ED MIDGETT - SPRING 2010
1-2:50, MW 10:00 am - 11:50, TR
Class Website = edmidgett.net
Prerequisites: ART 3025, ART 32302, ART 4626, not before ART 4102

TEXTBOOKS:
Corporate Identity Design by Napoles.

MATERIALS & SUPPLIES (the usual):
- Costs for Printed images, Matt board, Acetate, various types of papers, and other miscellaneous supplies will be required during the semester. Professional presentation is required for ALL course projects. CD-ROM/DVD and other external drive backups are required to store and BACKUP all course projects.

GRADES WILL BE DETERMINED FROM THE FOLLOWING:
- 15% PROJECT #1 = LOGO/SYMBOL DEVELOPMENT
- 15% PROJECT #2 = POSTER
- 15% PROJECT #3 = NEWSPAPER DESIGNS
- 15% PROJECT #4 = VISUAL SEQUENTIAL NARRATIVE: Print or Web
- 15% PROJECT #5 = OPEN / SELF-PROMOTION PROJECT
- 25% SENIOR PORTFOLIO JURY

A = Excellent. Outstanding, innovative approach to the problem. Goes well beyond the requirements.
B = Above Average. Goes beyond the basic requirements of the problem.
C = Average. Satisfies the basic requirements of the problem.
D = Below Average. Does not satisfy the basic requirements of the problem. Problems with procedure and attitude.
F = Failure. Falls well below University standards in solving the basic requirements of the problem. Severe attitude and procedure problems.

COURSE DESCRIPTION
The culminating course in the graphic design major sequence; stresses development of creativity and technical proficiency; emphasis on pre-professional training in advanced design problems, portfolio preparation and presentation, and related professional skills. Prerequisites: ART3025, 3202 and 4626; this course may be taken at the same time as, but not before ART 4102.
Lecture and studio four hours.

This is the culmination of your study of Graphic Design at Appalachian State University, and as such, students enrolled in GD5 are expected to exhibit a great deal of personal motivation and enthusiasm for the Graphic Design profession. It is assumed that these students will soon be entering the field. Technical proficiency in designing with type, layout, and illustration will be assumed and are necessary skills. A strong desire to learn and a positive attitude and commitment on the part of the individual towards class assignments are assumed.

When you leave Appalachian, the skills you possess and the portfolio you present may determine your future and they represent ASU Graphic Design Program as well. As we are indeed training you for the job market, your conceptual and technical skills must be competitive with what the industry expects. Therefore, This class should be the top priority in your life, developing a competitive portfolio is why came here. Being as how we meet only twice a week, students are expected to budget their time to learn to meet class deadlines. You can not afford to waste time this semester.

Realizing you need at least a C in order to pass this class, strive to develop an attitude that there is no place for average work in GD5, for this work can determine your success in the field and also carries our reputation. Come early and prepared, always shoot for above average / excellent work and your life will be much less hectic and stressful, especially around Portfolio Jury time. You should be aware that students taking this course with GD4 or having a heavy course load are operating at an extreme disadvantage.
Students are required to participate during all class critiques and discussions. It is during this time that the exchange of ideas and opinions among your peers will lead to a better understanding of the design process, lending a subjective and objective viewpoint to your visual solutions. It is also during this time that we arrive at a common dialogue with which to approach graphic design problem-solving. We are all in the same boat as designers, and the student is encouraged to freely express his/her opinion in class critiques, as we all share valuable personal individual experiences that are as important and relevant as anyone else's ideas and opinions.

Attendance is mandatory. It is the student's responsibility to keep track of attendance. The maximum number of unexcused absences is 3 per semester. Excused absences must be fully documented, usually by written medical excuse. Over 3 unexcused absences will result in a lower final grade. Your final grade will be lowered by one letter for every unexcused absence over 3. Over four absences, excused or otherwise, may result in failure of the course. Students entering class late or leaving class early will be counted 1/2 an absence. Please be punctual or early as this can be very important in assessing final grades.

Students are absolutely required to attend critiques and participate on days work is due. Absolutely no work will be accepted by students who miss final critiques without a documented excuse. STUDENTS MUST HAVE WORK COMPLETED AT THE TIME OF FINAL CRITIQUE. At this time, ALL OTHER WORK IS TO CEASE. WORK NOT ON THE WALL AT THE BEGINNING OF FINAL CRITIQUE WILL BE CONSIDERED LATE AND WILL NOT BE ACCEPTED. Students who miss critiques or are not prepared to put a project up for final critique on due dates will receive a "0" for that project with no chance of re-doing the project for a change of grade. Students with a legitimate excuse, usually documented medical, are expected to turn in work at the next class meeting. Work from these students will not be accepted any later than one week following the final due date and they will receive a "0" for the final grade for that project.

If for any reason whatsoever you are not satisfied with the final grade or the quality of your project, those students who attended and participated in the final critique will have the opportunity to re-do any project for a complete and total change of grade. Students must submit re-designed projects to the instructor for critique, feedback, and direction prior to the final re-do for that project. RE-DONE PROJECTS WILL BE DUE NO LATER THAN ONE WEEK AFTER THEY HAVE BEEN HANDED BACK BY THE INSTRUCTOR.

Realizing that there are five major projects which will constitute your final grade, in order not to receive a "0" on a project, students are strongly advised to always be prepared to put something up for critique during class critique and on final due dates. Under no circumstances will deadlines be extended.

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Grades
The instructor will keep an accurate record of the student's performance during work-up critiques. Final projects will be given two grades; concept-design (50%) and technique-craftsmanship (50%). The work-up critique process will be used in evaluating the concept-design. Neat presentation (organization of your website folders, ability to write "clean" code) is also a consideration for final grades. STUDENTS MAJORING IN ART MUST RECEIVE A GRADE OF "C" OR HIGHER IN ORDER TO RECEIVE CREDIT FOR THIS COURSE TOWARDS DEGREE REQUIREMENTS.

Plagiarism
Plagiarism will be reported to the Dean for the College of Fine and Applied Arts. Plagiarism will be dealt with in accordance with Appalachian's Code of Academic Integrity. THERE ARE LAWS AGAINST MISAPPROPRIATION OF IMAGE; IF IN DOUBT, SEE ME.
Students will be required to submit a neatly prepared portfolio of all final projects and work-up roughs, thumbnails, etc. on the last class meeting. Please keep copies of everything you do as well as back up your files on CD-ROM. All Student work will also be due on a Final CD-ROM Portfolio. This CD-ROM will not be handed back. THIS IS YOUR FINAL PROFESSIONAL PORTFOLIO AND SHOULD CONTAIN ALL WORK, Design Briefs AND BITE SYSTEMS ORGANIZED INTO A PROFESSIONAL PRESENTATION. The Graphic Design Faculty will preview this work prior to Senior Jury.

Students will be required to research and answer a series of specific questions relating to their assignments, and to develop a personal methodology for visual problem-solving. These written exercises will be collected into a personal blog, to be hosted on blogspot.com. The Design Brief will be used to critique all work this semester and will undergo constant refinement. The Design Brief along with a defense of the final solution will be printed and handed in with all major projects and for portfolio jurying for grade evaluations during senior portfolio jury. During the thumbnail stage of the design process, AN EXPLORATION OF SEVERAL IDEAS AND POSSIBLE SOLUTIONS WILL BE REQUIRED. These will be documented on blogspot.com.

Students are encouraged to experiment and take chances in their approach to visual problem-solving. Students should take copious notes in a notebook designated for this purpose alone. The Bite Systems themselves will be organized into a separate design folder to be attached to GD5 Final Portfolios for Senior Jury. They will consist of a DESIGN BRIEF for each project along with brainstorming Conceptual Briefs based on class discussions and THE BITE SYSTEM.

Twenty five percent of the FINAL GRADE for this course will be given based on oral presentations given before the class and at the end of the semester in Portfolio Jury. The student will be evaluated on the quality of the oral presentations as well as the design and presentation of their visual work. Student’s professional demeanor, the clear and logical presentation of their materials and the quality of the research information will be factors in determining final grades. All four Graphic Design faculty will equally determine this 25% of students final grade.

Student’s work in progress will be submitted to the Graphic Design Faculty at specific times during the semester. These may take the form of in-class critiques to provide advice, direction, and feedback on their design solutions. The Final Senior Portfolio Jury will be held at tentative times indicated on the calendar. This will be a formal presentation with all students present. Students will present all work completed during the semester in GD5 as well as five other pieces considered to be a part of their professional portfolio.

Students will have approximately 5 minutes to present their work and then faculty will have 5 minutes for questions and comments regarding the work.

THE FACULTY JURY WILL THEN ASSIGN A GRADE FOR THE OVERALL LEVEL OF THE WORK WHICH WILL THEN BE AVERAGED OUT TO 25% OF THE STUDENT’S FINAL GRADE.
THE BITE SYSTEM

A. First start with a SOURCE STATEMENT about your core message.
   The Bite system works on the premise that words trigger images which trigger ideas. The system is designed to force the creative thinker to confront every conceivable angle of the problem they are trying to solve by asking questions which force the thinker to take a different approach than they may have otherwise. It works by making lists of possible or potential solutions and then playing word games to trigger ideas. Make a source statement - the more the better. (i.e., "my organization eradicated global hunger by providing small loans to minority and poor women.")

   What are you trying to say about your subject? Be as lengthy and as specific as possible. Then ask the following questions about EACH WORD in your source statement.

1. **NATURE** - How does this thing look and feel? Imagine you are describing the object to a being from another planet. Jot down every attribute you can think of, and do this for each main term in the title or core message.

2. **SOURCE** - Where does the main action come from? Does it result from choice? Who or what causes it -- an individual, an agency, a company?

3. **HOW DELIVERED** - Is it sent by mail, does it rain down from the sky? Is it a request or a demand? From what direction does it come? Does it barge into view quickly or does it seep in unnoticed until enough collects to be seen?

4. **SIZE** - What space does the object occupy, both physically and emotionally?

5. **WEIGHT** - What is its density, both physically and emotionally? Is it a crushing burden to carry, or is it featherlight? Is the thought oppressive or can it be easily shed?

6. **WHY GIVEN** - What is the basis in human need, the motivation for giving this thing? What is expected in return? Why is it being done? Who stands to gain from the exchange? Do both the giver and the receiver benefit, or is the advantage lop-sided? Is the item being sold or is it being bestowed as a favor?

B. THEN:

   Play word games by introducing (1.) synonyms, (2.) antonyms, (3.) cliches and or (4.) inverted meaning to the concept/ lists you have made. Do this specifically as stated above for this is the power of the bite system and where your brainstorming sessions pay off with concepts that are logical, clever and well thought out.
How To Write a Design Brief

A design brief is a written explanation given to a designer outlining the goals and objectives of a design project. A detailed brief is a critical part of the design process; it helps to establish an understanding between the client and designer ultimately serving as an essential reference tool throughout the project. Include the following in your brief:

1. Company Profile
   - Introduce your company or organization with a short description. Tell your designer:
     - What product or service you provide.
     - A company mission statement or philosophy.
     - Give a concise company history.
     - Describe your company niche and industry sector.

2. Project Goals
   - Define the project and desired outcomes. Good design can influence the success of a company but clear goals must be set. Sitting down to write the design brief will help you set those goals. For example, do you want to:
     - Design a direct mail piece to generate holiday sales?
     - Design a web site with online store to reach young athletes?
     - Rebrand to reflect the changes in your company?
     - Share how these goals will be measured if testing or evaluation of the project is planned.
   - What do you want to achieve? Make your objectives specific and the results measurable.

3. Target Audience
   - Identify your primary audience and address new markets you want to reach. Be specific with any demographic figures about your audience that you have. These figures will be useful to the designer. Include age, gender, household income level, occupation, and geographic location.

4. Communication task — “the message”
   - What’s the context of the specific message in relation to your business plans?
   - Include pieces of information to be shown in the designed item e.g. text, logos, images etc.

5. Budget and Schedule
   - Providing budget expectations will give the designer a good idea of the type of solution they will be able to provide. With holding this information for fear of being over charged is a common misconception about working with designers. Start with honesty up front and most likely you will receive good service in return. Let your designer know if there is a specific deadline, such as a holiday or special event, that has to be met.

6. Design Examples
   - Start a “swipe file” of any visuals you like as you prepare the brief. Design is a visual medium so a verbal description of “the cool web site with a taupe background” has little meaning. Include a few of these examples in the brief describing what you like about the colors, imagery and typography. Also attach samples of your company’s current marketing materials for further reference.
   - Give brief examples of style / overall look you want the item to achieve. What aspects of the product or branding can be used as a starting point for the design? What feelings or metaphors reflect the spirit of your product or company?