

Master of Fine Arts Graduate Seminar and Studio
Catherine Jo Ishino, Associate Professor of Design
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Diversity In Design

Seminar Goals

To explore the role of diversity in contemporary design practices, production and products in the USA as well as the globally. To investigate the impact one's own ethnic and cultural upbringing has had on one's design sensibility, perception and execution. To fulfill the UM-TC requirement of teaching diversity in Grad Programs.

Studio Project

Phase One: Research- Non Euro-American design perspective of thesis research area. Written design brief and Proposal. 20% of final grade.

Phase Two: Development- Visual Proposal showing development with Thumbnails, Roughs and Comps. 20% of final grade.

Phase Three: Production- create a proposal for a visual design prototype reflective of your exploration and findings. Due finals week in the form of hard copy and digital, as leave-behind for professor. 40% of final grade.

Ongoing

Participation and attendance- 20% of final grade.

Seminar Selected Readings (subject to change)

A Different Mirror: a history of multicultural America- Ronal Takaki

Shopping for Identity: the marketing of ethnicity- Marilyn Halter

Design for Society- Nigel Whitely

Design Without Boundaries: visual communications in transition- Rick Poynor

Design Culture- Steven Heller and Marie Finamore

Selected readings as suggested by MFA candidates

Calendar (subject to change)

Week 1- Research

1.18 Seminar: Go over syllabi- Seminar and Studio Goals

1.20 Studio: Due-- evidence of brainstorm for diversity project, outline of proposal

Week 2- Research

1.25 Seminar:

Discussion and Reading Response forms due:

Takaki, Chap 1--A Different Mirror, p 1-17; Chap 4--America's Dilemma p 399- 428

Begin research of own reading to present and discuss; professor approval needed

1.27 Studio: Critique: Phase 1- rough draft of Design Brief and Proposal, Thumbnails

Week 3- Research

2.1 Seminar | Discussion and Reading Response forms due:

Halter- Chap 1; Longings and belongings--An Introduction, p 3-24;

Chap 7; Recipe for multi-ethnicity, conclusion, p 170- 198

Present reading list of own reading to present and discuss

2.3 Studio | Critique: Phase 1- Design Brief and Proposal revision, Thumbnails reinterated

Week 4- Research

2.8 Seminar : Whitley, Design for Society, Preface p vii-ix, Introduction p 1-6, The way forward?, p158-170

Select one reading to present and discuss

2.10 Studio | Critique: Phase 1- Due-- Design Brief final, Design Proposal draft , roughs develop

Week 5- Research

2.15 Seminar | Discussion: Poynor, Design Without Boundaries- Building bridges between theory and practice, p26-29

Heller, Design Culture-- The politics of cultural ownership, Ruffins, p 5-8; Is there legal protection for cultural imagery? Coombe, p16-18

Bring copies of reading for class distribution

2.17 Studio: Work on Roughs

Week 6- Research

2.22 Seminar | Discussion:

1st student leads assigned reading for class, pertinent to thesis research topic

Critique of 1st student: Phase 2- Roughs, Design Proposal revision

2.24 Studio: work on Comps

Week 7- Development

- 3.1 Seminar I Discussion:
2nd student leads assigned reading for class, pertinent to thesis research topic
Critique of 2nd student: Phase 2- Roughs, Design Proposal revision
- 3.3 Studio: work on Comps

Week 8- Development

- 3.8 Studio:
Critique: Phase 2- Student #1, Due Comps with Design Proposal
- 3.10 Studio
Critique: Phase 2- Student #2, Due Comps with Design Proposal

Week 9- Development

- 3.15 Seminar: Student #1, discussion of design brief and proposal refinements
- 3.18 Studio: Student #1, discussion of work in progress

Week 10

3.21-25 Spring Break!

Week 11- Production

- 3.29 Seminar: Student #2, discussion of design brief and proposal refinements
- 3.31 Studio: Student #2, discussion of work in progress

Week 12- Production

- 4.5 Seminar: Student #1, discussion of design brief and proposal refinements
- 4.7 Studio: Student #1, discussion of work in progress

Week 13- Production

- 4.12 Seminar: Student #2, discussion of design brief and proposal refinements
- 4.14 Studio: Student #2, discussion of work in progress

Week 14- Production

- 4.19 Seminar: Student #1, discussion of design brief and proposal refinements
- 4.21 Studio: Student #1, discussion of work in progress

Week 15- Production

- 4.26 Seminar: Student #2, discussion of design brief and proposal refinements
- 4.28 Studio: Student #2, discussion of work in progress

Week 16- Production

- 5.3 Seminar: Student #1 & 2, review design brief and proposal
- 5.5 Studio: Student #1 & 2, review works

Finals Week

5.9- 13 Finals Week- Final Critique: Friday, May 13, 12-155p

Due:

- 1) **Digital and hard copy portfolio of design phases 1,2 and 3**
- 2) **Digital and hard copy design brief and proposal**
- 3) **#1 and 2 as a 'leave behind' for professor**
- 4) **Presentation of process and outcome to Art + Design Department Faculty**

General Grading Guidelines

Grade	Quality of Work	Deadlines	Attendance	Attitude
A	Always turns in outstanding work which goes beyond requirements. Sets a standard which can be used as a mark for other students to achieve	All work on time	Meets all classes, or accounts for absences, usually in advance	Does not work for grade alone, but for what is to be gained from each learning experience. Shows awareness of the inter-relationship between assignments and personal response to subject.
B	Turns in consistently good work, but knowledge and skill level are not fully developed; could do quite well in field of design.	All work on time	Meets all classes, or accounts for absences	Inquisitive & attentive to the learning process. Responsible but not yet fully using creative problem solving skills; for lack of time or effort.
C	Average level of competence; describes ability and performance level of the student who is neither above or	Usually on time	Maintains minimum requirements for class attendance; tendency to cut	Tendency to be phlegmatic in terms of interest in the course and not fully comprehending the interrelationships of graphic

	below average. Most likely		without excuse	design assignments.
Somewhat	will be adequate in the field.			
D	Consistently below average; should be guided to another field of endeavor	Seldom meets deadlines	Consistently poor attendance and unexplained absences	lackadaisical Unconcerned with the course
F	Very poor work; not a field to pursue	Does not meet deadlines	Habitually poor attendance, lateness or leaves early	Hostile or impervious to learning process; apathetic

It is your responsibility to keep track of how you are doing (work, absences, etc.) to avoid any surprises at end of semester. If you have any questions about my grading policies, please make an appointment to see me during anytime in the semester.

GRADING BREAKDOWN

Phase One: Research-- 20% of final grade, 20 points.
Phase Two: Development-- 20% of final grade, 20 points.
Phase Three: Production-- 40% of final grade, 40 points.
Participation and attendance- 10% of final grade, 20 points
Total Course percentages = 100 % or 100 points

ATTENDANCE

1. All projects demand class participation and attendance. It is expected you will attend classes regularly and participate actively.
2. Meeting deadlines is critical in the graphic design world. Therefore ***any late assignments will decrease your assignment grade- one full letter grade.*** (Does not include documented emergencies.)
3. After 5 absences your final grade will be lowered by one full letter grade
 - A. You are allowed ***only one unexcused absence*** during the entire semester
 - B. Each absence must be accompanied by a written letter of explanation or be unexcused
 - C. ***Two tardiness or leaving early twice*** (more than 10 minutes) will constitute one absence

Makeup will be each individual student's own responsibility. You must ask classmates for notes and changes in assignments, etc. and be prepared for next class assignment. If you still have questions, you may make an office appointment with me for extra help.

NOTE: For every 1 credit, each week you may expect to spend a MINIMUM of 2 hours of work