

*My office, Room 107, is located on the first floor, above the Art Department Office, right across from the New Media Lab.*

### *class description & objectives*

What language is to writing, typography is to graphic design.

Contemporary designers who work primarily in digital media, create messages that are both “virtual” (time-based and in perpetual motion) and fixed in place by ink on paper.

This course explores how typography shapes content.

Legibility, emphasis, hierarchy of meaning, personal expression, and appropriateness are developed through designing with letters, words, and texts.

Students learn the principles of clear, strong, and effective design using current design applications and technology. Projects will investigate design as rhetoric, information, and artwork.

*Prerequisite:* ART 131.

### *class format*

This is a studio class. You will be shown things, you will discuss things, and you will work in class on your projects. Plan to devote between of 5–10 hours each week to assignments and lab work in addition to class meetings. Lab availability schedules are posted on the outside each lab.

Plan accordingly; please do not enter when another class is in progress without prior permission. (Please do not interrupt the instructor by saying, “Is it ok if I work?”)

All assignments are due at the beginning of class the day that they are due, unless otherwise noted on the syllabus. If it’s due first thing, and you give it to me at the end of class, it’s late.

*Late projects will be dropped a letter grade for each day that they are late.*

Please do not plan to be printing, cutting, or mounting your work at the beginning of class, unless it is a designated “full studio” day.

### *required texts or materials*

The book: *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*) by Ellen Lupton

5.25 x 8.25" moleskin large sketch book, unlined pages

Utility knife and blades

18" Metal cork-backed ruler

Flash drives or auxiliary hard drive for backing up and transporting files

Tracing paper

medium-gray mat board, as needed, for submission of completed work

*course objectives*

Understanding and using the vocabulary germane to graphic design discipline  
Effective use of type style, form, and hierarchy of meaning  
Visual and critical thinking displayed in sketchbook and design process  
Ability to create appropriate images and concepts through typography  
Development of a rigorous design process grounded in original research  
Intelligent, informed dialogue and critiques about typography, design, and visual culture

*course requirements:*

Come to class. Arrive on time. Do the homework. Find examples of typographic design inspiration to your sketchbook twice weekly. Be prepared for class. Work with your hands, head, and heart.

You will study type anatomy, type classifications, conventions, and usage. You will learn how to establish hierarchies of meaning, and use software to control, set, manage, and edit type. You will learn how to articulate your concepts and decisions using appropriate vocabulary. Software used will be Adobe InDesign, Adobe Illustrator, and Universal Type Client.

*You must be willing to embrace the technology, use the lab responsibly, and spend time learning the software applications, printing and hardware functions. You have a vast amount of information available to you: use it! In order for you to be self-sufficient, you need to be proactive.*

Engage with your classmates. Use the help menu.  
Find tutorials online. Experiment/play/work. Work more.

*attendance:* The Art Department's attendance policy applies to students in all art classes.

*For classes that meet twice a week* (most full-unit studio courses, most day art history classes):

**After the second unexcused absence, final grade will be dropped by one full letter.**

**After the fourth unexcused absence, student will receive a final grade of "F".**

*For classes that meet once a week* (half-unit studio courses, seminars, evening art history courses):

After the first unexcused absence, final grade will be dropped by one full letter.

After the third unexcused absence, student will receive a failing final grade.

*For classes that meet three times a week* (daytime art history classes):

After the third unexcused absence, final grade will be dropped by one full letter.

After the fifth unexcused absence, student will receive a failing final grade.

*An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). A death in your family must be confirmed by Student Services.*

*Documentation is required for sports.* Coaches should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class.  
*Practice is not an excused absence.*

Job interviews or doctor's/dentist's appointments are not to be scheduled during class. These will not be excused absences, except in extenuating circumstances, confirmed by the Office of Student Affairs.

*missing portions of class*

The following count as unexcused absences:

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being late more than 3 times
- Late* is 10 to 15 minutes after class begins

*If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up immediately.*

*grading*

A	Exceptional	<i>See addendum on pp 11–12 for detailed description of criteria for A, B, C, D, &amp; F</i>
B	Above Average	
C	Satisfactory	
D	Below Average	
F	Failure	

*Your class grade and per project grade is determined by:*

Conceptual and critical thinking, research, process, effort, execution, craftsmanship and quality.

Projects handed in late grade will be lowered by one letter grade.

One project may be revised for a higher grade.

*disability statement*

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street, x1510. Accommodations cannot be provided until authorization is received from the office of Learning Services.

*academic honesty policy*

Plagiarism of design in any form will not be tolerated and will result in a zero or F. Concepts and layouts must be your thoughts and ideas. Be aware that I am well versed in historical and current design trends.

*Class Time is for Design Work Only*

No ichtat, e-mail, online games, Facebook, or anything that is not the work of my class. If I see you doing any of those things, I will ask you to leave class. I will embarrass you. I will embarrass

you because you are being rude and disrespectful to me by not being 100% “in class.”  
(I would prefer not to embarrass you.)

Cell phones must be off. No i-pod unless it is allocated “studio time”.

*Your full attention during class is required.*

FAQS & THE LOWDOWN: (*The Quick Guide to Working Well with Me.*)

**Do not e-mail me to get clarification about assignments. Ask your questions in class.**

“Is this e-mail really necessary?” When you need to e-mail me, be all means, do.  
But please: keep it short. I do not check email every hour.  
Some days are so busy that I don’t even get to see e-mail.  
I try, I try, I try to check it in the morning, first thing, and again at night.  
But I do not, and will not, allow email to be the only “work” I do all day.

*Life tips:*

Do not have the first words out of your mouth be: “Did you get my e-mail?”  
Do not send emails when you are upset. (Write it, vent, rant, expel the toxic waste.  
Save it as a draft. Try to allow a 24hr cool off/see what happens period. Then reread it.)

Ask yourself if you’d say it “that way” to someone’s face.  
It is amazing (& horrifying) how rude and disrespectful students can be in their e-mails.  
Sometimes they don’t know how they sound. Sometimes.

*Remember:* adults are just slightly-more socialized children. You are an adult. Almost.  
Sometimes adults and almost-adults act rashly, regret it, and then can’t apologize.  
They feel guilty, obsess about it/spin their wheels/engage in self-destructive behaviors/feel  
more guilty/avoid taking positive action/exhaust themselves.. Then, sometimes, certain kinds  
of people, lose their temper at someone. Emotions are very very primitive. Trust but don’t  
trust your feelings.

Upset? Give it some time. Anger is not an effective way to effect change.  
It tends to do the opposite.

*Here’s my deal:*

I respect you, and expect that you will give your best effort to your work.  
I assume you have integrity.

I know that you have conflicts, time management issues, fear, anxiety, too much intelligence  
but not enough education, or not enough intelligence and too much of a certain kind of  
education, or a mysterious special intelligence that I can’t fully understand.  
Some of you may have a whole slew of serious problems—personal, family, friends, boyfriends,  
girlfriends, or the lack thereof. People get sick, die, disappoint you, act weird, are mean, make  
you angry, etc.

**We're in it together, and each of us has to do it alone.**

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*Here's your deal:*

You respect me, and you show it.

If you are at college to party, save your time and your or your parents' money—drop this class. Find another major. I don't waste my time or expertise on slackers or liars.

Your integrity is the single most important thing you have.

*Yes, I do play favorites.*

I like students who love to explore, who are curious, who make everything they do count. I like students who really make an effort. I like students who care, who look and act like they're listening.

I don't like lazy people, cheaters, or liars. Welcome to the Real World. We all have limitations. Those are three of mine.

**Effort trumps talent. Every time.**

You have to work, you have to try, you have to care.  
You have to think, you have to articulate your ideas.

**For every hour you spend in this class (5.5 a week) you must plan to work, at the minimum, the same number of hours outside of class on your projects.**

If you can't do that, you'll probably get a "C".

*I always know who is working.* Don't try to fake it. You can't. Ever. I know. Your fellow students know.

Respect yourself. Do your best, and everything will come, it will work, it will work out. You will amaze and delight yourself.

*Get this:*

It is your work. It's not mine, it's not "for me" or even "for the grade".

It's your work. It is all about you. Your work. Your life. Your ideas.

Your passion. Your interests. Your intelligence. You can do it. Just do "the research".

No one thinks up good stuff by themselves. We are only as good as our influences.

**Garbage in, garbage out.**

Start looking at the design magazines in the Art Office.

Go to Borders or Barnes & Noble, camp out for an hour, and look. Keep looking.

It's a very competitive world, this business of design.

Unless you're inheriting your family's business after graduation, you need to excel.

Not just complete assignments.

You want to be The Best. The Star. The One.  
Work is the only way to get there.

Work will sustain and inspire you. When you get down, turn to your work.

The labs are deserted on Fridays and Saturdays. No hassles, no interruptions.  
Learn to work on weekends. Design and art are not 9-to-5 occupations.  
If you want that, change your track or your major.

Designers work an average of 10–12 hours a day. On weekends, too, when they have to make a deadline. It's how it is. Strivers work. Slackers don't.

**Design is not for slackers.**

**Designers are:**

**ambitious  
smart  
conceptually-oriented  
curious  
motivated  
energetic  
organized  
visual  
verbal  
funny  
serious  
open-minded**

**thinkers**

**leaders**

**can-do, detail-oriented types**

If you have one, two, or three of those qualities, and you have passion for design, you can learn how to do enough of other things. How well is up to you.  
But you have throw yourself—  
heart, soul, and hardworking body—  
into it. 100%, plus some.

If you watch more than five hours of TV a week, expect trouble, or a below-average grade.  
*Priority:* Your design work.

*on to the schedule!*

*like all schedules, it is subject to change.*

**Your sketchbooks will count as 10% of your total grade for the semester.** Find examples of typographic design inspiration; add these to your sketchbook twice weekly.

## Week 1

Jan 17 & 19      Syllabus review—my expectations and yours  
 Who is Who; looking at our photographs  
 About your sketchbooks  
 Review of lab and responsible use of computers  
 How to save time and avoid tragic/dramatic lost work  
 Organizing, saving, protecting, and finding your work  
 Becoming, being, and acting like a professional

*in class:* Introduction to typography; in-class letterspacing (kerning and tracking) exercises

*outside class:* Read pp. 12–47, *Thinking with Type* by Ellen Lupton.

*Know this material thoroughly for quiz on Wednesday, Jan 26*

**Having a problem with a computer,  
 scanner, or printer?  
 It'll never get fixed**

**if you don't document it!**

## Week 2

Jan 24 & 26      Typeface recognition, use, & management  
 True Type fonts vs “real typefaces”  
 The Design Lab Fonts  
 Fonts and type families—getting to know them  
 What is the “right typeface”?  
 Are there “bad” and “good” typefaces?

**help@moravian.edu      610 625.7929**

*put this e-mail & number  
 in your phone!*

*in class:* Using and understanding UTC, Universal Type Client; Typophile vocabulary quiz (not-for-grade); typeface recognition exercises

*outside class:* Study for quiz on Wednesday's class; re-read & study pp. 12–47, *Thinking with Type* by Ellen Lupton

**Quiz on reading: Wed, Jan 26; 10% of grade**

## Weeks 3–4

Jan 31 & Feb 2      **Creating hierarchy/emphasis with weight, size, and placement.**  
 Feb 7 & 9      Using the text provided, do three studies each of the following:

**For the first  
 three studies:  
 Use only one  
 typeface family,  
 Helvetica Neue**

1. One typeface, one size (14pt)
2. One typeface, one size, two weights (regular and bold)
3. One typeface, one size, two styles (regular and italic)
4. One typeface three sizes: 14pt & two other sizes (you decide)
5. Any typeface, any combination of sizes

**Print out often!  
 Keep all of your  
 studies. Date  
 each & place  
 name on back  
 in pencil. 25%  
 of your project  
 grade will be  
 based on your  
 process—the  
 amount of work  
 and how much  
 you explored  
 different  
 possibilities.**

**What process is:**

*As you revise your work, print out the versions that show your ideas developing in new directions. (Take some chances. These are Versions. Sketches. Variations. Experiments. Together, they are “your process”.)*

A THOROUGH, WELL-DOCUMENTED, WELL-RESEARCHED PROCESS is essential to developing intelligent and powerful design solutions. Employers are as interested in how you got to your solution as they are in whether it is appropriate, memorable, and exquisitely crafted. (*Do not print out all your little eensy-whineensy changes.* {example: "This one is in Helvetica 9pt. This one is Helvetic 10pt.}) Date all of your printed or drawn sketches. Keep them all in a folder, and turn in this folder with your final project for grading. *Anything less than seven revisions is below average.*

*in class:* We will view the film, *Helvetica*, and work on your type studies for hierarchy/emphasis.

*outside class:*            *Work on your type studies for hierarchy/emphasis.*  
                                 *Read pp. 48–56, Thinking with Type by Ellen Lupton*

**Hierarchy project, with all process, due on Monday Feb 14; 15% of grade**

*Week 5*

Feb 14 & 16

**Critique: hierarchy/emphasis; turn in projects on Weds Feb 16 for grading.**

**Handout: Typeface recognition**

Wordspace, letterspace, tracking and kerning; single page design; using InDesign's Style sheets; setting up colors & using color libraries

Critical Thinking: Concepts & vocabulary you need to learn, understand, and use

*in & outside class:*    The voice of type—word manipulation exercise

**(Typeface recognition quiz on Monday, Feb 21; 10% of grade)**

*Weeks 6–7*

Feb 21 & 23

**Typeface recognition quiz**

**Finish word manipulation exercise in class.**

Feb 28 & Mar 2

*in & outside class:*

**New project: Typographic vocabulary postcards; size: 7 x 9"**

*(Thumbnails and process will count for 20% of your postcard project grade.)*

Design four (4) postcards using the text from the vocabulary handout; do three versions of each (12 postcards total); use only two colors: black and red. Choose a pantone ink color for the red; do not use default red in color palette. Print out versions often so you build a good process folder for this project.

*Use only Garamond 3 typeface family, including oldstyle figures and ligatures and Akzidenz Grotesque typeface family.*

The professional-quality drawing of these fonts are only available if you open them in UTC. Garamond 3 is in the Serif w/oldstyle (expert) figs set; Akzidenz Grotesque is in sans serif.

*If you use system fonts it's a dead giveaway that you are not a professional designer (or don't know/can't see the difference ;)*



Each card should “stand alone” but all four cards should relate to each other, in spirit and typography.

**Seven thumbnails for each postcard version, required.**

*First set of thumbnails due at beginning of class, Monday, Mar 8.*

Mar 2 In-class work on vocabulary postcards; **REQUIRED ATTENDANCE AT PRESENTATION BY DESIGNER & ILLUSTRATOR MIRKO ILIC, WEDS MAR 2; 7PM, PETER HALL**

*Spring Break*  
*March 7–13* *Over Spring Break—study design vocabulary; quiz on March 28.*

*Week 8–9*  
Mar 14 & 16

**Critique on type vocabulary postcards.**

Work on refining your designs of postcards;

**Type vocab postcards due for grading on Monday, March 21.**

Be sure to include your process folder and sketchbooks, or you will receive an “F”.

*Week 10*  
Mar 21 & 23

**Turn in type vocab postcards for grading, Monday; 20% of grade**

Review of Style sheets and Master Pages.

Paragraph indent options; space after & space before

Optical character alignment; “smart” vs. “dumb” quotes

In class type exercises applying the list above.

**Review for type vocabulary quiz; 10% of grade, on Mon.**

*Week 11*  
Mar 28 & 30

**Type vocabulary quiz**

**New project: book cover design; 15% of grade.**

Go to the Moravian Book Store; study the children’s books, travel books, and how-to (or self-help) books.

One-third of the class will design a cover for a children’s book;

one-third will design a cover for a travel book; one-third will design a cover for a how-to or self-help book; size 8 x 10”.

You can use an image, but make sure that it is the correct resolution, 150 ppi.

(If you use an image from the internet, be sure to search only for very large images.

Or scan one from a book. Scan it in at 300ppi & then enlarge its size without loss of quality.)

*Week 12*  
April 4 & 6

Work on book cover. Work more.

Friday, April 8 Art Dept field trip. *Required attendance.*

Week 13

April 11 & 13 In-class critique; you will present your work on screen using the teaching computer. Your cover should be as resolved as possible for this critique. Finalize book cover.

Week 14

April 18 & 20 **Book cover due on April 18; critique on same day.**  
Final revisions, if necessary, on Weds, Apr 20.

Week 15

April 25 & 27 **No class on Monday; Easter recess. Turn in your sketchbook on last class, Weds, Apr 27.**

**IMPORTANT DATES** & *grading percentages*

<b>Weds Jan 26</b>	<b>Quiz on reading</b>	<b>10%</b>	
<b>Mon Feb 14</b>	<b>Hierarchy project critique</b>		
<b>Weds Feb 16</b>	<b>Hierarchy project due</b>	<b>15%</b>	<i>Turn in process folder w/ project</i>
<b>Mon Feb 21</b>	<b>Typeface recognition quiz</b>	<b>10%</b>	
<b>Mon Mar 21</b>	<b>Vocabulary postcards due</b>	<b>20%</b>	<i>Turn in process folder w/ postcards</i>
<b>Mon Mar 28</b>	<b>Type vocabulary quiz</b>	<b>10%</b>	
<b>Mon Apr 11</b>	<b>Critique on book cover</b>		
<b>Mon Apr 18</b>	<b>Book cover due</b>	<b>15%</b>	<i>Turn in process folder w/ cover</i>
<b>Weds Apr 27</b>	<b>Sketchbook due</b>	<b>10%</b>	
<b>Weds Apr 27</b>	<b>All revised* work, all extra credit projects due</b>		

<b>Professionalism, participation, on-time attendance, integrity, work-ethic, attitude, cooperation</b>	<b>10%</b>
	<b>100%</b>

**re: revisions to projects to improve your work & grade:**

*I will combine the original grade of any project and the new grade that you earn for improving your work; your final grade for that project will be an average of both grades.*

*No grade grubbing!* (Never tell a professor “the grade you’re looking for”.

This is college, not shopping.) Grade grubbing is unprofessional, aka, utterly bad form. Insulting. Rude. Inappropriate. My answer to anyone who tries to “talk me into a different grade” is: “How much lower do you want it?” You get what you’ve earned. It really is that simple. I make mistakes, however, so feel free to talk to me. (I also have serious memory issues. Please try not to take advantage of that too often. You never know when I’ll remember!) Let go of “having to get an A.” Just earn one.

**Mastery of any skill takes about ten years.**

**It’s not about doing the assignment. It’s not about “the grade”.**

**It’s your work. Your life’s work. Your integrity.**

**Make yourself proud.**

**One more word on integrity. You never have to remember the truth. It is always the same.**

# GETTING THE GRADE

## What it takes to earn an A or A-

**Creativity:** The solution is smart—it is well-thought out, compelling, and an appropriate response to the problem. The idea is clear. It is not literal. It is not a slightly recooked version of someone else’s work. There are no typos. It is a piece that you would be proud to have in your portfolio.

**Process:** Ideas were thoroughly researched; you looked at many examples of work from different sources for ideas; you have copies of those examples, and you have noted on them where they came from (author & title, date of publication; website, etc.); your work reveals an engaged process that exceeds the minimum project requirements; you have developed ideas/sketches that inform your problem-solving process.

**Organization and coherence:** Work has a logical structure appropriate to the subject, purpose, audience, and discipline. Alignment of text, typeface sizes and styles enhance comprehension.

**Design:** Work is clear with a concise command of hierarchy, typography, color schemes, and layout. Choices are appropriate to the content.

**Craftsmanship:** Your final work has been revised, polished, and is as perfect as a human can get it. There are no spelling or grammatical errors. It is clean; there is no adhesive on the surface of the mat. The mat is cut well and clean. The work utilized the computer program(s) efficiently. Typographic relationships are appropriate and precise. Your work is in an envelope, with your name on it. (Please put your name in pencil on the back of your printout or matted artwork.)

## Why it’s “only a B, B+, B-”

**Creativity:** The idea is above average but not inspired. Reflects less critical thinking, research and sketching. Central idea is not developed as thoughtfully as an “A” project. Idea may be thin, cliched, or corny.

**Process:** Shows development of a concept that goes slightly above what was asked for as a minimum. Instructions were not followed to a “T”. Work was turned in late. Ideas and design show investigation, but work should have been expanded; ideas were not pushed far enough; important details were left unresolved.

**Organization and coherence:** Has a logical structure appropriate to the subject, purpose, audience, and discipline, but has some haphazard elements detracting from the overall design organization.

**Design:** Has an above average command of hierarchy, typography, color schemes, and layout. The style fits the audience and purpose. The elements are varied, yet well-structured and focused, but there are some elements that are awkward or ineffective. Composition is not entirely resolved. Design is too busy; there are too many colors; color is not used to enhance meaning.

**Craftsmanship:** Contains a few mechanical errors or errors in spelling. Mounting is neat but flawed in some way. The work utilized the computer program(s) efficiently and typographic relationships are mostly appropriate and precise, but work lacks polish and rigorous attention to detail.

## **C=Average effort, average work (C+/C-)**

**Creativity:** The solution responds to the problem, but presents its central idea in overly generalized terms. Does not strike an appropriate level of sophistication and precision. Lacks originality.

**Process:** Exhibits a superficial comprehension of source material; suggests “doing the assignment” vs. real engagement with project; displays some lapses in understanding, and insufficient development. The design elements lack clarity and relevance. The work level is at the basic minimum of the assignment. Research material is limited in range and source. Work is late.

**Organization and coherence:** Arranges ideas ineffectively or illogically.

**Design:** Lacks clear hierarchy. The design is unfocused; it lacks a command of typography and basic layout skills.

**Craftsmanship:** Unacceptable—contains more than a few mechanical, spelling, or grammar errors. Mounting may be somewhat sloppy. Design grid may have been established, but not followed throughout.

## **D=What’s the problem?**

*If you getting a D, you either have a problem with attendance, you aren’t doing enough research and work; not participating in class; not turning in work on time, or a combination of all of these. Talk to me. See someone in the Counseling Center. Think about whether you should drop the class, or maybe even change your major.*

**Creativity:** The piece does not effectively solve the problem. Insufficient development of ideas.

**Process:** Exhibits insufficient comprehension of source material; marginal engagement with the project and the class. The work is below the basic minimum of the assignment. Work is late. Unexcused absences.

**Organization and Coherence:** Little attempt or comprehension as to how to arrange ideas effectively and logically.

**Design:** Below minimum standards in terms of concept, typography and basic layout skills. Lacks integrity, shows little effort.

**Craftsmanship:** Grossly unacceptable—contains more than a few mechanical, spelling, or grammar errors. Mounting is sloppy. Unprofessional presentation and attitude.

## **F= (Wish it went without saying)**

*Students of mine rarely earn the dreaded F, but it does happen.*

*An F sometimes means that a student disappeared (“thought they dropped the course”, but didn’t). Or that they have a serious distraction/problem in their lives and are avoiding facing its academic consequences. First question: What is sabotaging your goals? How might that be changed?*

*If your life is spiraling down, please talk to me before you damage your chances of helping yourself. See someone right away in the Counseling Center. Drop the class, and let’s talk about why you chose the design track, where you want to be in your life one, two, or three years from now. If you miss more than three classes, and you don’t bother to let me know why, you will fail this class.*

**“Designer of 2015” competencies**—from AIGA website

**No single designer is likely to have all the skills required.**

But here is the range of competencies that a studio or design department, among its full complement of staff, will need in order to meet the demands of the future.

Ranked in order of importance (in the online survey by AIGA professional designers).

- 1** Ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful images.
- 2** Ability to solve communication problems including identifying the problem, researching, analysis, solution generating, prototyping, user testing and outcome evaluation.
- 3** Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design.
- 4** Ability to respond to audience contexts recognizing physical, cognitive, cultural and social human factors that shape design decisions.
- 5** Understanding of and ability to utilize tools and technology.
- 6** Ability to be flexible, nimble and dynamic in practice.
- 7** Management and communication skills necessary to function productively in large interdisciplinary teams and “flat” organizational structures.
- 8** Understanding of how systems behave and aspects that contribute to sustainable products, strategies and practices.
- 9** Ability to construct verbal arguments for solutions that address diverse users/audiences; lifespan issues; and business/organizational operations.
- 10** Ability to work in a global environment with understanding of cultural preservation.
- 11** Ability to collaborate productively in large interdisciplinary teams.
- 12** Understanding of ethics in practice.
- 13** Understanding of nested items including cause and effect; ability to develop project evaluation criteria that account for audience and context.