlines, punctuality, respect, refer to policies for more information. Since we meet 2x per week, there will be approximately 130 points (maybe less) in this category.	
Web Blended (when it is only responding on the blog)	5 points
<i>(2 for posting and 1 point per substantial response to at least 3 classmates)</i>	
Reading summaries	25 points
Senior Thesis Statement	50 points
Project 1: Portfolio Presentation	50 points
Project 2: Name Your Own Project	100 points
Project 3: Design Manifesto	100 points
Project 4: You are Your Own Brand	100 points
2 Cover letters with text and letter asking for reference	25 points

SUPPLIES

Please bring the following to class:

- Willingness to work and re-work your sketches. Repeat.
- Flash drive of at least 8GB to back up work
- Current version of Adobe Design Suite CC
- Epson photo quality matte paper in different sizes or as determined by the project
- Tracing paper pads to sketch
- Sketch pad or notebook to take notes (these notes can be doodled or you can doodle your way to take lectures' notes)
- Black markers (fine point and medium). You will need them to sketch.
- Colored pencils or markers (you may want to use them to sketch)
- Pencils to sketch
- Erasers
- Grid paper (useful for layout and proportions)
- Binders to collect and organize all the process for each project
- Scissors
- Exacto knives #11, blades, and dispenser
- White out (useful when revising sketches)
- Good quality masking tape or artist's tape
- Glue stick or Rubber Cement
- Spray adhesive
- Matting boards* to mount your finished work for projects.
*These can be cut professionally at the art or hobby store
- Create an account on Dropbox, SugarSync, or Copy to back up your work to the cloud
- Healix mat or any other cutting surface
- A digital camera, or an slr camera, and/or video camera
- Tripod or something to stabilize your camera
- A favorite one hour photo developing establishment
- Mac Laptop Computer as specified in the department's computer policy
- Mouse and/or WACOM tablet to work on the computer

Other supplies may be needed depending on each project.

POLICY ON VIDEOTAPING AND OTHER ELECTRONIC RECORDING DEVICES

You must ask permission before recording a lecture or any other portion of the class.

SAFETY

All students working in a studio environment must be aware of and practice sensible safety precautions. Respect the tools, equipment, and other students. You are responsible for the clean up and maintenance of the studio. No drugs or alcohol or being under the influence of them is allowed in the studio. No food, drink, or tobacco products are allowed in the art studios. Anyone who does not follow the safety and clean-ups rules will be at risk of being kicked out of the class.

OUTSIDE OF CLASS

Keep in mind that this is a studio class and will require sufficient outside time to develop the skills to complete a project. While we will work in class, you will find that time is not enough to achieve excellence in a project.

SYLLABUS MODIFICATION

The instructor reserves the right to modify and/or change the course syllabus with reasonable notification to students. The schedule I provide for you now is a flexible, living document, which may be modified throughout the semester. You will be notified of any changes made and prepared ahead of time for necessary adjustments.

SKETCHBOOK | JOURNAL | BINDER

Each student is required to keep a journal/sketchbook/binder to be turned in when the project is due. In it, you will take notes, gather all of the sketches done in tracing paper, exercises done in class, document your research (what you need to learn about the topic), and you will keep images of things that inspire you.

Each project will require you to find at least 50 images for inspiration and precedent, subject matter, and others as appropriate. If you like you can set up a Pinterest account and create a board for each project. Then you would just take screenshots of the boards and put them in your journal. I can show you how to do that if you prefer to do it this way.

Every project will also require you to turn in a reflection of what you learned during the course of the project.

NOTE TAKING

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. It is NOT available for critiques or any other matters that should be taken care of during class time.

MISCONDUCT & DISRUPTION

If your behavior in class is disruptive in any way, you may be asked to leave class. Should that happen, you will be marked absent for the day.

ACADEMIC DISRUPTION POLICY

The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook. See: <http://www.southalabama.edu/lowdown/academicdisruption.shtml>:

“Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment.

The University of South Alabama respects the right of instructors to teach and students to learn. Maintenance of these rights requires an academic environment that does not impede their exercise.

To ensure these rights, faculty and staff members have the responsibility:

- *To establish and implement academic standards.*
- *To establish and enforce reasonable behavior standards in each academic setting.*
- *To document and report incidents of academic disruption.*
- *To refer for disciplinary action those students whose behavior may be judged to be disruptive under the Code of Student Conduct (refer to USA Policies in the student handbook “The Lowdown” for specifics).*

Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property, and/or is otherwise prejudicial to the maintenance of order in an academic environment. An academic environment is defined as a classroom, laboratory, library, study hall, field trip or similar setting in which formal learning is taking place. Though dependent upon the size and nature of the academic setting, disruption refers to behavior a reasonable person would view as substantially or repeatedly interfering with the conduct of an activity. Disruptive behavior may range from the mildly annoying (which should be tolerated as much as possible) to clearly disruptive, dangerous and/or violent behavior which should never be tolerated.”

STUDENT ACADEMIC CONDUCT POLICY

The University of South Alabama's policy regarding Student Academic Conduct Policy is found in The Lowdown <http://www.southalabama.edu/lowdown/academicconductpolicy.shtml>.

“The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained.

The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.

Students enrolled in online courses are expected to adhere to the Academic Conduct Policy. In particular, students are expected to complete their own coursework and not provide unauthorized information or materials to another student.

As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort on the part of all students and faculty. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, or altering transcripts or university records.

Academic misconduct is incompatible with the standards of the academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate university procedures. Penalties may range from the loss of credit for a particular assignment to dismissal from the University. Note that dismissal from any University of South Alabama college or school for reasons of academic misconduct will also result in permanent dismissal from the University.

Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct."

POLICY ON PLAGIARISM

Students may learn about the meaning of plagiarism and how to avoid it at the following link: <http://www.southalabama.edu/univlib/instruction/plagiarismforstudents.html>.

This is cited from www.indiana.edu/~wts/wts/plagiarism.html.

"What is Plagiarism and Why is it Important?

In college courses, we are continually engaged with other people's ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.

How Can Students Avoid Plagiarism?

To avoid plagiarism, you must give credit whenever you use another person's idea, opinion, or theory; any facts, statistics, photos, graphs, drawings— any pieces of information—that are not common knowledge; quotations of another person's actual spoken or written words; or paraphrase of another person's spoken or written words."

STUDENTS WITH DISABILITIES

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Student Disability Services will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Office of Special Student Services. The office of Student Disability Services is located at 320 Alumni Circle, Faculty Court West, Suite 19. Or call 251-460-7212. Email: specialstudents@southalabama.edu.

COURSE AND TEACHER EVALUATION

Make sure to fill out the evaluations when announced. Constructive feedback is appreciated and welcome. These are not for venting or lashing out. Even if you are mad at your instructor, keep it professional, keep it cool. You don't know if in the future, you will need the same consideration.

ADDITIONAL RECOMMENDATIONS

ONLINE WRITING SUPPORT

The University of South Alabama provides online writing tutoring services through SMARTHINKING, an online tutoring service. SMARTHINKING is available at <http://services.smarthinking.com>. Students may enter the site by logging on with their Jag number and using the last four digits of the social security number as the password. For log-on problems, technical questions and/or on-campus writing assistance, contact the USA Writing Center at 251-460-6480 or e-mail csaint-paul@usouthal.edu.

Information about the University Writing Center and Online Writing Lab can be found online at <http://www.southalabama.edu/univlib/instruction/antiplagiarism/writinghelp>.

JAGALERTS

JagAlert is an academic program intended to help freshman and sophomore students be successful in their courses. Watch for the JagAlert email between and after September 12-21 of this semester and then check your alerts in PAWs.

MIDTERM GRADES

The midterm grades will be available after October 10th. You will receive a notification letting you know of your grade up until that point.

TENTATIVE CLASS SCHEDULE

SUBJECT TO CHANGE AT THE INSTRUCTOR'S DISCRETION

There may be field trips to different areas in town and other activities that will need me to update the calendar.

1

AUG. 16: CLASS INTRODUCTION, syllabus, expectations, projects overview, readings, etc..

Assign Project 1: Portfolio Presentations and job applications. Assign Thesis Statement Draft.

AUG. 18: WEB BLENDED. Work on portfolio presentations for mock-up job interview. Post thesis first draft statements on blog by Sunday before midnight for class discussion.

2

AUG. 23: PORTFOLIO PRESENTATIONS 1

AUG. 25: PORTFOLIO PRESENTATIONS 2

Assign Project 2: Name your project.

AUG. 30: Discuss portfolio presentations and evaluations. **Project 2 Proposals due.** Individual meetings to discuss Project 2 proposals. Start working on the next step of the project.

3

Assign **readings** for topic of discussion: Intellectual Property and Copyright (Chapters 17-18, Perkins, Chapters 2 & pp. 339 - 341, Guild & *Is There Legal Protection for Cultural Imagery* by Rosemarie Coombe),

SEP. 1: WEB BLENDED. Reading summaries should be posted on blog by Sunday before midnight.

4

SEP. 6: PROJECT 2 SKETCHES DUE. PICK THE BEST ONES. Small group meetings to discuss sketches and components of Project 2. Reading discussion.

SEP. 8: GUEST SPEAKER: REGGIE TAYLOR, JD., ASSOCIATE DIRECTOR, INTELLECTUAL PROPERTY MANAGEMENT AT USA.

5

SEP. 13 COMPUTER PRINT OUTS FOR PROJECT 2 DUE. IN PROGRESS CRITIQUE.

Assign readings: Independent Contractor issues (Chapters 1-6; 19-21. Perkins, Chapter 6 & pp 145-146, Guild)

SEP. 15: WEB BLENDED

Project 2 status report and reading summaries will be posted on blog by Sunday before midnight.

Post revised version of **SENIOR THESIS STATEMENTS** drafts on the blog by Sunday before midnight.

6

SEP. 20: CRITIQUE. Discussion of readings. Individual meetings to discuss Senior thesis statements.

SEP. 22: WEB BLENDED Work on Project 2. Post final version of **SENIOR THESIS STATEMENTS** on the blog by Sunday before midnight.

7

SEP. 27: PROJECT 2 DUE.

Discuss readings. Assign Project 3: Design Manifesto. Find examples of design manifestos. We will discuss design manifestos next class. Start on your design manifesto.

Typed and final version of Senior Thesis Statements due.

Assign readings for topic of discussion: Ethical and social responsibility (Chapter 23, Perkins, Chapter 4, Guild, & additional readings may be provided).

SEP. 29: WEB BLENDED. Summary of readings due on the blog by Sunday before midnight.

8

OCT. 4: PROJECT 3 SKETCHES DUE. Small group critiques.

Assign readings for topic of discussion: Clients: Agents of heaven or hell? (Chapter 19-21, Perkins, Chapter 5, Guild, additional readings will be provided.

OCT. 6: FALL BREAK

9

OCT. 11: Discuss readings. **IN PROGRESS CRITIQUE: DESIGN MANIFESTOS & SMALL GROUP DISCUSSION.**

Assign readings for topic of discussion: Small business (Chapters 7-16, Perkins; Chapter 3, Guild, & additional readings may be provided.

OCT. 13: WEB BLENDED. Post project's progress report and reading summaries on blog by Sunday before midnight.

OCT. 18: CRITIQUE. Small group critiques.

Assign readings for topic: Résumés, cover letters, job hunting, job posting, self promotion packages, etc..
Review chapters 1-6, Perkins; pp. 9-13, 135-138, Guild.

10

OCT. 20: WEB BLENDED. Post project's progress report and reading summaries on the blog by Sunday before midnight.

OCT. 25: PROJECT 3: DESIGN MANIFESTOS DUE. Assign Project 4: You are your own brand.

Reading discussion. Job postings, résumé, and cover letter exercises. Examples of bad and good cover letters. Examples of résumés.

11

OCT. 27: GUEST SPEAKER: CAREER SERVICES

NOV. 1: SKETCHES DUE. Small group critiques.

12

NOV. 3: SENIOR THESIS PROJECT DISCUSSION. Diane Gibbs and Matt Johnson will be guest speakers.

NOV. 8: IN PROGRESS CRITIQUE. IDENTITY SHOULD BE SET AND HAVE STARTED ON SEVERAL

COMPONENTS. Senior thesis statements back from Diane Gibbs and Matt Johnson. Read the following article: [The Collective Legal Guide For Designers \(Contract Samples\)](#)

13

NOV. 10: WEB BLENDED. Post project's progress report and reading summary on the blog by Sunday before midnight Post content for the 2 cover letters with content and letter asking for reference on blog by Sunday before midnight.

NOV. 15: IN PROGRESS CRITIQUE. SHOW ALL COMPONENTS OF PROJECT.

14

NOV. 17: WEB BLENDED. Post progress report on blog by Sunday before midnight.

NOV. 22: CRITIQUE. In class work.

15

NOV. 24: THANKSGIVING HOLIDAY

NOV. 29: FINAL CRITIQUE. ALL COMPONENTS SHOULD BE IN THEIR FINAL STAGES. In class work.

16

DEC. 1: PROJECT 4 DUE.

DEC. 6: FINAL MEETING TIME.

SENIOR THESIS STATEMENT

50 PTS

Part of the culmination of your studies here at USA is the development of a thesis project. You will work on this project for an entire semester in the Spring 2017. But before you do that, you need to know what you will be doing and what you will be investigating or exploring.

To make the most of your time next semester, you will start on your thesis statement in this class. It will be graded in this class as part of this course's writing requirements. You will submit to me three copies. Each of the professors (Diane, Matt, and I) will give you feedback for you to consider and implement early. Hopefully, this will help you focus on your project.

Do not be afraid of writing a thesis statement because you may be thinking it is too early or you may change your mind. That is why we start early. Writing it now allows you to have something to work with and edit. Your process will be much easier.

OBJECTIVES

To define and clarify ideas about what to focus on during the Senior Thesis class.

To articulate in written form the intent to study, explore, develop a project from beginning to end.

To identify what type of project you want to develop next semester

To professionally articulate your ideas in writing.

To research a subject matter to inform the making of the project.

PROCESS

Start with what interests you. What are you obsessed with? What are you passionate about? What do you like reading and thinking about? What topic will sustain your interest for fifteen weeks?

Make sure you HAVE A POINT. What are you arguing?

Do not base your proposal on the obvious. For example, noting that "gardens have become a pseudo-version of nature" is not a new or original observation, and few would argue this point.

Shorter is usually better. Pretend your proposal is a logo: if it ain't necessary, take it out.

Think through your claims. Are they true? Logical? Do you believe them? Will others believe them? If they are true, what are the ramifications? (Exploring the ramifications may be the bulk of your project!)

Do not make sweeping statements for dramatic effect or without supporting them with documentation.

Define your terms. What do you mean by "aesthetics" or "utopia"? And use the most common definitions of these terms! A proposal that depends on the least-used definitions of key words is doomed.

Do not claim that you will prove anything—we are designers, not cold-fusion scientists.

Please be aware that you will revise your proposal as your research dictates and your process evolves. (Sometimes it will change completely—including your topic!) The fortunate aspect of this is that all of your writing and rewriting will become content for your process book.

FINAL FORM

A typed document with your name and title. There should be somewhere between 500-700 words.

SENIOR THESIS STATEMENT EXAMPLE



COURTNEY SMITH

Coterie Members Hotel Thesis Statement

According to the 2013 Lodging Industry Profile, 40% of hotel customers traveled for business. The majority of which are men 35–54 years old, but women are quickly reaching 50% of all business travelers. This group of people are typically in a professional or managerial position, earning an average of \$120,000 annually, and paying an average of \$133 per night on lodging, and most only stay one night. While business travelers only account for 40% of hotel customers, they travel much more frequently than leisure travelers, leading to repeat business. Additionally, they spend more per night on a hotel room. Coterie is a luxury, membership based, hotel designed to focus on the needs of the individual business traveler.

“Coterie” refers to a small, exclusive group of people with a unifying common interest. That is how the guests of the hotel should feel. They are an exclusive group of people that share the same lifestyle. Coterie understands that this group’s needs are different than that of a family on vacation. Guests must be a member in order to stay at the hotel. The program has three tiers, Gold (entry level), Diamond (intermediate level), and Onyx (highest level). Members pay an annual membership fee based on the level he or she chooses. Members earn points and rewards that may be redeemed in the hotel or with participating companies, such as airlines and car rental services. Coterie has streamlined the process of booking a room, checking in, and having a comfortable stay. The goal of Coterie hotels is to make traveling for business less like work and more of an enjoyable experience.

Coterie represents luxury, exclusivity, and unity. The brand identity should reflect these core values. A circle is the strongest geometrical shape and is often a symbol of protection and unity. Combining a circle with the letter “C” creates the icon for the hotel. Although it is a simple mark, it has great meaning behind it and is powerful when it stands alone. The colors are a rich gold and deep wine colored purple. Gold is associated with luxury, success, and prosperity, while purple is the color of royalty and imagination. The sophisticated color palette is gender neutral, making it appealing to both sexes.

The simplicity of the logo carries over into the design of the stationery set, print materials, and packaging. The typography is a mix of light-weight and bold, contemporary sans serifs to compliment the modern, luxurious image of the hotel. The brochure, membership packet, and room service menu all feature black and white photos accented with elements of the icon and are printed on heavy pearlized paper. These simple touches inform the viewer that Coterie is a luxury brand. Packaging of toiletries and other in-room amenities share the same understated, upscale design. All materials should read as one cohesive set, that is automatically recognizable as the Coterie brand.

PROJECT 1: PORTFOLIO PRESENTATIONS

50 PTS

Each student will put together a portfolio presentation of his/her work thus far. The presentation will last be 10 minutes and 5 minutes for discussion. We will do this in two class periods: Aug. 22th and Aug. 24th.

OBJECTIVES

To design a professional presentation of current work that is up to par to a senior level design student.

To explain and discuss each project succinctly and adequately explain the parameters and criteria of each of the pieces to be shown.

To communicate professionally as if participating of a job interview.

To self evaluate strengths and weaknesses in the body of work.

RATIONALE

The designer's portfolio is never finished as it is constantly being updated. However, as potential job candidates, your portfolio is not the only thing that will be considered. Your ability to think quickly while being nervous, your ability to speak clearly and professionally, your conversational skills, your demeanor, whether or not you potentially fit in the culture of the company, agency, or studio, and even your attire, are being considered. This project will allow you to think of yourself as someone interviewing for a job and preparing a portfolio presentation that should not last more than 7 minutes of you speaking and allow the remaining time for conversation and questions.

Putting together this presentation will allow you and me to assess your strengths and weaknesses as you move forward in your career. Perhaps your portfolio shows that you are good with logos but need help in typography, or perhaps your portfolio shows the need to diversify because you have been stuck in one style, or perhaps you are strong at layout design but not at logos and so forth. By giving yourself time to put together the presentation, it will force you to look at your work and give you insights into what to focus on as you move forward. The process will also inform you of what is important to you, what would you like to work on, what is your process, how do you see design, and how do you see yourself as a designer.

PROCESS

Design a presentation (Keynote, PPT, PDF, or other) that looks professional but at the same time, it does not get in the way of your work. The presentation must be well designed and demonstrate proper typographic sensitivities; type size, type weight, placement, use of color, etc.. The presentation should also reflect you as a designer. Consider what layout will best help you show your work?

You are free to choose format but we will be showing it using the projector in class.

While putting this presentation together, assume we don't know you and we are meeting for the first time. What type of information and work would be applicable in that circumstance? How will you identify the work? How will you identify who it belongs to if we ask you to leave it behind? Will it be appropriate to use animations? Why and why not? How many pieces will be appropriate to show? Should you show us physical pieces or not? Consider all possibilities and remember, WE DON'T KNOW YOU.

There should be between 12-15 pieces in your portfolio. However, since this is presentation will be a type of self assessment, feel free to show the number of pieces you find relevant or all the pieces you think are good to show.

A form will be distributed to your classmates to give you feedback on your portfolio and presentation.

FINAL FORM

The final deliverable for the projector can be any format (Keynote, PDF, PPT, etc.) you wish. However, a PDF copy is required to be turned in at the end of your presentation. This copy will be uploaded to your SAKAI dropbox folder before your presentation.

REFLECTION

You will submit a reflection for this project. In it, you should address the following questions:

What is my portfolio missing?

Does my portfolio look unbalanced: too much of one thing/style/work, and not much of other types of work?

Does my portfolio show a color preference in my color choices?

Does my portfolio show I need to focus on a particular skill?

Is my portfolio clean? Neat? Professional?

Any other aspect you discovered in the process.

PROJECT 2: NAME YOUR PROJECT

100 PTS

OBJECTIVES

- To develop design skills further by choosing a project to facilitate it.
- To identify a perceived need and/or problem to develop a visual communication piece to address it.
- To design and develop all the parts needed to solve a visual communication problem.
- To use research to justify visual solutions.

RATIONALE

This project will provide you the opportunity to choose a visual communication problem you'd like to solve or to work on something that your portfolio is missing. Some examples are: the redesign of a board game, the redesign of a map, perfume package, creating an infographic, a survival kit for a type of emergency or problem, a story telling problem, kinetic typographic, a campus map that makes more sense, etc.. Think of things you wish had been better designed.

Note: You are responsible for all steps of this project including but not limited to finding resources to complete it.

PROCESS

1. Start by making a list of things that you'd like to redesign or things that maybe do not exist and you'd like to create, or things that need a design of some sort.
2. Once we decide on the subject and project, start researching it. Who needs the design? Why would you do it? Why would yours be better or improve something? Does it need a facelift? In other words, explain the need and how you plan to solve it. Become an expert in the subject matter. If it is a children's book, then study children's books, genres, illustrations, purposes, etc.. Really understand the what, the why, the who, the how's, and the when and where.
3. Start collecting examples both online and in print. As per class requirements, the minimum visual research you should have is 50 images.
4. Assemble this visual research in your binder. Use sticky notes to tag those aspects you consider interesting and that are influencing you.
5. Define what goals you would like to accomplish with this project:
What do you think the company wants to communicate?
What is the audience?
What are the metaphors that are going to be used?
What things are important for the company/service/product you chose?
What is the main intention?
6. Start sketching. Computer sketches do not work for me. You need to sketch with a good old pencil and paper. You will design at least 50 thumbnail sketches for next class. The more detailed the better.

7. Collect verbal and visual content. After you establish a direction, start collecting both the visual and verbal content for the brochure.
Note: you need to keep track of where you find your information to include in your bibliography for your binder.

8. After critique, proceed to take the best direction to the computer.
9. Critique- Choose one direction for final rendering.

FINAL FORM

Consider paper texture, quality, format, and dimensions. The project should look and feel professional and high end. Make sure to turn in a PDF of your final version and a reflection statement printed and digital. Make sure to include all your process and research. PDFs will be uploaded to SAKAI's DROPBOX.

PROJECT 3: DESIGN MANIFESTO

100 PTS

Throughout history artists and designers have developed design manifestos. Art and design movements developed and continue to develop manifestos to explain the reason for the way they practice. Movements such as Futurism, Dadaism, Bauhaus, more recent ones like the one developed by Massimo Vignelli, and even more contemporary ones such as Austin Kleon's. Other manifestos are The Declaration of Independence and Martin Luther King's *I Have A Dream* speech. Some manifestos that are not traditional, are ads that attempt to be make a social statement for inspiration or change. For instance, the famous Coca Cola ad from 1971. At the end of this assignment you will find a list of resources to help you with this project.

OBJECTIVES

To refine, clarify, and communicate your belief of what you think is the role of design in our society.

To explain the reasons that give foundation, a base to your practice.

To develop a design that communicates your design manifesto in a compelling and attractive manner.

RATIONALE

A design manifesto, like your design philosophy is something that will continue to grow with you. However, some core beliefs will remain stable and will ground your practice as a designer. For instance, you may believe that design should be a voice for social change and that will probably have an impact in your choice of projects and clients. For this reason, it is important for you to take a moment to research, look into yourself to consider your values as a designer, and create a document/book/short film/poster, etc., to communicate these values.

PROCESS

Start by answering basic questions such as:

What is design? What is the core definition of design? What do you think it is?

Why did you really want to become a designer?

What is most important to you as a designer?

What do you think are the main issues/problems/areas for change in the design profession?

How does the industry need to be changed?

What do you think is the role and function of design in our society?

What do you think is your function and role as a designer?

Why does society need design? Does it need it?

Do you think design should be taught at a school level?

Why or why not?

Brainstorm on your notebook, sketchbook, doodle it, etc.. Then proceed to type it out first. We will read it out loud and discuss it in class. Your manifesto should be between 400-500 words. Check for spelling and grammar errors. Revise and revise and continue to revise.

Once the copy is clean and the manifesto sounds good, you will start sketching for it. The final form of this project is up to you. The manifesto can be made into a poster, book, pamphlet, oversized banner, small book, a short film that perhaps takes a metaphorical or poetic form or any other form you think goes with the concept.

As usual, all research needs to be collected in your binder, visual research is a must, sketches and all iterations should be documented as well. Remember to collect 50 images of visual inspiration. A word of caution, instead of looking at design manifestos, look at interesting projects, things that captivate you: the use of typography, the use of images, collages, films, etc.. This should be a project that is authentic to you and your manifesto, not a replica of what has already been done.

FINAL FORM

Final form, size, and format are up to you. Think of your manifesto and what is proclaiming. For instance, if your manifesto states that you believe in sustainable design and expressed environmental concerns, then what type of paper, materials, and format should your manifesto be? Your form should communicate and embody the beliefs expressed in your manifesto.

Make sure to turn in a PDF of your final version and a reflection statement printed and digital. Make sure to include all your process and research. PDFs will be uploaded to SAKAI's DROPBOX.

RESOURCES

<http://www.smashingmagazine.com/2010/02/art-manifestos-and-their-applications-in-contemporary-design/>

<http://99u.com/articles/7005/5-manifestos-for-art-life-business>

<http://www.starvingforethics.com/>

<http://www.aiga.org/a-design-education-manifesto/>

<http://www.thirdandgrand.com/manifesto/>

<http://www.vignelli.com/canon.pdf>

<http://www.manifestoproject.it/vignelli-associates/>

http://sdr.lib.uiowa.edu/dada/De_Stijl/2/1/pages/01.htm

http://www.huffingtonpost.com/grammarly/write-manifesto_b_5575496.html

<http://www.lifehack.org/articles/communication/why-everyone-should-write-a-manifesto.html>

<http://www.designishistory.com/1960/first-things-first/>

Design Manifesto 1964 & 2000: http://www.strg-n.com/edu/hgkz_BuK/files/first_things.pdf

BAUHAUS MANIFESTO

The ultimate aim of all creative activity is a building! The decoration of buildings was once the noblest function of fine arts, and fine arts were indispensable to great architecture. Today they exist in complacent isolation, and can only be rescued by the conscious co-operation and collaboration of all craftsmen. Architects, painters, and sculptors must once again come to know and comprehend the composite character of a building, both as an entity and in terms of its various parts. Then their work will be filled with that true architectonic spirit which, as "salon art", it has lost.

The old art schools were unable to produce this unity; and how, indeed, should they have done so, since art cannot be taught? Schools must return to the workshop. The world of the pattern-designer and applied artist, consisting only of drawing and painting must become once again a world in which things are built. If the young person who rejoices in creative activity now begins his career as in the older days by learning a craft, then the unproductive "artist" will no longer be condemned to inadequate artistry, for his skills will be preserved for the crafts in which he can achieve great things.

Architects, painters, sculptors, we must all return to crafts! For there is no such thing as "professional art". There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. By the grace of Heaven and in rare moments of inspiration which transcend the will, art may unconsciously blossom from the labour of his hand, but a base in handicrafts is essential to every artist. It is there that the original source of creativity lies.

Let us therefore create a new guild of craftsmen without the class-distinctions that raise an arrogant barrier between craftsmen and artists! Let us desire, conceive, and create the new building of the future together. It will combine architecture, sculpture, and painting in a single form, and will one day rise towards the heavens from the hands of a million workers as the crystalline symbol of a new and coming faith.

WALTER GROPIUS

PROJECT 4: YOU ARE YOUR OWN BRAND 100 PTS.

OBJECTIVES

To design a branding package that encompasses a personal design identity, values, and philosophies while being culturally relevant and making an online presence

RATIONALE

This is your senior year. This means that unless you are pursuing advanced education right after graduation, you will be looking for job. Some of you will want to freelance and some of you may want to work at a small studio or agency. While others may want to find a job outside Mobile or even Alabama. Regardless of what your plans are, you will need a résumé, cover letter, letterhead, envelope, business cards, and a series of other materials. You will design an identity package where you are the client. Your job is to design for your firm and make it look professional.

PROCESS

You will start by looking at your copy of your manifesto. What type of designer do you want to be? What types of clients do you want to work with? What type of design do you want to create? I am not talking about styles here but more like areas: web, graphic, print, urban, religious, entertainment, public relations, social causes, etc..

After you brainstorm the above (please remember to document this part), start looking at visual inspiration. As usual you are required to collect at least 50 images for visual inspiration. Then, you will start sketching the components of your branding promotional kit.

The design/branding package must include the following:

Essentials

- Business card
 - Letterhead on a letter size sheet
 - Envelope
-
- These items together count as one
- 3 Cover Letters (2 with text and one without text)
 - One applying for a existing job posting
 - The other one inquiring and offering your freelance services
 - Letter with identity asking someone to be a reference
 - Résumé
 - Thank you card with envelope
 - A give away small portfolio sample
 - Proposal form (this can function as a contract too)
 - Contract template with your identity (if you are using your proposal as your contract, then you do need this one)
 - Social Media presence: There are many social media platforms. Pick at least 3 to create the appropriate image profiles and covers.
 - A type of package and/or envelope where everything is contained.

Optional

- Invoice form
- Estimate form
- Fax form
- Proof sign off sheet

IMPORTANT

You will use your letters in this manner:

- One cover letter applying for a job posting of your choosing.
 - Make sure to attach the job posting so I can see it.
- One cover letter offering your services as a freelancer.
 - You will choose a business or a design agency that outsources some of their work. You will need to include the information of the company or agency so I can see it.
- One cover letter that is empty
- One letter asking for a reference

Your container or folder should be able to be mailed but it does not need to be flat. I would suggest looking at self promotional work in HOW magazine, Communication Arts, Print, Pinterest, Behance and Dribbble.

FINAL FORM

Some of the items in your packet have predetermined sizes: Facebook and Twitter images, for example due to the sites' specifications. However, other items such as business cards, envelope, letterheads, etc., can be reconsidered if you so desire. What I ask is that whatever decision you make, is made based on conceptual reasons, not simply aesthetic or whimsical. However, consider that any deviation from standard sizes will cost you more money in printing and mailing. But that does not mean, it can't be explored.

Make sure to turn in a PDF of your final version and a reflection statement printed and digital. Make sure to include all your process and research. PDFs will be uploaded to SAKAI's DROPBOX.

RUBRICS

ARS 479 BUSINESS PRACTICES PROJECT EVALUATION

NAME:

DATE:

PROJECT: PORTFOLIO PRESENTATION

ON TIME:

	FAILURE	NOT COMPETENT	MINIMAL COMPETENCE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS
DESIGN OF PRESENTATION						
Composition (application of design principles and typographic treatments)	5 ○	6 ○	7 ○	8 ○	9 ○	10
Images look professional, are clear, and enhance the project shown	5 ○	6 ○	7 ○	8 ○	9 ○	10
Portfolio quality composition	5 ○	6 ○	7 ○	8 ○	9 ○	10
CONTENT	5 ○	6 ○	7 ○	8 ○	9 ○	10
Properly labeled presentation with name and contact information, each piece has been labeled, and there are no typos or grammar errors						
PRESENTER	5 ○	6 ○	7 ○	8 ○	9 ○	10
Presenter is professional, speaks clearly, addresses the audience with confidence and appropriately. Attire is business casual, accessories do not distract from presentation and its content. No chewing gum or anything else. Phone is off.						

TOTAL POINTS

/50

COMMENTS

ARS 479 BUSINESS PRACTICES

NAME:**DATE:****PEER REVIEW FEEDBACK****ON TIME:**

CONTENT

Adequate number of pieces (12-15)

YES**NO****IN BETWEEN**

Work demonstrates strong conceptual skills

Pieces demonstrate a good range of styles (type choices, colors, formats, etc.)

Work demonstrates attention to detail

Craft is impeccable, appropriate of a senior level student

Content is free of typos and grammar errors or typographic errors
(widows, orphans, etc.)

Work is properly labeled

DESIGN

Design of the presentation has visual impact

Design is aesthetically pleasing

Design does not distract from work

Design is easy to follow, clean, neat, and professional

AREAS OF STRENGTH

AREAS OF WEAKNESS

PRESENTER'S DEMEANORProfessional, controlled nerves, came across as confident but not arrogant
or too casual, was on time, not chewing gum or anything else.

No typos or grammar errors are found

ARS 479 BUSINESS PRACTICES PROJECT EVALUATION

NAME:

DATE:

PROJECT:

ON TIME:

	FAILURE	NOT COMPETENT	MINIMAL COMPETENCE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS
RESEARCH						
Depth and variety of research about the topic or subject	5 ○	6 ○	7 ○	8 ○	9 ○	10
Visual inspiration	5 ○	6 ○	7 ○	8 ○	9 ○	10
CONCEPT AND SKETCHES						
Diversity and quantity of sketches	5 ○	6 ○	7 ○	8 ○	9 ○	10
Binder presentation and documentation						
ROUGHS (PRINT OUTS OR PROTOTYPES)						
How the idea evolved from sketch to final	5 ○	6 ○	7 ○	8 ○	9 ○	10
Evidence of all critiques' feedback and small group discussion implemented	5 ○	6 ○	7 ○	8 ○	9 ○	10
FINAL						
Composition (application of design principles and typographic treatments)	5 ○	6 ○	7 ○	8 ○	9 ○	10
Form corresponds the subject matter (form + content = work well together)	5 ○	6 ○	7 ○	8 ○	9 ○	10
Portfolio quality composition	5 ○	6 ○	7 ○	8 ○	9 ○	10
WORK ETHIC						
Responsibility, reliability, & pro-activeness throughout the project.	5 ○	6 ○	7 ○	8 ○	9 ○	10
Met all deadlines.						
CRAFT						
Portfolio level presentation of final project in physical and/or digital form.	5 ○	6 ○	7 ○	8 ○	9 ○	10
Files have been labeled and uploaded as instructed.						
No typos or grammar errors are found						

TOTAL POINTS

/100

ARS 479 BUSINESS PRACTICES EVALUATION

NAME:**DATE:****PROJECT: LETTERS****ON TIME:**

FAILURE NOT COMPETENT MINIMAL COMPETENCE ABOVE AVERAGE HIGHLY COMPETENT FLAWLESS

5 ○ 6 ○ 7 ○ 8 ○ 9 ○ 10

CONTENT

Professional, warm, and courteous body clearly addressing the job posting or if it is for freelancing, clearly stating intention
Writing follows business etiquette
Writing addresses a person by name
Writing is free of typos and grammar errors

DESIGN

Design follows the identity system and does not distract from content

CRAFT

Presentation of both visual essay and synopsis is clean and professional
Instructions have been followed and all materials are properly labeled, dated, and sourced as required in the project sheet.

TOTAL POINTS**/25****COMMENTS**

APPENDIX 1

PROCESS BINDER

Visual artists, designers, film set designers, and even hair stylists keep a journal, binder, folder of things that are of interest to them, a specific topic they need to research, and others containing all things that inspire them, their brainstorming ideas, process, sketches, print roughs, and final prints to document their particular project from beginning to end.

In the art world, provenance—the history of ownership of a valued object or work of art or literature—documents authenticate the legitimacy and originality of a work of art. In the design world, partly due to the commercial nature of it and partly because of how technology has transformed this industry, documentation is often overlooked. Yet, it is having proper documentation of the research and the design process that legitimizes the work, helps counter any claims of copyright infringement, and gives a designer credibility in the eyes of clients.

For these reasons, you will keep and maintain a binder for each and every project in class. In the event that you are working in teams, you are still responsible for your own binder and its content.

Example of how to organize the contents in the binder:

PROJECT TITLE AND NAME

PROJECT DESCRIPTION

RESEARCH

Topic/Subject/Content Research: If you were going to write a paper, what do you know and what do you need to learn about the subject matter your project is about? If a logo for a company, what do you know about the company; its audience, its philosophy, etc.?

VISUAL RESEARCH: A MINIMUM OF 50 IMAGES

Ideas, how designers use type, how do they work with lots of text, how do they use color, if you are doing a logo abstraction of a tiger, this will include images of the tiger as well as examples of well designed logos. If trying a different technique, this will include examples of that technique used successfully, etc.

PROCESS

SKETCHES: minimum of 50 sketches unless otherwise stated in class. Your sketches should be small.

SELECTION OF THE BEST SKETCHES: usually two or three depending on the project.

COMPUTER ITERATIONS: once you take the sketches to the computer, all of those versions need to be documented.

FINAL VERSIONS

FINAL PDF

REFLECTION

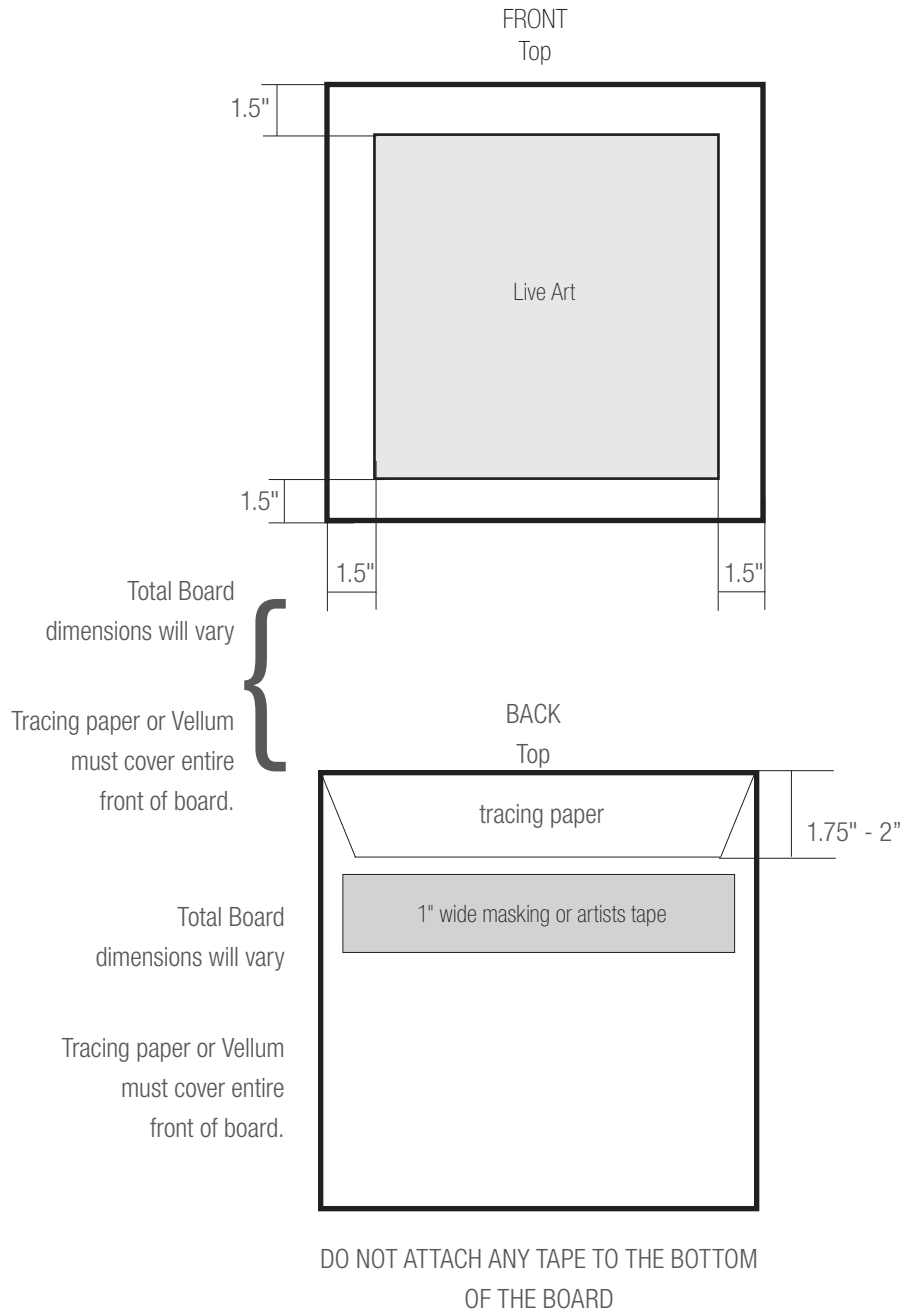
REFLECTION STATEMENT

A level of success is assumed when you turn in a project.

Therefore, make sure you talk about what you learned, areas of weakness & need for improvement. This is not the platform to brag too much or to complain.

APPENDIX 2

PROJECT BOARDS



APPENDIX 3

ORAL PRESENTATIONS

Presentations have become a vital part of a designer's work life. Whether they are sent by email as a PDF for the client to approve or are given to a board of directors, presentations reflect on the designer's skill to succinctly present the research, client brainstorming sessions, process, and rationale of the final direction. Presentations also sharpen your verbal and written skills as well as your design skills. Because you are a designer, you will be graded both on content and the design of every presentation you give in class. Following are some guidelines to follow.

- Every presentation must have an introductory slide with your name, class name, and project title, a thank you slide and a final slide with all sources listed.
- Every source you use to gather content must be cited properly: MLA, APA or Chicago style both on the slide and at the end.
- Presentations are visual, visual, visual, visual mediums. Did I say visual? Show, show, show, show. Let the slide be the visual to your voice.
- There are never enough images in a presentation. Unless otherwise stated, think of 25+ slides.
- The adage of 1 or 2 minutes per slide, is not appropriate in the post carousel age. You need to have as many as your story line needs. Every word that evokes an image, take advantage of it and show it, show it, show it, show it.
- Image choice needs to be intelligent and relevant but you can show humor.
- Use a grid for consistent organization of the content.
- Do not underestimate negative space.
- Typography
- Use typefaces consistently: headers, subheaders, callouts, body copy, etc..
- No typographic errors such as widows, hyphens, and orphans.
 - Use smart quotes, not inch marks.
 - Hang the punctuation.
 - Use punctuation consistently.
 - Because the slides will be shown on a screen, do not write paragraphs on your slides. Use short lines of text. If needing to keep several lines of text together, build them up by copying and pasting as you move on in the narrative. Do not show a slide with more than one point at a time.
 - Body copy should be over 18 points. Depending on the typeface, this may be too small still.

Remember a presentation is not reading a paper or the newspaper. Do not overwhelm the slides with text. There should be no paragraphs and type size should be a minimum 16 point size. Spread the information.

APPENDIX 4

LABELING

Unless otherwise stated, every digital submission should be labeled in the following manner:

LASTNAME_FIRST_PROJECTNAME_ARSTXX_SPXX