ADES 4541.501
Portfolio Development

Professor Eric Ligon, ligon@unt.edu
Monday/Wednesday, 8:00–10:50 a.m., Room 238
Office hours: Monday, 4:00–5:00 or by appointment, room 107D, Art Building

Course Description
4541. Portfolio Development. 3 hours (0;6). Students develop a suite of portfolio presentation and self-promotional materials spanning both print and interactive media. In addition, basic job research, interview and networking skills are essential components of this course.
Corequisite(s): ADES 4525.

ADES 4541 is a 3-credit course, and requires advanced standing and consent of instructor; specific studio courses may require additional prerequisites.

Course Objectives
1. Develop a cohesive visual and structural promotion system that includes portfolio, resume, self-promotion materials and web portfolio.
2. Consider how creativity, contrast and clarity are important factors in self-promotion/job seeking.
3. Explore and develop greater clarity of career objectives/directions.
4. Gain a greater understanding of business practices that pertain to practicing design in a variety of settings.
5. Build on presentation skills and professionalism developed in other courses, internships, etc.
6. Increase awareness of how networking, on line profiles/activity and contributions toward design can be a benefit or detriment to career objectives.

Course Structure
This class will be extremely demanding in mental focus and commitment involving many hours of homework. You may expect that 80–90% of class time will be spent in critique and discussion of work completed outside of class. The remaining 10–20% will be spent in in-class work, lecture and demonstration.

Course Structure
For a week-by-week schedule of course structure, please see the course schedule included at the end of the syllabus.

Grading and Evaluation
Student’s grades will be a strict average of projects, assignments and class participation, weighted with the following percentages:
1. Personal Inventory Essay (2.5%)
2. Immediate Portfolio Design (10%)
3. Personal Identity System (10%)
4. Resume & Cover Letter (10%)
5. Self-Promotion Materials (10%)
6. Final Portfolio Design—physical, electronic (30%)
7. Locating Your Dream Job (10%)
8. Mock Interviews (10%)
9. Membership in a professional organization (2.5%)
10. Design Hero email contact (2.5%)
11. Class participation and engagement (2.5%)

All projects are due on the day and time given at the beginning of class. All grading is on a 10-point scale. No late projects will be accepted for grading. You are responsible for turning in work on time regardless of attendance.
**EXAMINATIONS**
There will be no examinations in this course.

**GRADING SYSTEM**
Your final grade will be based on a strict compilation of all of the required coursework based on the given percentages for each assignment.

**GRADE DISTRIBUTION**
A=100–90, B=89.99–80, C=79.99–70, D=69.99–65, F=64.9–0

**PLAGIARISM**
Plagiarism is literary or artistic theft. It is the false assumption of authorship; the wrongful act of taking the product of another person's mind and presenting it as one's own. Copying someone else's writing or art, intact or with inconsequential changes, and adding one's name to the result constitutes plagiarism. Plagiarism will result in the immediate failure of this class and may result in expulsion from the university.

**DISCIPLINARY PROCEDURES**
Disciplinary probation, suspension from the university, expulsion (permanent), or revocation of degree. (See student guidebook)

**REQUIRED BOOK**
Flaunt — Byrony Gomez-Palacio & Armin Vit
Available as a PDF download for $20.00 at http://underconsideration.com/flaunt/

**ADDITIONAL RESOURCES**
*How to Be a Designer Without Losing Your Soul* — Adrian Shaughnessy
*Becoming a Graphic Designer* — Steven Heller & Teresa Fernandes
*The Education of a Graphic Designer* — Steven Heller, ed.
*Rules of the Red Rubber Ball* — Kevin Carroll
*Orbiting the Giant Hairball* — Gordon MacKenzie
*Talent is Not Enough: Business Secrets for Designers* — Shel Perkins
*underconsideration.com/brandnew/* — Brand Identity website with brand-specific job listings
*www.thedieline.com* — Package design blog that will publish student work
*dfw.aiga.org* — Career advice and job listings
*dsvc.com* — Career advice and job listings
Print Magazine

**ELECTRONIC DEVICES**
Cellular telephones should be turned off the minute you step into the classroom. Laptops will only be used during work-in-class days. No facebooking, tweeting, text messaging, &c. Cellphones will only be allowed in case of emergencies—let your instructor know in advance.

**ATTENDANCE POLICY**
Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of every class. You be considered late if you arrive at class after roll has been taken. If you are late, it is your responsibility during that class period to make sure the instructor knows that you are present. You will receive two (2) free tardies. After the first two tardies, every four (4) tardies will equal one (1) unexcused absence. Only two (2) unexcused absences will be accepted. The third unexcused absence will lower your final semester grade by one letter grade. The fourth unexcused absence will lower your grade by two letter grades. The fifth unexcused absence will lower your grade by three letter grades and so on. A total of six absences, excused or unexcused, will result in you receiving a failing grade (F) for the class. For a 2 day-a-week course, tardiness of more than 20 minutes late will be counted as an unexcused absence. A student showing a pattern of not bringing any or incomplete daily work may earn additional unexcused absences at the discretion of the professor. There are no excused absences for anything but a verifiable death in the immediate family or with a doctor's note on his/her stationery with a telephone number. The doctor's note must be presented at the next class. A receipt is unacceptable. If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given in class. The instructor will not use any class time to repeat missed lectures or assignments. Do not call the main office to leave the instructor a note that you are missing class for any reason. Under no circumstances should you leave a project with anyone in the main office. The office will not accept any projects.

**COURSE RISK FACTOR**
Risk Factor: 2
In Level 2 courses, students are exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to x-acto knife usage, adhesives and fumes and repetitive stress injuries related to
extended computer use. Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

**DISABILITIES ACCOMMODATION**
The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Suite 167 in Sage Hall. You also may call the ODA at 940.565.4323.

**STUDENT SUCCESS**
*Show up.* Come to class every day. You can’t learn what you need to learn if you aren’t in class. And, participate—in discussions and in critiques.

*Find support.* Ask for help if you need it. Look for a professional mentor. Be bold and be brave. If you want to get somewhere, you have to stretch. You have to take chances.

*Take control.* Know where you’re going and what you’re doing. Only you can do the work necessary to ensure your own future. This class provides some opportunities but you have to do the leg work.

*Be prepared.* Come to class with all the work you need and more. Consider this class a practice round for your first job. “Dazzle me.” (That’s a line from the movie Parenthood.) As in your first job, you should always have more to show me than I have asked for. There will come a time when I am asked for recommendations for job candidates (and our alumni often call me even if you don’t use me as a reference). This kind of thing matters. A great deal.

*Get involved.* Part of this class will require to embrace the design community and get involved. Networking and connections are almost as important as your portfolio. (Almost, because nothing trumps the quality of your portfolio in your career. Remember that.)

*Be persistent.* No one ever gets anywhere without persistence. Not in school and, certainly, not in this profession. This is hard work. It can be great, but also very hard. You have to love it enough, passionately enough, to really want to do it all of the time. In class, if I send you back to the drawing board, it is not because I can, but because I want greatness for you. And from you. Work with me.

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*The right to change the conditions of this syllabus, at any time, lies with the professor.*
Portfolio Development

COURSE DESCRIPTION
Students develop a suite of portfolio presentation and self-promotional materials spanning both print and interactive media. In addition, basic job research, interview and networking skills are essential components of this course.

COURSE RISK FACTOR: LEVEL 2
I, _________________________________________(PRINT NAME), acknowledge that I have read the course syllabus. I understand the course structure, grading, attendance policies, as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

_____________________________________________________________________________________________________
Name (signature)                                                                                                 Date

CONTACT INFORMATION

____________________________________________________________
your e-mail address

____________________________________________________________
your cell phone number
Personal Inventory Essay

Please write a 1–2 page essay answering these and other questions (you don’t have to answer all of these questions, but they should serve as prompts for you). Not knowing any of you, this is your chance to tell me who you are and why you are in design. The information you get to here may serve as the jumping off point for a letter of introduction. Some of these questions set the stage for other assignments.

Who you are and what you want to do in your life?
How did you arrive at this point in your life?
Where do you come from? Siblings? Interesting family story?
What are your immediate goals?
Where do you see yourself working? What studio or agency?
What/who might be your dream clients?
What/who can you never see yourself doing work for?
What kind of design do you want to practice most?
Is there a kind of design you never want to do?
What are your passions?
If you ignore professional opportunities, in what city do you want to live? Why?
Would you want to travel the world?
Have you completed any personal design projects, just because you love them?
Do you have a website yet?
Have you done any internships?
Would someone in the profession write a letter of reference for you?
Professionally, what would be the most exciting thing that might happen to you?
What might be the worst case scenario?
Who were your heroes (design or otherwise)? Have they changed? Who are they now?
What are your hobbies?

You could choose to answer these questions in a list format, but since you are a designer, I expect you to design this 1–2 page document. You can take an editorial approach, and advertising approach, an information graphic approach. Lots of ways to design this, but how you choose to do so will say a great deal about you: who you are as a designer, and how passionate you are about design.

ASSIGNMENT DUE:
Before class on Wednesday, January 25, delivered as a PDF via e-mail.
ASSIGNMENT 2

“Immediate” Portfolio Design—physical and electronic

It is most important you are ready to take advantage of any great opportunities that may come your way. as result of a chance meeting, or of volunteering at DSVC or the AIGA, or in contacting your design heros. And you never know when that might occur. The Boy Scout in me knows it pays to be prepared. The designer in me knows that you need a clean, solid portfolio (print and web-based) ready to go. And with the DSVC National Student Show coming up, it will be very important for you to have a senior portfolio ready to enter in the portofolio competition.*

READ

Flaunt by Bryony Gomez-Palacio and Armin Vit
Pages 10–13 & 132–141

FORMAT/CONTENTS

The format of these temporary portfolios will be up to you. It does not need to be over designed, certainly, but they should represent who you are as a designer and they should reflect your attention to craft—both in the work and in the production of the portfolios. By the end of the semester, you’ll be designing your final student exit portfolios. The final portfolios may be similar to these or wildly different; this is a process we’ll figure out as we go. We’ll discuss the work that should be included in your portfolio in the first two weeks in class as we review your work to date.

THERE ARE A COUPLE OF GO-BY RULES TO CONSIDER.

1. A portfolio is only as strong as its weakest piece. (If it is weak, it should be left out.)

2. Determine what kind of job you are hoping to get and put together work in your book that will help you get that kind of job. If you want to be a packaging designer, you’ll need packaging; an app designer will need to show apps, &c. However, for this book, you may or may not have a strong body of work yet for a particular kind of job, so you’ll need to put together a more generic portfolio, made up of the assignments you have completed thus far. This means you’ll have marks, stationery†, poster, publication design, packaging, a major campaign or two, app or web designs (and that includes wireframes), and hopefully some personal work or project, &c.

3. You may want to include some of your working process (brainstorming, thumbnails ...) so a prospective employer might learn a little about how you think. You might want to consider a short essay to showcase strong copy writing skills or something memorable about you. You’ll want to incude your resume. If you have illustration skills, you might consider including evidence of that.

4. If you feel that your work thus far only has 3–4 really strong projects and the rest is weak, then it is better to have a portfolio with only 3–4 strong pieces than to make it longer and weaker overall.

5. If you have group work to show, then you will need to determine how best to describe who did what. Never take credit for work you didn’t do. Ever.
6. If you are wanting to do more art direction work, then a simple portfolio should be your aim. If you want to be a graphic designer, then the design of the portfolio must be considered as an example of your design as well and should be approached as such.

**ASSIGNMENT DUE**
The print version will be due at the beginning of class on Wednesday, February 22. The web-based version will be presented at the same time in class.

**GRADING**
This project will count as 10% of your final grade.

* **PLEASE NOTE:** Stationery that you write on is always spelled with an e—remember, you write a letter on stationery: all es. Stationary spelled with an a means it does not move. Classic mistake but one you can’t afford to make as a designer without looking stupid.

† This is not only good for you as it brings exposure to your work and may possibly create a great line for a resume, but it is also good for your Communication Design program. The reputation of this school helps open doors for you, and for your peers and those that follow you. We have worked hard through the years to create scenarios through which our students have created strong, successful work and portfolios. Our alumni are employed in every major city in the nations and even internationally. Your good student work adds to that reputation, but only if you showcase it. This is worth your time and effort.