

Advanced Graphic Design
GRPH 421-01
11:00 a.m. – 1:50 p.m.
Tuesday + Thursday
105 Woods Art Building

Course Deliverables

Stacy Asher
telephone 415 312 7810
email stacyasher@unl.edu
211 Woods Art Building

Office Hours
Tuesday + Thursday
3:00 – 4:00 p.m.
or by appointment

stacyasher.com

Course Deliverables

4 Exercises [25 pts. each] - 100 pts.
4 Assignments [50 pts. each] - 200 pts.
3 Projects [100 pts. each] - 300 pts.
1 Process Book Binder [100 pts. each] - 100 pts.
Participation - 200 pts.
Course Total = 900 pts.

All exercises, assignments, readings, quizzes and activities are intended to contribute to the success of your visual solutions for the projects and will enhance the over all quality of your visual communications.

Exercises [25 pts.]

Exercise 01

Words on the center of justice / signs of equality /
watchfulness in the citizen

Exercise 02

Attend the events of the symposium
Promote your activities for design / art for social justice through
social media. Document the results for your process book.

Exercise 03

Participate in the Design + Social Justice Screen Printing
Workshop

Exercise 04

TBD

Assignments [50 pts.]

Assignment 01

Social Cause Posters

Poster design and installation workshop with Justin Kemerling

Assignment 02

Thoughts on the Symposium / Reflection on Design + Social Justice. Write for 30 minutes about your experiences, discoveries, thoughts and feelings about design for social justice.

Assignment 03

All Hands on Deck!

Design a presentation deck to pitch your concept and direction for Project 01.

Assignment 04

Design / Write 10 [minimum] / *Thank You Notes*

[Emory Douglas, Justin Kemerling, Susanna Lamaina, Patrick Jones, Dean O'Connor, Andrea Maack, Charlene Maxey Harris, Joanie Barnes, Michaela Habe, Dr. Nancy J. Busch, Amnesty International, etc.]

Projects [100 pts.]

Project 01

Passport of Human Rights

Design a system of postage stamps to communicate about human rights and civil liberties. The system can be inventive, hypothetical and innovative in its usage or it can be traditional while expressive imagery and typography are explored. The narratives you create with the postage stamp designs can reflect human rights in the past, present and the future.

Project 02

Build a Box to Think Out Of

Learn to build a 3D form, a cube or box, out of wood. Discover how typography and visual communications can function on more than one picture plane. Embrace how the box can be inserted into the public sphere and document its function.

Project 03

Publish a book of your processes, experiences and discoveries.

What did you learn and how did you learn it? Design a publication that visualizes your design process.

Process Book [100 pts.]

Keep an organized record of your research, ideation, developments and evolution.

Participation - [200 pts.]

Exercise 01 – [25 points]

Words on the center of justice / signs of equality /
watchfulness in the citizen

							CONCEPT [1–5]
0	1	2	3	4	5		Originality and clarity of idea
							TYPOGRAPHY + VISUAL LANGUAGE [1–5]
							Typesetting
							Legibility, readability, clarity
0	1	2	3	4	5		Organization, hierarchy, clarity
							Appropriate message, style, visual language
							Spelling, grammar, proofreading..
							PRODUCTION QUALITY [1–5]
							Precision and attention to detail
0	1	2	3	4	5		Final presentation of work is a hallmark of graphic design.
							Present your work in a clean, neat and professional manner.
							Ability to follow directions, quality of final output.
							PROCESS / FORM + CONTENT STUDIES [1–5]
							Produced sketches, formal ideation. Process work is a
							documentation of a thoughtful and rigorous process and
0	1	2	3	4	5		development of concept and form. Observed and evaluated
							informally over the course of the exercise, this is documented
							in process “book”.
							THESIS + PRESENTATION [1–5]
							Present your problem.
							State what the exercise represented to you.
							Explain your design decisions.
0	1	2	3	4	5		Explain your solution.
							Present a conclusion in which you determine whether
							you were successful or not.

TOTAL / GRADE _____

Exercise 02 – [25 points]

Participate in Screen Printing Workshop

- 0 1 2 3 4 5 ACTIVITY [1–5]
Actively participated in the workshop. Collaborated to make the workshop a success. Realized the power of the collective!
- 0 1 2 3 4 5 Write two sentences that describe what you learned.
- 0 1 2 3 4 5 Describe the process of screen printing and how you might use it for future projects.
- 0 1 2 3 4 5 How was this workshop interdisciplinary?
- 0 1 2 3 4 5 How was it socially engaged art?
- 0 1 2 3 4 5 From your observation, what benefit did the workshop have to those that participated?

TOTAL / GRADE

Exercise 03 – [25 points]

Participate in Design + Social Justice Symposium

- ACTIVITY [1–5]
- 0 1 2 3 4 5 Actively participated in the symposium. Collaborated to make the symposium a success. Realized the power of the collective!
- 0 1 2 3 4 5 Write 2-3 sentences that describe what you learned.
- 0 1 2 3 4 5 Describe what you discovered and how you might use this knowledge for future projects and life time achievements.
- How was this symposium interdisciplinary?
- 0 1 2 3 4 5 How was it socially engaged art?
- 0 1 2 3 4 5 From your observation, what benefit did the symposium have to those that participated?

TOTAL / GRADE _____

Project 01 – [100 points] Human Rights / Philatelic Project

philatelic

Also found in: Encyclopedia, Wikipedia.

phi·lat·e·ly (fī-lăt'1-ē)

n. The collection and study of postage stamps, postmarks, and related materials; stamp collecting.

[French philatélie : Greek phil-, philo-, philo- + Greek ateleia, exemption from payment (because a postage stamp indicates prepayment of postage) (a-, without; see telos in Indo-European roots).]



<https://store.usps.com/store/browse/category>

Design a system of postage stamps to communicate about human rights and civil liberties. The system can be inventive, hypothetical and innovative in its usage or it can be traditional while expressive imagery and typography are explored. The narratives you create with the postage stamp designs can reflect human rights in the past, present and the future.

Learning Outcomes

Develop abilities in design production and problem solving while engaging in advanced design practices

Develop a methodology for a design process driven by research.

Engage in collaboration with experts and scholars from other disciplines. Consult with field experts to understand visual communication design as having the ability to provide knowledge and social capital or design for the social good.

Study the complexities of visual information as it relates to form, structure and context in order to gain a better understanding of how meanings are constructed.

Gain awareness to the variances in the way information can be “read” and understood through the visualization of form and content.

Explore innovation in technologies, problem solving strategies and questions of content through rigorous study using a variety of tools and media.

Consider the role of the graphic designer in creating social change or designing for the social good. [Design as service.]

Projects will be design-research based and will be a result of a systems-oriented approach.

Abstract and perceptual concepts will be addressed as a means of expanding the student's critical thinking and visual communication skills.

Consider the role of the graphic designer in creating social change or designing for the social good.

Gain a better understanding of the human condition and how graphic design can create social change.

Description

Project 01 is centered around the design of postage stamps with the theme of human rights. You will invent a system of postage stamps that represent some aspect of human rights that you wish to promote, address, or raise awareness to. Promotions for the stamp series will also be designed. Along the way, you will design proposals, briefs to explain your approach to the project.

Requirements

Stamps must be Forever Stamps

Stamps must be in a series of 12 stamps in a "book" or sheet.

The design will incorporate systems of representation.

Stamps may vary in size as long as they all fit on one sheet and there are 12 of them in the system. [size requirements will be discussed]

The design may be typographic, illustrative, photographic, conceptual, abstract or representational.

The following components must be included on your stamp design:
Forever / USA / 2015

Side Two

The back side of your stamp sheet must include the information that is on the back of the samples we will look at in class.

US Postal Service logo and bar code information TBD.

Exercise 04

Give life to your postage stamps.

Animate your message

Create an animated gif that promotes your philatelic work [tiny] poster design. Post it throughout your social media.

Assignment 04

Design / Write
10 [minimum]

Thank You Notes

[Emory Douglas, Justin Kemerling, Susanna Lamaina, Patrick Jones, Dean O'Connor, Andrea Maack, Charlene Maxey Harris, Joanie Barnes, Michaela Habe, Dr. Nancy J. Busch, Amnesty International, etc.]

Deliverables

1. Design of a book or sheet of forever stamps [system of stamps]
2. Design a poster to promote the forever stamp design [imagine this going up in your local US Post Office]
3. Write a [project brief](#)
3. Design a deck to present your concept or direction for the stamps [Assignment 03]
4. Organize your process in a 3-ring binder / book that includes all your ideation, research and iterations.
5. Order a sheet of stamps from [Zazzle.com](#).
6. Design a *Thank You* note to send to the people who helped you with your research.
7. Design a presentation or installation of your project, Richards Hall, 2nd Floor, Exhibition Space

Assign 04

Due by Dec. 01

Final Review for Project 01: **Thursday, October 15**

Present postage stamp sheet at 100% or actual size.

Poster will be 20" X 30" portrait format



Forever Stamps

What Are Forever Stamps?

Forever Stamps were created by the United States Postal Service® (USPS®) in 2007. They are non-denominational First Class® postage, which means that they can be used to mail First Class letters no matter what the postal rate. For example, in 2013 it cost \$0.46 to mail a normal-sized letter weighing one ounce or less to an address within the United States. In 2014, the rate increased to \$0.49. Customers who purchased Forever Stamps in 2013 at the rate of \$0.46 each may still use those stamps to mail their First Class letters today without adding additional postage to the envelope.

The Citizen's Stamp Advisory Committee (CSAC) is appointed by the Postmaster General. The group selects subjects for recommendation as future stamp issues, made with all postal customers in mind, including stamp collectors.

<https://about.usps.com/who-we-are/csac/welcome.htm>

Artwork for stamp designs

When CSAC approves a proposed stamp subject, the Stamp Development design staff is assigned the task of developing the stamp design.

Stamp Development has professional art directors under contract to oversee the creation of stamp designs. The art directors, in turn, work with professional designers, artists, illustrators, and photographers to produce what has become one of the most publicly visible forms of art.

Because extensive verification is performed on each detail of a stamp's design and because production procedures are complex, design development usually begins several years in advance of issuance.

Approximately 25 stamp subjects are assigned each year, and a small percentage of those are created by artists new to the Postal Service. The design staff is continually searching for new talent, and the Postal Service annually receives more than 500 requests for information on how to become a stamp designer.

Although personal interviews are not granted for any creative work, those interested should follow these guidelines:

Artists may submit a portfolio of samples in print form (tear sheets, color copies, etc.) that best represent your style of work. Samples are not returned, and the Postal Service does not acknowledge receipt of samples by letter or phone. Neither original art nor slides will be accepted. Interviews are not granted.

Do not submit artwork or photographs for specific consideration as a stamp. Unsolicited stamp designs will not be reviewed or considered. Submit portfolios to the following address:

U.S. Stamp Development
Attn: Stamp Design
475 L'Enfant Plaza SW, Room 3300
Washington, DC 20260-3501

Project 01 – [100 points] Human Rights / Philatelic Project

CONCEPT / TYPOGRAPHY + VISUAL LANGUAGE [1–25]

1 2 3 4 5 6 7 8 9 10 Originality and clarity of idea, Typesetting, legibility, readability, clarity, displayed innovative and conceptual thinking.

1 2 3 4 5 6 7 8 9 10 Organization, hierarchy, clarity of message are highly considered. Appropriate message, style, visual language. [spelling, grammar, proofreading]

PRODUCTION QUALITY

PROCESS / FORM + CONTENT STUDIES [1–25]

1 2 3 4 5 6 7 8 9 10 Precision and attention to detail is evident. You were aware of your intentions. Presentation of your work is a hallmark of graphic design.

1 2 3 4 5 6 7 8 9 10 Presented your work in a clean, neat and professional manner. Displayed the ability to follow project directions, controlled the quality of final output

1 2 3 4 5 6 7 8 9 10 Sketches, research and process work reveal a rigorous study. Demonstration and documentation of a thoughtful and rigorous process and development of concept and form is apparent.

THESIS + PRESENTATION [1–25]

1 2 3 4 5 6 7 8 9 10 You articulated intelligently what your intentions were for the project. Presented your problem, stated what the project represented to you and followed through.

1 2 3 4 5 6 7 8 9 10 Explained your design decisions and solution. Present a conclusion in which you determine whether you were successful or not.

PARTICIPATION + LEVEL OF ENGAGEMENT [1–25]

1 2 3 4 5 6 7 8 9 10 Attends class regularly and contributes to the discussion by raising thoughtful questions, analyzing relevant issues, building on others' ideas.

1 2 3 4 5 6 7 8 9 10 Your research is a result of synthesizing across graphic design reviews and discussions, expanding the class' perspective, and appropriately challenging assumptions and perspectives. You consulted with experts in the field to gain further insight into your concept.

1 2 3 4 5 6 7 8 9 10 Completed the project in a timely manner and met deadlines accordingly while being delightful to work with.

TOTAL / GRADE _____

Project 02 – [100 points] Build a Box to Think Out Of

Build a box to think out of. Build a 3D box, cube or a symmetrical block to communicate about the ideologies of Mr. Fred Rogers.

Learning Outcomes

Develop abilities in design production and problem solving while engaging in advanced design practices

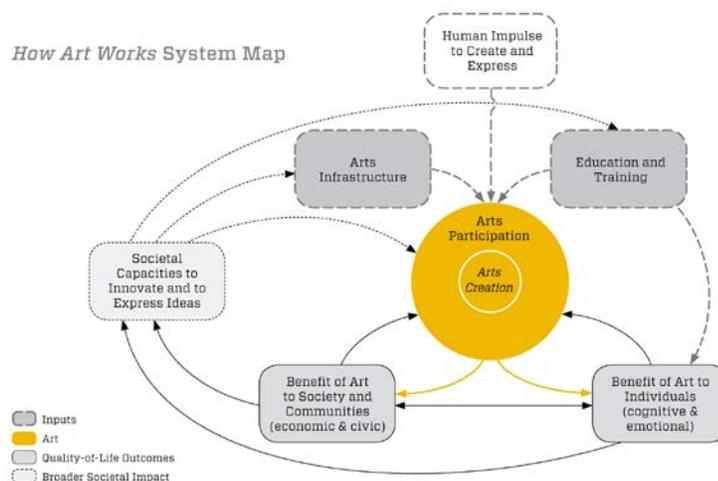


Develop a methodology for a design process driven by research.

Engage in collaboration with experts and scholars from other disciplines. Consult with field experts to understand visual communication design as having the ability to provide knowledge and social capital or design for the social good.

Study the complexities of visual information as it relates to form, structure and context in order to gain a better understanding of how meanings are constructed.

Gain awareness to the variances in the way information can be “read” and understood through the visualization of form and content.



{T / November 03}
Work on Project 02
Wood Shop Orientation
Safety Training
Richards Hall
Wood Shop

{TH / November 05}
SDSU Visiting Artists
Class will meet in
Richards Hall Wood Shop
to use studio time to
complete the production
of the cube.

Methodology

1. Document the block you build in a private space.
2. Collectively organize an exhibition or presentation of your blocks.
3. Collaboratively build a presentation with the communication blocks and place it in a neighborhood [public space].
4. Document the process and tell the story of the project through social media.
5. Write the story of how your block was built and feature it in your final project, process book design.

Process

1. Build a 20" X 20" cube out of wood. Strive to create a "perfect" cube. Be deliberate and conscious of your time.
2. The majority of materials for the box's construction will be provided. [wood, wood glue, hardware, sandpaper, gesso]
3. You can use whatever other materials you wish to create the visual communications of the cube.
4. Complete the project in due time by using your studio time wisely.

There will be two required workshops. Here you will be able to get the majority of the building completed during class studio time.
Richards Hall / Wood Shop

Help each other. Collaborate, share, be nice to each other, reach out, stretch, make a big mess, get away from patterns that are not making you feel good. Move around. Get busy. Go for it. "Move ahead. Try not to detect... just whip it." Devo

Be innovative, expressive, inventive, and embrace the freedom you have to communicate what you want to and how you want the communications to look.

Deadline, November 19

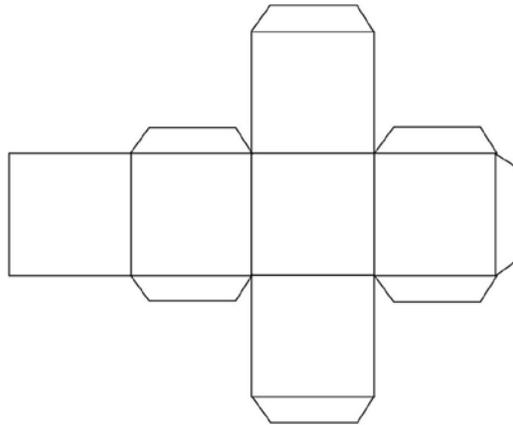


Requirements

1. The cube must include text and image.
2. Craft and materiality will be highly considered. Learn how to be patient, decisive and act on your intuition.
3. Design the most “attractive” box you can.

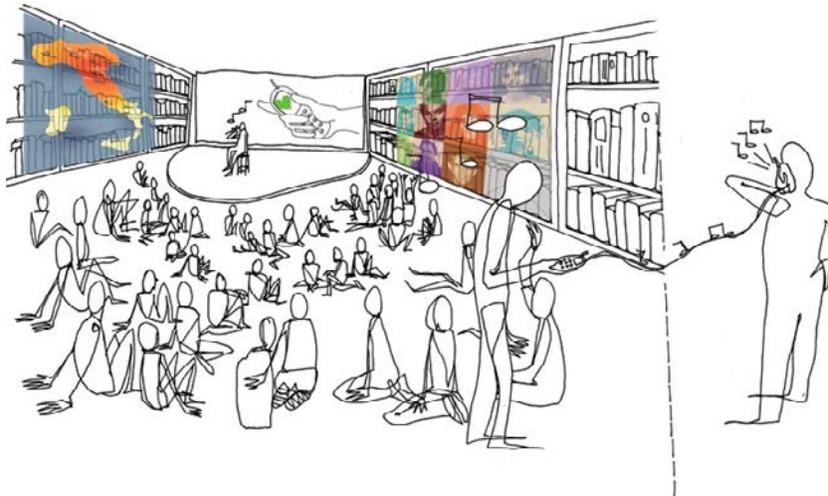
“One of the greatest gifts you can give anybody is the gift of your honest self,” he once said.

He lived that out every second of his show.



Believe in what you do.

Share your activities on social media.



Graphic Design 03 /
Advanced Graphic Design

Project 02 – [100 points]

Designing a Box to Think Out of

CONCEPT / TYPOGRAPHY + VISUAL LANGUAGE [1–25]

1 2 3 4 5 6 7 8 9 10

Originality and clarity of idea, Typesetting, legibility, readability, clarity, displayed innovative and conceptual thinking.

1 2 3 4 5 6 7 8 9 10

Organization, hierarchy, clarity of message are highly considered. Appropriate message, style, visual language. [spelling, grammar, proofreading]

PRODUCTION QUALITY

PROCESS / FORM + CONTENT STUDIES [1–25]

1 2 3 4 5 6 7 8 9 10

Precision and attention to detail is evident. You were aware of your intentions. Presentation of your work is a hallmark of graphic design.

1 2 3 4 5 6 7 8 9 10

Presented your work in a clean, neat and professional manner. Displayed the ability to follow project directions, controlled the quality of final output

1 2 3 4 5 6 7 8 9 10

Sketches, research and process work reveal a rigorous study. Demonstration and documentation of a thoughtful and rigorous process and development of concept and form is apparent.

THESIS + PRESENTATION [1–25]

1 2 3 4 5 6 7 8 9 10

You articulated intelligently what your intentions were for the project. Presented your problem, stated what the project represented to you and followed through.

1 2 3 4 5 6 7 8 9 10

Explained your design decisions and solution. Present a conclusion in which you determine whether you were successful or not.

PARTICIPATION + LEVEL OF ENGAGEMENT [1–25]

1 2 3 4 5 6 7 8 9 10

Attends class regularly and contributes to the discussion by raising thoughtful questions, analyzing relevant issues, building on others' ideas.

1 2 3 4 5 6 7 8 9 10

Your research is a result of synthesizing across graphic design reviews and discussions, expanding the class' perspective, and appropriately challenging assumptions and perspectives. You consulted with experts in the field to gain further insight into your concept.

1 2 3 4 5 6 7 8 9 10

Completed the project in a timely manner and met deadlines accordingly while being delightful to work with.

TOTAL / GRADE _____

Assignment 03 – [50 points] Typography and the Underground

*Examine an underground newspaper that is included in the exhibition
for the Design + Social Justice Symposium.*

1	2	3	4	5	6	7	8	9	10	CONCEPT / TYPOGRAPHY + VISUAL LANGUAGE [1–25] Originality and clarity of ideas. Consideration of typesetting, legibility, readability, message contents, visual language and intended meaning. Organization, hierarchy, clarity of message Analysis of message, style, visual language. Spelling, grammar, proofreading. Level of interest!
1	2	3	4	5	6	7	8	9	10	PRODUCTION QUALITY PROCESS / FORM + CONTENT STUDIES [1–25] Precision and attention to detail Presentation of work is a hallmark of graphic design Presented your work in a clean, neat and professional manner. Ability to follow project directions, quality of final output Sketches, process work: Demonstration and documentation of a thoughtful and rigorous process and development of concept and form.
1	2	3	4	5	6	7	8	9	10	THESIS + PRESENTATION [1–25] You articulated intelligently what your intentions were for the project. Presented your problem, stated what the project represented to you. Explained your design decisions and solution. Present a conclusion in which you determine whether you were successful or not.
1	2	3	4	5	6	7	8	9	10	PARTICIPATION + LEVEL OF ENGAGEMENT [1–25] Attends class regularly and contributes to the discussion by raising thoughtful questions, analyzing relevant issues, building on others' ideas, synthesizing across graphic design reviews and discussions, expanding the class' perspective, and appropriately challenging assumptions and perspectives.
1	2	3	4	5	6	7	8	9	10	Completed the project in a timely manner and met deadlines accordingly.

TOTAL / GRADE

Project 03
Building a Book



LEARNING OUTCOMES

Develop abilities in design production and problem solving while engaging in advanced design practices

Develop a methodology for a design process driven by research.

Engage in collaboration with experts in the industry. Consult with field experts [printers, photographers] to create visual communications that have the ability to provide knowledge and social capital or design for the social good.

Study the complexities of visual information as it relates to form, structure and context in order to gain a better understanding of how meanings are constructed.

Gain awareness to the variances in the way information can be “read” and understood through the visualization of form and content.

CONTENTS

Watchfulness in the Citizen

Social Cause Posters with Justin Kemerling

Design + Social Justice!

Screen Printing Workshop

Passport of Human Rights, a Philatelic Project

Thank you notes + with customized postage stamps

All Hands on Deck

Typography and the Underground

Build a Box to Think Out of

Processes and Documentation

METHODS

Publish a book of your processes, experiences and discoveries.

What did you learn and how did you learn it?

Design a publication that visualizes your design process.

Design a publisher's mark for your book to represent your identity as an author, designer, typographer, and publisher.

Study book design. Look at books!

Investigate typographic space and publication design.

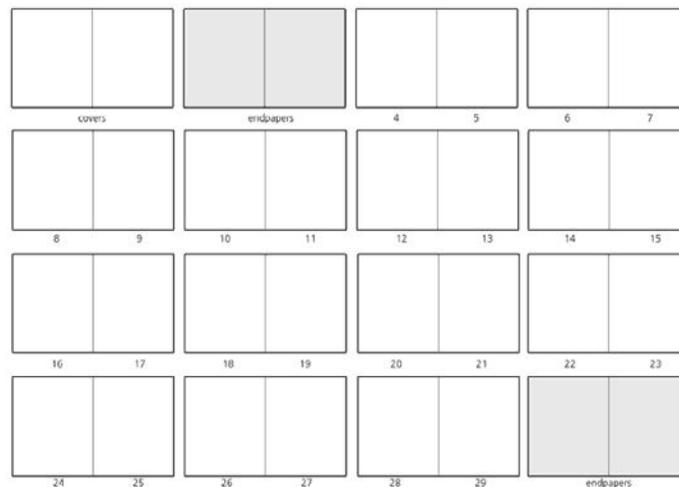
Unravel typographic systems and use of the grid.

Create multiple iterations of your layout before you decide on a final system.

Produce at least 2 3-D mock ups of your book before sending it to print. [Required!!]

Celebrate your accomplishments.

Document your work from the class and let it shine.



Include the following for the Foreward

Advanced Graphic Design
Fall 2015
Foreword
by Stacy Asher
Assistant Professor of Art

In the Fall of 2015, the Advanced Graphic Design course at the University of Nebraska-Lincoln engaged in research about the role of design in creating social change. This course was an investigation of graphic design driven by research. Projects were socially and civically engaged, and focused on the production of communication systems, investigating history and theory of graphic design for social change, and the publishing of self authored work. Collaborative exercises and activities created an understanding of identity systems, social values and how to promote “justice for all” through visual communications. Deliverables for the course consisted of designed artifacts that documented, reflected, analyzed, and synthesized design research.

The first half of the course integrated the series of exhibitions, lectures and presentations relating to the topic of art/ design for social justice that occurred on campus through October. The second half centered around publication and experiential design, and the development of identity systems. The course outcomes provided opportunity for students to be innovative, culturally critical and potentially create social change.

Themes for Exploration~
Graphic Design + Social Responsibility / Message + System +
Identity / Striving for Viability / Designer as Preservationist +
Conservationist / Designer as Witness, Ethnographer and Journalist /
Design as Documentation

BOOK CONTENTS

*not required

FRONT MATTER

Title page

Voice: Publisher

Repeats the title and author as printed on the cover or spine.

Colophon

Voice: Printer

Technical information such as edition dates, copyrights, typefaces and the name and address of the printer. In modern books usually on the verso of the title page, but in some books placed at the end (see Back matter).

Contents

Voice: Publisher

This is a list of chapter headings, and nested subheadings, together with their respective page numbers. This includes all front-matter items listed below together with chapters in the body matter and back matter. The number of levels of subheadings shown should be limited so as to keep the contents list short, ideally one page or possibly a double-page spread.

Foreword

Voice: Instructor [Stacy]

Voice: The author or some other real person

A foreword will tell of some interaction between the writer of the foreword and the story or the writer of the story. A foreword to later editions of a work often explains in what respects that edition differs from previous ones.

Preface

Voice: Author

A preface generally covers the story of how the book came into being, or how the idea for the book was developed; this is often followed by thanks and acknowledgments to people who were helpful to the author during the time of writing.

Acknowledgment *

Voice: Author

Often part of the Preface, rather than a separate section in its own right, it acknowledges those who contributed to the creation of the book.

Introduction

Voice: Author

A beginning section which states the purpose and goals of the book
BOOK / BODY

BACK MATTER

Afterword*

Voice: The author or some other real person

An afterword generally covers the story of how the book came into being, or of how the idea for the book was developed.

Conclusion

Voice: Author

Appendix or Addendum*

Voice: Author

This supplemental addition to a given main work may correct errors, explain inconsistencies or otherwise detail or update the information found in the main work.

Glossary*

Voice: Author

The glossary consists of a set of definitions of words of importance to the work. They are normally alphabetized. The entries may consist of places and characters, which is common for longer works of fiction.

Bibliography

Voice: Author

This cites other works consulted when writing the body. It is most common in non-fiction books or research papers.

Index*

Voice: Author / Publisher

This list of terms used in the text contains references, often page numbers, to where the terms can be found in the text. Most common in non-fiction books.

Colophon [may be included in front matter]

Voice: Publisher

This brief description may be located at the end of a book or on the verso of the title page. It describes production notes relevant to the edition and may include a printer's mark or logotype.

Building Books – [100 points]

Documentation of the level of research and engagement in designing

CONCEPT / TYPOGRAPHY + VISUAL LANGUAGE [1–25]

1 2 3 4 5 6 7 8 9 10

Originality and clarity of idea, Typesetting, legibility, readability, clarity, displayed innovative and conceptual thinking.

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Organization, hierarchy, clarity of message are highly considered. Appropriate message, style, visual language. [spelling, grammar, proofreading]

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Your research is a result of synthesizing across graphic design reviews and discussions, expanding the class' perspective, and appropriately challenging assumptions and perspectives. You consulted with experts in the field to gain further insight into your concept.

1 2 3 4 5 6 7 8 9 10

Completed the project in a timely manner and met deadlines accordingly while being delightful to work with.

TOTAL / GRADE

Graphic Design 03 /
Advanced Graphic Design

