

IDSN 520: Design Essentials

Units: 3

Spring 2021—Wednesday—5:30 pm – 6:50 pm

Location: Online

Instructor: Leon Rodriguez

Office: Online

Office Hours: By email appointment

Contact Info: leonr447@usc.edu

IT Help: 2U Student Support

Hours of Service: Available 24/7, 365 days/year

Contact Info: studentsupport@design.usc.edu, 1-855-487-3504

Course Description

Design Essentials is a broad examination of design language, process, and context. It situates design as an integral part of the fabric of a multitude of professional disciplines and industries. The course provides students with (1) an overview of language to discuss and apply core visual principles and concepts within 2D, 3D, and interaction design; (2) an introduction to design-based problem solving techniques, including empathy, observation, problem definition, ideation, solution selection, prototyping, and evaluation; and (3) an investigation into overarching historical and contemporary contextual issues and opportunities within design and its related fields.

Learning Objectives and Outcomes

- Understand the basic language of visual concepts.
- Understand the techniques and methodologies of design including observation, problem definition, ideation, prototyping, and evaluation.
- Understand the overarching role of the designer in historical context.

Prerequisite(s): None

Co-Requisite(s): None

Concurrent Enrollment: None

Recommended Preparation: IDSN-510 Integrative Practices Residential recommended. No prior design knowledge is required or expected for this class. Those with extensive prior design education are encouraged to complete IDSN-530 “Technology Essentials” or IDSN-525 “Business Essentials” in lieu of this course.

Course Notes

This course will be conducted online, using a combination of synchronous and asynchronous methods.

Technological Proficiency and Hardware/Software Required

Students must provide their own laptop. The laptop specifications take into consideration that students will be creating, streaming, and downloading audio and video; communicating using video conferencing applications; and creating and storing large multimedia files.

	Apple	Windows PC
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Laptop (Minimum standards)	<ul style="list-style-type: none"> • 2.6 GHz dual-core Intel Core i5 or 2.0 GHz quad-core Intel Core i7 • Minimum 13" display • 250 GB SSD or larger • 16 GB memory 	<ul style="list-style-type: none"> • Intel Core i5 or Intel Core i7 • Minimum 14" display • 250 GB SSD or larger • 16 GB memory
Warranty	<ul style="list-style-type: none"> • Manufacturer warranty or extended warranty coverage (Apple Care) 	<ul style="list-style-type: none"> • Manufacturer warranty or extended warranty coverage
Operating System	<ul style="list-style-type: none"> • Mac OS X 10.13 or higher 	<ul style="list-style-type: none"> • Windows 7, 10 operating system or higher
Peripherals	<ul style="list-style-type: none"> • HD webcam, speakers and microphone (Most newer laptops have built-in webcam, speakers and microphone) • Headset • Digital camera (Cameras on newer smartphones are acceptable) • External drive for cloud account for backup and storage 	
Software	<ul style="list-style-type: none"> • Adobe Creative Cloud (Photoshop, Illustrator, and InDesign) • Adobe Acrobat Reader • Microsoft Office Suite • Sophos Endpoint Security (antivirus) • Browser: Most recent version of Firefox, Chrome, Safari, or Internet Explorer 	
Network	<ul style="list-style-type: none"> • Cable modem, DSL, T1/T3 or higher 	

How to Purchase Software at the discounted Academy Rate through the USC Bookstore:

<u>Software</u>	<u>IYA Short-Term License at USC Bookstore</u>
Adobe Creative Cloud	\$70 2020-2021 annual license (active through July 2021)

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- You will be notified by email when the software license has been activated

If you have any questions about this process, please do not hesitate to contact Academy IT Support at iyhelp@usc.edu.

Required Readings and Supplementary Materials

Required reading will be drawn from textbooks, articles, papers, cases, and online publications (e.g., articles, op-ed essays) available through a host of available outlets; in all instances, the material will be delivered via computer. Students will also be required to view online videos; complete web-based, interactive exercises; and respond to peer and faculty comments (within an online discussion forum or group discussion). Lectures, readings, and viewings will be supplemented with current articles and audio/video content..

Grading Breakdown

Assignment		Points	% of Grade
1.1 - 1.5	2D Composition	5	5%

2.1 - 2.5	Color	5	5%
3.1 - 3.5	Texture & Pattern	5	5%
4	Typography	5	5%
5.1 - 5.2	Poster Design	5	5%
6.1 - 6.2	Editorial Design	5	5%
7.1 - 7.2	User Interface/User Experience	5	5%
8	Information Design	5	5%
9.1 - 9.3	Visual Psychology	5	5%
10.1 - 10.2	Logos and Visual Identity	5	5%
11	Advertising, Marketing, and Propaganda	10	10%
12.1 - 12.2	Motion Graphics	10	10%
13	Product Design	10	10%
14	Interaction Design	20	20%
TOTAL		100	100%

Grading Scale

Course final grades will be determined using the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy

All assignments and labs must be delivered, per instructor guidelines to be distributed, by **noon Pacific Time** on the date (of that section's live session) that deliverable is listed as due. No exceptions. (Early submissions are, of course, encouraged!)

All assignments must be completed in order to pass this class.

Late Submissions

Assignments will be accepted after the deadline with the following grade penalties. Do not ask for extensions.

- Submission in the 24 hours after the deadline 10% deduction
- Submission between 24 and 48 hours after the deadline 20% deduction
- Submission between 48 hours and 3 days after the deadline 50% deduction
- Submission more than 3 days after the deadline 100% deduction

Keep copies of all your files and emails until the end of the semester.

Correcting a Grading Error or Disputing a Grade

If you don't inform the instructor of missing or incorrect grades within two weeks of those grades being posted, the grades will be assumed correct. Do not wait until the semester's end to check or appeal any grades. If you feel a grade merits re-evaluation, you are encouraged, within one week of the instructor providing a grade and initial feedback, to send the instructor a memo in which you request reconsideration. The memo should include a thoughtful and professional explanation of your concerns. Be aware that the re-evaluation process can result in three types of grade adjustments: positive, none, or negative. (Note: Complaints on the date of a graded assignment's return to you will not be addressed; it is essential to wait one full day prior to raising a concern.)

Academy Attendance Policy

The Academy maintains rigorous academic standards for its students and on-time attendance at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by $\frac{1}{3}$ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Additional Policies

Class notes policy: Notes or recordings made by students based on a university class or lecture may only be made for purposes of individual or group study, or for other non-commercial purposes that reasonably arise from the student's membership in the class or attendance at the university. This restriction also applies to any information distributed, disseminated, or in any way displayed for use in relationship to the class, whether obtained in class, via e-mail or otherwise on the Internet, or via any other medium. Actions in violation of this policy constitute a violation of the Student Conduct Code, and may subject an individual or entity to university discipline and/or legal proceedings. Again, it is a violation of USC's Academic Integrity Policies to share course materials with others without permission from the instructor.

No recording and copyright notice: No student may record any lecture, class discussion or meeting with the instructor without his/her prior express written permission. The word "record" or the act of recording includes, but is not limited to, any and all means by which sound or visual images can be stored, duplicated, or retransmitted whether by an electro-mechanical, analog, digital, wire, electronic or other device or any other means of signal encoding. The instructor reserves all rights, including copyright, to his/her lectures, course syllabi and related materials, including summaries, slides (e.g., Keynote, PowerPoint), prior exams, answer keys, and all supplementary course materials available to the students enrolled in the class whether posted to the LMS or otherwise. They may not be reproduced, distributed, copied, or disseminated in any

media or in any form, including but not limited to all course note-sharing websites. Exceptions are made for students who have made prior arrangements with The USC Office of Disability Services and Programs and the instructor.

Participation: Students are expected to actively participate in this course. In an online forum, participation includes:

- Careful reading and viewing of assigned materials by the date due
- Regular, substantive contributions to discussions
- Active engagement with online content
- On-time attendance and full attention in synchronous sessions
- Significant collaboration with classmates and teammates

Course grades may be affected for students who do not contribute to the course through active participation. Students should notify the instructor in advance if they are unable to attend class. Those unable to attend will be required to review the online recording for the session missed, and submit thoughtful feedback to the Instructor.

Contact Hours

This 3-unit course requires 2,250 minutes of instructional time per semester, which equals 150 minutes (2.5 hours) of instructional time each week. Instructional time may be further broken down into 75 minutes (1.25 hours) of asynchronous time and 75 minutes (1.25 hours) of synchronous time. In addition, it is expected that students will work, on average, an additional 300 minutes (5 hours) per week outside of class — on readings/viewings, homework assignments, field experiences, and individual or team projects. Synchronous class sessions will be offered as regularly scheduled evening or weekend classes, once each week.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Deliverable/ Due Dates
Week 1	2D CONCEPTS. Design Process. Visual Elements Composition. Composition in Art and Design.	Ex 1.1: Symmetric Composition. Ex 1.2: Asymmetric Composition. Ex 1.3: Radial Composition. Ex 1.4: Linear Composition. Ex 1.5: Freeform Composition.
Week 2	COLOR. Color Basics. Palettes. Cultural Symbolism. Color Perception. Color in Visual Design.	Ex 2.1: Complementary Palette. Ex 2.2: Monochromatic Palette. Ex 2.3: Neutralized Palette. Ex 2.4: Warm Palette. Ex 2.5: Cool Palette.
Week 3	TEXTURE AND PATTERN. Texture. Pattern. Shading. Gradients. Optical Illusions. Texture and Pattern in Design History.	Ex 3.1: Grid Pattern Composition. Ex 3.2: Kaleidoscope Composition. Ex 3.3: Gradient Composition. Ex 3.4: Moire Composition. Ex 3.5: Suprematist Composition.
Week 4	TYPOGRAPHY. Print History. Letter Forms. Alignment. Weight. Spacing. Expert Perspective From the Field Type in Design.	Ex 4: One Word Composition.
Week 5	POSTER DESIGN. Layout. Art Nouveau Illustration. Plakatstil Illustration. Futurist and Art Deco Illustration. Photography.	Ex 5.1: Wireframe Poster. Ex 5.2: Poster Design.
Week 6	EDITORIAL DESIGN. Article Elements. Legibility. Typesetting. Editorial Design Applications.	Ex 6.1: Article Spread Wireframe. Ex 6.2: Article Spread Design.
Week 7	USER INTERFACE/USER EXPERIENCE. Principles of UI/UX. Personas. Responsive Design. Web Design.	Ex 7.1: Flowchart. Ex 7.2: Wireframe Web Pages.
Week 8	INFORMATION DESIGN. Principles of Information Design. Cartography. Infographics. Data Visualization.	Ex 8: Infographic Design. (group)
Week 9	VISUAL PSYCHOLOGY. Perspective.	Ex 9.1: Pareidolia Image Research. Ex 9.2: Gestalt Composition.

	Pareidolia. Gestalt. Semiotics.	Ex 9.3: Semiotic Transformation.
Week 10	LOGOS AND VISUAL IDENTITY. Logo Design Fundamentals. Logo Design Examples. Visual Identity. Signage.	Ex 10.1: Logo Design. (group) Ex 10.2: Style Guide for Brand. (group)
Week 11	ADVERTISING, MARKETING, AND PROPAGANDA. Advertising. Marketing. Early Propaganda. WW2 Propaganda. Post-WW2 to Present.	Ex 11: Print Advertisement Design. (group)
Week 12	MOTION GRAPHICS. Motion Graphics Fundamentals. Planning Process. Film Title Design. Generative Motion Graphics.	Ex 12.1: Art of the Title Research. Ex 12.2: Title Storyboard. (group)
Week 13	PRODUCT DESIGN. Spatial Art. The Industrial Revolution. Modernism in Product Design. Third Industrial Revolution.	Ex 13: Product Section View
Week 14	INTERACTION DESIGN. Interaction Design Fundamentals. Alternative Interfaces. Smart Products.	
Week 15	EXHIBITION DESIGN. Interactive Environments. Exhibition Design.	Ex 14: Smart Product Design. (group) Ex 15: Self and Team Member Assessment.

About Group Assignments

Each of the group assignments is an exercise in distribution of tasks. This is a challenging endeavor, and will require you to be able to assess your strengths and weaknesses as well as evaluate your interests in the type of work you would like to contribute to the assignment.

All group members should be involved in the ideation for each project before getting started or distributing tasks. For each assignment, one person should take the lead when it comes to the “asset wrangling” and compilaon of material into a final document. It is the responsibility of each group to clarify the roles and contributions of each member for each assignment. This will be required for the final Self and Team Member Assessment.

Assignments

Assignment 1.1: SYMMETRIC COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5” x 11”.

Create a grayscale composition using only dots, lines, and shapes that is symmetrical along a single axis (reflecting side by side).

Assignment 1.2: ASYMMETRIC COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes that is asymmetrical (does not repeat or reflect itself on any axis).

Assignment 1.3: RADIAL COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes that is radially symmetrical (repeats like a kaleidoscope from the center of your composition using multiple axes).

Assignment 1.4: LINEAR COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes that uses linearity (uses repetition and orientation of visual elements to create the illusion of linear movement in the image).

Assignment 1.5: FREEFORM COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes. Make your composition non-figurative (do not try to make a representative illustration).

Assignment 2.1: COMPLEMENTARY PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a complementary color palette.

Assignment 2.2: MONOCHROMATIC PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a monochromatic color palette.

Assignment 2.3: NEUTRALIZED PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a neutralized color palette. Pick two complementary colors and explore the range of neutral tones in between.

Assignment 2.4: WARM PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a warm analogous color palette.

Assignment 2.5: COOL PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a cool analogous color palette.

Assignment 3.1: GRID PATTERN COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create your own pattern using a repeating grid of your own choosing. You can use dots, lines, shapes, textures, and color.

Assignment 3.2: KALEIDOSCOPE COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create your own radial pattern using a polar coordinate grid. You can use dots, lines, shapes, textures, and color.

Assignment 3.3: GRADIENT COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using dots, lines, shapes, textures, and color gradients. You can use dots, lines, shapes, textures, and color.

Assignment 3.4: MOIRE COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a black and white composition using only lines that take advantage of the moire optical effect.

Assignment 3.5: SUPREMATIST COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Replicating the style of Suprematist painters such as El Lissitzky and Kazimir Malevich, make a freeform composition using dots, lines, shapes, textures and color. Don't try to copy one of their paintings, but rather make an original composition in a similar style.

Assignment 4: ONE WORD COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a black and white composition using only dots, lines, shapes, and text. The composition must be based around the word "bicycle". Focus on typography and typesetting and not on illustration. Think about the theme; How does it make you feel? What does it remind you of? Use your knowledge of grids, alignment, symmetry, balance, and harmony to create an aesthetically pleasing poster.

Assignment 5.1: WIREFRAME POSTER

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Layout all of your wireframes on one 8.5" x 11" artboard in Adobe Illustrator.

Create five (5) different variations on a poster structure using the wireframing technique. The poster must be for a fictional music event, so it must have the name of the performer, a date/time, a venue, and a city (all of which you can make up). These can be done using anything from Adobe Illustrator to pencil on paper. Annotate the areas where content will go, but don't apply any styles yet.

Assignment 5.2: POSTER DESIGN

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a poster for a fictional music event. The poster must include the name of the performer, a date/time, a venue, and a city (all of which you can make up). Any illustrations or photos included in the design must be created by you.

Assignment 6.1: ARTICLE SPREAD WIREFRAME

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Layout all of your wireframes on one 8.5" x 11" artboard in Adobe Illustrator.

Create five (5) different variations on an article structure using the wireframing technique and the content supplied to you. The article must include a title, subtitle, author name, and body text. The article must fit across two 8.5" x 11" pages (17" x 11"). These can be done using anything from Adobe Illustrator to pencil on paper.

Assignment 6.2: POSTER DESIGN

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator or Adobe InDesign, and make your spread cross two 8.5" x 11" artboards.

Create an article spread using the content supplied to you. The design must include the title, subtitle, author name, and body text. Focus on the legibility of the content, the visual style that you choose to contextualize the article, and the details around the minutia in magazine design. Look towards your favorite magazines for inspiration in layout designs.

Assignment 7.1: FLOWCHART

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Make your file 8.5" x 11".

Create a flowchart that shows the interconnectivity of the pages within your website. Your website must have at least five different pages. Consider what the needs of your website design might be and how users will navigate between pages. Be sure to keep your wireframing separate from your flowchart. This can be done using anything from Adobe Illustrator to pencil on paper.

Assignment 7.2: WIREFRAME WEB PAGES

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Layout all of your wireframes on one 8.5" x 11" artboard in Adobe Illustrator

Following the structure of your flowchart, wireframe the visual structure for each page. Every page that is unique in your flowchart should have at least one wireframe sketch associated with it. You will need at least five (5) unique web page wireframes. These can be done using anything from Adobe Illustrator to pencil on paper.

Assignment 8: INFOGRAPHIC DESIGN (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Working with your group, you will be creating an infographic poster to communicate information about the subject assigned to you. Use at least three different forms of graph or chart representations to convey your data in a visual manner. Explore different data visualization techniques from basic charts and graphs to innovative and unconventional types of representations. Tell a story or make an argument with your data.

Assignment 9.1: PAREIDOLIA IMAGE RESEARCH

Deliverable(s): Submit your photo through the LMS as a .jpg file.

Details: Provide a high enough resolution that we can see good details in the image.

Find at least one example of pareidolia you have encountered in your own life and take a photo of it to share with the class. Identify what you believe you see in the object.

Assignment 9.2: GESTALT COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition based around one of the core principles of gestalt psychology: emergence, reification, multistability, and invariance.

Assignment 9.3: SEMIOTIC TRANSFORMATION

Deliverable(s): Submit your final work and the original images through the LMS as both a .psd file and a .jpg file.

Details: Provide a high enough resolution that we can see good details in the image.

Find two images on the internet and combine them in Adobe Photoshop so that their juxtaposition changes the perception of the meaning for the viewer. What sort of iconography and messages does the photo communicate? How do your modifications change the message? How can recontextualizing and juxtaposing the imagery change the perception of the message by the viewer?

Assignment 10.1: LOGO DESIGN (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Layout all of your initial logo sketches on one 8.5" x 11" artboard in Adobe Illustrator.

Working with your group, create a logo design for the company that was assigned to you. Do background research into the company, what they do, and what sort of brand image they currently communicate. Start by doing 20 simple thumbnail sketches of logo icons from each of your group members using pencil on paper. Get together in your group and discuss which thumbnails are most effective and how you might be able to combine your concepts into the final logo version, which you should produce in Adobe Illustrator.

Assignment 10.2: STYLE GUIDE FOR BRAND (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: The style guide should be a multi-page PDF that is 16:9 (1920 x 1080 pixels, made for widescreen digital displays) and is made in Adobe Illustrator.

Working with your group, create a style guide to manage the logo and brand usage for the company that was assigned to you. Consider the ways the logo should and shouldn't be used, the color specification, type specifications, margin and padding specifications, and any other brand-specific style considerations that should be taken when implementing visual designs related to your brand.

Assignment 11: PRINT ADVERTISEMENT DESIGN (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Working with your group, create a print advertisement for the product assigned to you. Do background research into the company, what they do, and what sort of brand image they currently communicate. The advertisement should have a clear message and present a convincing argument for consuming the product.

Assignment 12.1: ART OF THE TITLE RESEARCH

Deliverable(s): Submit your final work through the LMS as a .pdf file.

Details: Just write up a paragraph about each title sequence you have selected.

Visit the Art of the Title website and select five (5) examples of title design that you find visually appealing. Write a short paragraph about each title you selected and the reasons why you think it was interesting to include.

Assignment 12.2: TITLE STORYBOARD (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator with multiple artboards set to 1920x1080 pixels (16:9 aspect ratio).

Working with your group, create a storyboard outlining the redesign of the opening credits for an existing film. You must include credits for studio, stars, casting, costumes, music, editing, production design, director of photography, producers, executive producers, creators, title, writers, and director. Your storyboard should convey typesetting, background imagery, transitions, and the linear progression of content from start to end. Use a thumbnail storyboard style to layout multiple shots on a single page in order to make it clear how the transitions between shots occur.

Assignment 13: PRODUCT SECTION VIEW

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Your four-panel layout should be on a 1920x1080 pixels (16:9 aspect ratio) artboard.

Create a four-panel section view of a new design you have created for a product type that will be assigned to you. You must include a top, front, side, and perspective view of the product. You can begin by drawing the different product design views on paper and then scanning them into the computer, but the final design should be done in Adobe Illustrator or a 3D software of your choice.

Assignment 14: SMART PRODUCT DESIGN (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: The final outcome should be a 16:9 (1920 x 1080 pixel) PDF presentation of your product with accompanying illustrations, descriptions of functionality, and selling points.

Working with a group, you will be inventing a brand new product or reinventing an existing product to put a new spin on it. This product will be a physical object that you can embed with computing technology: sensing, actuating, logic processing and networked data access. Consider all of the potential areas you may be interested in working in before deciding on a specific one to focus on.

You should follow the steps outlined in the creative problem solving process in the development of your smart product. Take all of the design insights you have gained in the class so far and apply them to the creation of your smart product design presentation. The important thing to focus on is the interaction design considerations that go into the usage of the product. Consider the perspective of the user. How can the additional functionality provided by embedded computing systems affect the outcome of using the product or the behavior of the user when engaging the product?

Assignment 15: SELF AND TEAM MEMBER ASSESSMENT

Deliverable(s): Submit your final work through the LMS as a .pdf file.

Details: Just write up a paragraph about each title sequence you have selected.

Put together a one page document outlining the contributions and level of effort that each of your team members applied to the group projects. Spend some time describing in detail the ideas your team members came up with, the designs they produced, the labor they put into the work, and their general engagement with your group meetings and discussions. This is an opportunity for you to demonstrate your awareness of your team members' contributions as well as report on any shortcomings that they may have had during the course of the group projects that were made during the class.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP)
-213-740-9355 (WELL)

<https://studenthealth.usc.edu/sexual-assault/>

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking).
(wording from the site)

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

USC Policy Reporting to Title IX (213) 740-5086

<https://policy.usc.edu/reporting-to-title-ix-student-misconduct/>

The university encourages individuals to report prohibited conduct to the *Title IX Office*. Individuals can report to the university *Title IX Coordinator* in the *Office of Equity and Diversity*.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.