ART 3640: DESIGN PROCESS | SPRING 2017 | 4 CREDITS | DEPARTMENT OF ART & ART HISTORY

SYLLABUS
CAROL SOGARD, Associate Professor, MFA | c.sogard@art.utah.edu | office: 263 ART | office hours by appt

SEC 1: M/W 9:40 am - 12:40 pm, Library 1170
SEC 2: M/W 2:00 pm - 5:00 pm, Library 1170

REQUIRED TEXTS
Purchase new or used in the University Bookstore.

COURSE DESCRIPTION
An introductory exploration into the basic formal processes, color, and structural elements utilized within graphic design.

PREREQUISITES
Must be accepted in the graphic design program and successfully completed Art 3610 & Art 3630.

COURSE OBJECTIVES
Training your eyes and mind to think and perceive as a designer requires skills that go beyond being able to make something look cool. Especially in this age of information, the skills of a good, solid designer are extremely important. Not only must a designer be able to compose elements artistically, they must be aware of all the relationships and resulting messages that those relationships create. A designer is a master of creating new relationships—with a deep understanding of the cultural, emotional, historic, denotative and connotative shades of meaning of those elements in relationship—to create communication on a verbal, visual and conceptual level.

In this class, we will begin to experience those relationships and all the messages that result. We will continue to hone our visual skills towards creating aesthetically resolved design. We will also question and research how we communicate, studying the subtle nuances of language and its impact on messages. We will challenge our minds to come up with ways of expressing things in intelligent and interesting new ways. We will begin to understand how designers can make a positive impact on the world by applying this knowledge to the work we create, the messages that we visually communicate, and the clients we choose to support through our work. Through exploring new ways of thinking about design, we will discover how it can be used to create positive social change. And, we will study with focused attention on OUR OWN PROCESS as we learn how to design.

TEACHING AND LEARNING METHODS
Class time is devoted to lecture, discussion, critique, demonstration, conferences between student and instructor, and studio/computer lab work. Attendance and use of class time is important. This is a studio class, always bring the appropriate tools to work on projects during class time. Discussions and lectures listed on semester calendar supplement the information provided on assignment sheets. Participation in discussions and note taking during lectures are critical for success in the class.

MATERIALS (bring supplies to all class periods)
You will be provided with a sketchbook, bring it EVERY CLASS. The sketchbook should only be utilized for this class. Bring the book *Uncommon Genius* to every class.

Additional materials needed for every class: tracing paper, pencils, eraser, pencil sharpener, color pencils or markers, white design sketch paper, thumb drive or i-pod storage device. You will need foam core for mounting some of the projects, this can be purchased in the bookstore. You will need an x-acto knife/ blades, cork backed ruler and spray mount or mounting paper. Other supplies needed for specific assignments will be specified on assignment sheets.

COURSE FEES
Fees for this course will be used to pay for materials and services essential to the student’s successful completion of the course. This may include: additional materials and supplies; fees paid to service providers; honoraria for invited lecturers; costs associated with any field trips or other events required by the instructor.

ADOBE CREATIVE CLOUD SOFTWARE
All students currently enrolled in a degree-granting program at the University of Utah have free access to Adobe Creative Cloud products (Mac & Windows) from the University’s Office of Software Licensing site:
http://www.software.utah.edu
GRADES
The semester is comprised of a majority of short exercises and progress points for larger projects. Be diligent about being prepared and in class to complete the exercises and the sketchbook/homework assigned. Semester calendar and the online Campus Canvas system lists all due dates and point allocations.

A student's final course grade will be based on:
• 90% Points for Assignments and Exercises
• 10% Professionalism and Participation Grades

All assignments and exercises will be graded on a point scale, which correlates to standard letter grades (see point correlation chart). Students are evaluated throughout every step of the design process, and a student's commitment to the process heavily influences grades. Therefore, a large portion of the cumulative grade reflects the student's commitment to the process. Students will be graded on exploration and process, presentation and craftsmanship and the final solution. A letter grade will be calculated at the end of the semester.

This is a studio lab class. University Regulations state: “A University credit hour shall represent approximately 3 clock hours of the student's time a week for one semester…” This course is 4 credits with 6 hours spent in class per week. Therefore it is expected that students spend at least 6 hours per week on course work outside of class per week.

Professionalism and participation are critical factors to success not only in this course, but to the entire Graphic Design Emphasis course sequence. A “Professionalism and Participation” grade is given at the end of each cycle (twice during the semester), and is based upon:
• participation in discussions and critiques
• focus and attention in class
• being prepared at the beginning of each class with assigned work and appropriate supplies
• working with efficiency and accuracy
• keeping desks and work areas clean and neatly organized
• working well with other students

COURSE POLICIES
• Students who do not participate in class critique or individual discussions when scheduled should not expect private critiques with faculty at a later date.
• Students who miss lectures and class discussions due to absences must obtain notes and details about assignments and homework from a responsible student prior to the next class period. While faculty will be happy to clarify information for students who are confused, instructors will not repeat lectures or in-class information on an individual basis. Students should make every effort to obtain general information from classmates before discussing details with faculty.
• Unless otherwise noted, projects are due at the beginning of class on the given due date. Projects not submitted on time will receive a grade and then be reduced by a full letter grade. For example: a project receiving an “A” grade will be recorded as a “B”. Homework assignments that are not completed by the due date (the beginning of class) will receive no credit.
• All work must be original. Plagiarism is not tolerated.

ABSENCES
Regular attendance is a requirement of this course. Consistent and prompt attendance develops responsible, professional behavior and ensures that students have access to the full range of experiences and information necessary to complete class assignments and acquire the skills and knowledge emphasized in a university education.

Graphic Design Program Attendance Policy (4 credits):

ABSENCES:
• Activities such as doctor appointments, advisor conferences, trips to supply stores and labs, and employment, should not be scheduled in conflict with class time.
• Up to 2 absences allowed for unforeseen events associated with illnesses or emergencies.
• Each subsequent absence will result in an automatic 1/3 grade reduction. For example: if your final grade in the course is a B, a third absence will lower your grade to a B-. A fourth absence will lower it to a C+, and so on.
• Six absences will automatically reduce your course grade to a C- (or lower, depending on earned grade) and you will be required to retake the course before moving forward in the Graphic Design program.
• Students involved in excused university-related activities must provide written documentation from the appropriate advisor.
• Regardless of the reasons for any absences, students are expected to complete all coursework on time and meet all deadlines.
• Prolonged illness must be verified by a physician and may require the student to withdraw from class if the student cannot complete work in a comprehensive and timely manner (see “Incomplete” under Grade Descriptions.)

LATES:
• Punctuality is expected and attendance is required until the end of each class period.
• Students who arrive past the class start time, or leave before the end time (unless dismissed early by the instructor) will be
marked “late”.
• 3 “lates” will be counted as 1 absence when calculating a student’s course grade.
• Arriving 15 minutes or more past the start time, or leaving 15 minutes or more prior to the end time will be counted as an absence.

GRADE DESCRIPTIONS
A Excellent work that meets the highest standards of the class; superior comprehension and integration of course materials; outstanding commitment to class objectives. “A” work exhibits creativity and insight.
B Quality and quantity of work is above average and exhibits clear focus; demonstrates improvement over the duration of the course; solid comprehension of course material and commitment to course objectives. “B” work meets all course requirements.
C Satisfactory work that meets the minimum requirements, but may exhibit a lack of initiative, commitment, or significant improvement; Comprehension of basic concepts is satisfactory, with further integration or exploration encouraged. “C-” work is the minimum grade for passing this class.
D Work that in one or more ways fails to meet the course requirements; initiative and commitment are seriously lacking. Comprehension of course material and competencies is below average and needs considerable improvement. “D” is NOT a passing grade for this class.
E Quality and quantity of work is unacceptable. Course requirements and competencies have not been met.

INCOMPLETE “The mark I (incomplete) shall be given and reported for work incomplete because of circumstances beyond the student’s control (such as illness or enforced absence). The grade of I should be used only for a student who is passing the course and who needs to complete 20% or less of the course.”
–University of Utah PPM, III. Policy 6-100-3-G2. Students receiving an I should be able to complete the coursework for the class without needing to attend any additional classes.

SOPHOMORE REVIEW FOR CONTINUATION IN THE GRAPHIC DESIGN PROGRAM
At the culmination of the Spring semester, all Sophomore Graphic Design students will undergo a review that will determine continuance into the Junior level of the program.
In order to be eligible for continuation into the Junior year of the program, students are required to:
1. Earn an average 2.7 grade (B-) among these required courses:
   - ART 3600 Graphic Design History (3 credits)
   - ART 3610 Visual Communication I (4 credits)
   - ART 3620 Visual Communication II (4 credits)
   - ART 3630 Digital Studio (3 credits)
   - ART 3640 Design Process (4 credits)
Grade points earned from these courses will be multiplied by the number of credits for each course. These scores will be added together, and divided by the total number of credits (18). This will determine the average grade.
2. Attend an in-person review with the full-time Graphic Design faculty. In this short meeting (generally 10-15 minutes) students will present a portfolio comprised of projects completed in the Sophomore-level studio courses (this may include ART 3130 Drawing I). This review is an opportunity for the student and faculty to get an overview of the student’s work, and to discuss strengths and weaknesses in regards to professionalism, work ethic and diligence, creativity, technical skills, comprehension, and overall progress.
3. Complete a self-evaluation form in advance of the above review with faculty.
If a student fails to meet the minimum grade requirement, or fails to attend the in-person interview, they will not be allowed to continue into the Junior level Graphic Design courses. A follow-up conference will be arranged in which the student and full-time faculty will together devise a plan for the student to repeat certain Sophomore-level courses in order to improve their grade average.
If a student fails to pass Sophomore Review a second time, they are subject to dismissal from the program.

FACULTY AND STUDENT RESPONSIBILITIES
According to the University Student Code, outlined in the Student Handbook (Policy 6-400); students are expected to maintain professional behavior in the classroom setting. Students should understand and be responsible for the content mentioned in the Student Code. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. The design program faculty will strive to maintain a classroom environment that is conducive to learning.

ACCOMMODATIONS POLICY
The policy for this course is to NOT make accommodations for content. Some of the films, presentations, or lectures in this
course may include material that may be in conflict with the individual values of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. Discussions held in class and individual student work may include topics and/or imagery that may make some students uncomfortable. Although your classmates and the instructor have no way of making an informed decision about which topics or imagery might be a problematic, every effort will be made to foster an environment of mutual respect. If you have a concern, please discuss it with your instructor at your earliest convenience.

AMERICANS WITH DISABILITIES ACT

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

ADDRESSING SEXUAL MISCONDUCT

If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

IMPORTANT DATES: SPRING 2017 SEMESTER

• Last day to add, drop, elect CR/NC, audit classes: FRI JAN 20
• Tuition payment due: FRI JAN 20
• Last day to withdraw from classes: FRI MAR 3
• Classes end: TU APR 25
• MLK Day Holiday: M Jan 16
  Presidents’ Day Holiday: M Feb 20
  Spring break Holiday: Mar 12-19

© 2017
Break/Remake
Truth in Packaging
Summary

INSTRUCTOR Carol Sogard

COURSE Art 3640 Design Process

SEMESTER Spring 2017


CONTENTS
PROJECTS DESCRIPTIONS: Break/Remake Patterns, Truth in Packaging
Part 1: Reversing the Hierarchy, Part 2: Package Re-design

PROJECT EXAMPLES
Assignments are featured in the following order:
Truth in Packaging Part 1: Reversing the Hierarchy, Break/Remake Pattern,
Original Candy Packaging, Truth in Packaging Part 2: Package Re-design
Featured Student Works by: Intan Zakri (pp 4-7), Sidney Fluhman (pp 8-11),
Alicia Pangman (pp12-15), Devin Sharp (pp16-19)

INGREDIENTS
Selected Student Definitions

REFLECTIVE WRITING
Selected Survey Responses
Students each received a different type of candy. They documented the package, inside and out, as it was opened, after opened, with the candy removed and the candy alone. They worked with the candy; exploring mark making, forming, molding, stretching, morphing, pushing, pulling and even melting. They exploited it's texture, form and color while photographically documenting the entire process. Photos were then processed through Photoshop. They were manipulated and exploited even more.

Students were surveyed throughout the process and asked questions about the product ingredients as well as the packaging and branding. They were asked to reveal the “alter ego” of their assigned candy. Through looking at the messaging on the package and nutrition facts they were tasked with further investigating the negative attributes of the candy and reveal this in their reinterpretation of this product. In the end, they were asked to draw on all of these experiences to make a pattern that the “alter ego” of their assigned candy.

THE RESULTS: Over the course of this project, students gained a fresh perspective on how expanding their process of making inevitably informs more innovative solutions.

Selected student examples are featured on the following pages. The new patterns of their products are featured on the right-side pages.

Truth in Packaging

PART 1: REVERSING THE HIERARCHY

Students entered all of their candy label information into the computer, using the assigned typeface and character styles to denote hierarchy. They were then asked to re-order and reword the content in the following ways:

DE-EMPHASIZE what was once most important in the hierarchy of the label design. Make the name of the candy the least important in the hierarchy.

REARRANGE the words and word combinations to tell a different story.

RE-WORD the language to reinterpret the meaning. For example: fake is the same as artificial. Look up the synonyms of your words in thesaurus.com. Explore the idea of how different types of words tell different stories. Some words seem more positive and some seem more negative.

This process will reveal ideas of how one might “re-tell” the true story of what this product is.

Selected student examples from this portion of the assignment are featured on the left side pages partnered with the right-side pages of the patterns.

PART 2: PACKAGE RE-DESIGN

Having spent time focused on the photography, manipulation, pattern making and visual research of the assigned candy products, students were then tasked with revealing the truth behind the candy brands.

This portion of the project expands on the idea of visual story telling through the development of a written narrative. Branding tells a story that is often contrary to the “true story” of a product. Students are asked to reveal this true story through highlighting the ingredients in such a way that prevents a potential consumer from buying/eating it. They will use the language developed in the Reversing The Hierarchy portion of the assignment to assist with the package rebrand.

Students then re-design the package. They may do this in any way they see fit but they must include the name of the product and manufacturing company somewhere on the package. They must also include the ingredients/nutrition facts, but may reword & rewrite to fit the communication needs. As part of this process students look back on their investigations into the ingredients, what they really are and how they are made. This is a key part of figuring out how to solve this problem.

Selected student examples from this portion of the project are featured on right hand side page, following a left side page image of the product in its original form.
Synthetic Textiles
Diacetylmorphine®

CIRCUMDUCTED IN USA

NET WT 4 OZ (113G)
JOULAR SWEETS LLC
3301 ELECTRONICS WAY
WEST PALM BEACH, FL 33407

MYSPACE.COM/JOULAR SACCHARINS
WWW.JOULARSACCHARINES.NET

INGREDIENTS
UNDEFILED ROD WHITE POWDER, FABRICATED SAPIDITIES & CHROMA (CRIMSON #103-63).

AMOUNT PER SERVING
CALORIES: 110. Calories from fat: 0. % Daily Value* TOTAL FAT: 0g (0% DV). SODIUM: 0mg (0% DV).
TOTAL CARB: 28g (9% DV). Sugars: 28g. PROTEIN: 0g. * Percent Daily Values are based on a 2,000 calorie diet.

NUTRITION FACTS
ENJOY BY: 12/26/17
PROUDLY MADE IN THE USA

DISCLAIMER
The Jocular Saccharins smile guarantee applies to typically pleasant individuals. If you are a large-scale curmudgeon that doesn’t smile at a young canine or arc of prismatic colors caused by the refraction and reflection of the sun’s rays in drops of rain then even we can’t assist you.

SMILES GUARANTEED
It has been scientifically proven that it is impossible for someone to consume Jocular Saccharins Synthetic Textiles Diacetylmorphine without using their facial muscles to construct a smile. In fact we’re so confident of this concrete happening that we guarantee it.

Cherry Berry
Jocular Saccharins Classic
Cotton Candy
INGREDIENTS
UNDIRED ROD WHITE POWDER, FABRICATED
SAPIDITIES & CHROMA (CRIMSON #103-63).

AMOUNT PER SERVING
CALORIES: 110. Calories from fat: 0. % Daily Value *
TOTAL FAT: 0g (0% DV). SODIUM: 0 mg (0% DV).
TOTAL CARB: 28g (9% DV). Sugars: 28g. : 28g (9% DV). Sugars: 28g.
PROTEIN: 0g. *Percent Daily Values are based
on a 2,000 calorie diet.

NUTRITION FACTS
SERVING SIZE: 1 oz (28g).
Servings Per Container: About 4.

REFILL BY: 12/26/17
CIRCUMDUCTED IN THE USA

DISCLAIMER
The Jo cul a r S a ccharines s mil e g uar a nte e a p p lie s  to t ypic all y  ple a s a n t humans.
If you are a  large-scal e curmud geon tha t d oes not smi le at a y o u ng canine
or arc o f pr i s m atic col ors ca u s e d  by the refraction  a nd r e flec tion of the  su n 's
ra y s  i n drops of r ain  t h e n ev en w e ca n 't assi st you.

S M I L E S  G U A R A NTE E D
It has  been sci e n t i f i c a l ly p r o v e n t h a t i t i s i m p o s s i b l e f or s o m e o n e t o c o n s u m e
Jo cul ar S a ccharines S ynt h eti c  T e xti les  Di ac e tyl m orphi ne  w i th ou t u s i n g t h e i r
facial  mus c l e s  t o c onstruc t  a  s m i le. In fac t  w e 'r e  s o c onfi d e n t of thi s c onc r e t e
happe ning th at w e g uar ant ee it .

C herry Berry
JO C U L A R S A CCH A R I N E S
SYNTHETIC TEXTILES
COTTON CANDY
DIACETYLMORPHINE®
TAKE ONE CONTAINER BY MOUTH
UNTIL TEETH ROT & HEAD ACHES
RX#: 2-MCH5UG4R

3301 ELECTRONICS WAY
WEST PALM BEACH, FL 33407
WWW.JOCULARSACCHARINES.NET
MYSPACE.COM/JOCULARSACCHARINES
WWW.JOCULARSACCHARINES.NET

DISCLAIMER
The Jo cul a r S a ccharines s mil e g uar a nte e a p p lie s  to t ypic all y  ple a s a n t humans.
Furthermore, the Jo cular S a ccharines S ynt h eti c  T e xti les  Di ac e tyl m orphi ne  of a young
child or a pet can be used for entertainment purposes, but it is not recommended for consumption.

DISCLAIMER 2018
This disclaimer and the product are not intended for consumption by children or any other human.
No liability is assumed for injury or damage to persons or property by the consumer.
No liability is assumed for the misuse of the product.

DISCLAIMER 2019
This disclaimer and the product are not intended for consumption by children or any other human.
No liability is assumed for injury or damage to persons or property by the consumer.
No liability is assumed for the misuse of the product.

DISCLAIMER 2020
This disclaimer and the product are not intended for consumption by children or any other human.
No liability is assumed for injury or damage to persons or property by the consumer.
No liability is assumed for the misuse of the product.
Mystery Chick Bits

sugar, corn syrup, gelatin (colorless protein substance obtained by boiling a mixture of water and the skin, bones, and tendons of animals), contains less than 0.5% of the following: gum arabic (sap from acacia trees), natural and artificial flavor, potassium sorbate (a salt based preservative), blue #1 (an organic dye), red #3 (a synthetic dye), and carnauba wax (wax from palm copernicia prunifera tree from Brazil).

WHAT'S INSIDE... PER PACK
CALORIES: 140, total fat 0g 0%DV, sugars 32g no DV, sodium 15mg 1%DV. GDA's are based on a 2,000 calorie diet

NUTRITION FACTS
SERV SIZE: 5 Chicks, Servings per container 2, Amount per Chick: Calories 28, Amount per serving: Calories 140, Saturated Fat 0g(0%DV), Sodium15mg (1%DV), Sugars 32g, Sat, Fat 0 g (0% DV), Trans Fat 0g, Calories from Fat 0, Total Carb 34g (11%DV), Protein 1g, Vitamin A (0% DV), Percent Daily Values (DV)
Not a significant source of Cholesterol, Dietary Fiber, Vitamin A, Vitamin C, Calcium, and Iron. are based on a 2,000 calorie diet.

*Gluten Free

To learn more visit www.marshmallowpeeps.com
best before 12/2017
Quality candy is our family tradition. If you are not satisfied with the quality of this product, please save the unused portion and package. Contact us at 1-888-645-3453

Our Peeps® scientist are at it again with three NEW mystery flavors! can you guess all three? Share your flavor guesses using #MysteryPeeps @PeepsBrand (Facebook, Instagram, Twitter)

Peeps® Flavored Marshmallow
Express Your Peepsonality®
Peeps Brand®, Just Born®
Distributed by Just Born incorporated, Bethlehem, PA. 18017 U.S.A.
WARNING
Contains animal remnants, including: skin, bones, and tendons.

Mystery Chick Bits
FARM ANIMALS WERE HARMED IN THE MAKING OF THIS PRODUCT.

WARNING
Contains animal remnants, including: skin, bones, and tendons.

NUTRITION FACTS
serving size 5 chicks (42g) servings per container 2
Calories 140 Calories from Fat 0
*Percent Daily Value (DV) are based on a 2,000 calorie diet.
Amount Per Serving (DV)
Total Fat 0g 0%
Saturated Fat 0g 0%
Trans Fat 0g
Sodium 15mg 1%
Total Carbohydrate 34g 11%
Sugars 32g
Protein 1g
Not a significant source of Cholesterol, Dietary Fiber, Vitamin A, Vitamin C, Calcium, and Iron.

INGREDIENTS
PALM WAX
SYNTHETIC DYE #3
NATURAL DYE #1
SALT BASED PRESERVATIVE
FAKE AND "NATURAL" FLAVOR
GUM ARABIC
BOILED ANIMAL LEFTOVERS
CORN SYRUP
DIABETES... I MEAN SUGAR

SATISFACTION GUARANTEE: We guarantee that this product will cause one or more of the following in most people - diabetes, cancer, tooth decay, weight gain, and in extreme cases DEATH. If one of these occurs contact your local doctor. DO NOT try and contact us. We warned you so it’s your problem, not ours.

Just Born Inc. Bethlehem, PA 18017 U.S.A.

©2016

GLUTEN FREE

FARM ANIMALS WERE HARMED IN THE MAKING OF THIS PRODUCT.

10 dead chicks inside
Sinewy Gelatin
& Acrid Pulp

KNOCK-OUT PUNCH
Unnaturally flavored
Produced with genetic engineering

NOT FOR CHILDREN
3 OR UNDER

INGREDIENTS:
gummies: glucose syrup, sugar, water, tasteless glutinous substance, manufactured sweetener, fermented crude sugar, tannic acid, malic acid, unnatural flavor, pectin, red 40.
gel: sugar, dextrin, water, glucose syrup, malic acid, gum arabic, pectin, sodium citrate, artificial flavor, potassium sorbate (preservative), red 40, titanium dioxide (color).

WHAT'S INSIDE... PER PACK
CALORIES: 100. Servings Calories from fat: 0. Servings per pack: about 2. Total fat 0g (0% DV), Total Carbs 23g (8%), Saturated fat 0g (0%), Sugars 21g, Trans fat 0g (0% DV), Protein 1g, Sodium 10mg (0% DV). Percent daily values based on a 2,000 calorie diet.

NUTRITION FACTS
SERV SIZE: 6 gummies with gel, Amount per serving: Calories 100, Total fat 0g (0% DV), Sat. Fat 0g (0% DV), Trans Fat 0g, (0% DV), Sodium 10mg (0% DV), Total Carb 23g (8% DV), Sugars 21g, Protein 1g. Percent Daily Values (DV) are based on a 2,000 calorie diet.
GENETICALLY MANIPULATED PHONY FLAVORED CHOCOLATE CANDIES

milk chocolate (sugar, chocolate, skim milk, cocoa butter, lactose, milk-fat, soy lecithin, salt, artificial flavors)
sugar, corn starch, less than 1% corn syrup, dextrin, coloring (includes blue 1, yellow 5, yellow 6, red 40,
yellow 5 lake, blue 1 lake, yellow 6 lake, red 40 lake, blue 2 lake, blue 2) gum acacia

PARTIALLY PRODUCED WITH GENETIC ENGINEERING

WHAT’S INSIDE... PER SERVING (ABOUT 8 SERVINGS PER PACK)
CALORIES: 190 10% DV, total fat 8 g 12% DV, sat fat 4.5 g 23% DV sugars 26 g *No DV defined,
sodium 30mg 1% DV. GDA’s are based on a 2,000 calorie diet.
To learn more visit www.marshealthyliving.com

NUTRITION FACTS
SERV SIZE: 6 packs (41g), Servings Per Container about 8
Amount per serving: Calories 190, Calories from Fat 70, Total fat 8 g (12% DV),
Saturated Fat 4.5 g (23% DV), Trans Fat 0g, Cholesterol 0mg (0% DV) Sodium 30mg (1% DV),
Total Carbohydrate 30g (10% DV), Dietary Fiber 1g (4% DV), Sugars 26g, Protein 2g, Vitamin A (0% DV),
Vitamin C (0% DV), Calcium (4% DV), Iron 2% DV). Percent Daily Values (DV)
*Contains less than 2% of the Daily Value of these nutrients.
**Percent Daily Values are based on 2,000 calorie diet. Your daily values may be higher or lower depending
on your calorie needs:

Allergy information: contains milk and soy. May contain peanuts.

Perfect for decorating and egg hunts!
net wt 11.0 oz (311.9g)
To learn more visit www.marshealthyliving.com
best before 01/2018
Snickers® is a trademark of Mars, Incorporated.
Questions or Comments? Call 1-800-627-7852.

M&M’s®, Snickers® are trademarks of Mars, Incorporated.
Distributed by Mars Chocolate na, LLC Hackettstown, NJ 07840-1559 USA
**PRODUCED WITH GENETIC ENGINEERING**

Ingredients: Theobroma cacao, β-D-galactopyranosyl-(1→4)-D-glucose, milkfat, soy lecithin, artificial flavors, salt, sugar, corn starch, corn syrup, C18H32O16 (dextrin), coloring (includes blue 1, yellow 5, yellow 6, red 40, yellow 5 lake, blue 1 lake, yellow 6 lake, red 40 lake, blue 2 lake, blue 2) gum acacia

Distributed by Master foods USA
A division of Mars, Incorporated
Hackettstown, NJ 07840-1505 USA

DO NOT call us if you are sick or unsatisfied - call your local doctor

This contains little to no nutrition at all
Serv size: 1/2 pack (45g), Servings 2
Amount per serving: Calories 220, Calories from Fat 80, Total fat 9 g (14% DV), Saturated Fat 6 g (30% DV), Trans Fat 0 g, Cholesterol 5 mg (2% DV), Sodium 30 mg (1% DV), Total Carbohydrate 30 g (10% DV), Dietary Fiber 1 g (4% DV), Sugars 26 g, Protein 2 g, Vitamin A (0% DV), Vitamin C (0% DV), Calcium (4% DV), Iron (2% DV), Percent Daily Values (DV)
Ingredients

In the process of learning more about their assigned candy ingredients, students were asked to identify and explain each of their candy ingredients. As a starting point, they looked at the book: “Ingredients: A Visual Exploration of 75 Additives and 25 Food Products” by Dwight Eschliman with text by Steve Ettlinger. The following list shows a sample of ingredients that were researched and briefly summarized by students.

PALM OIL Comes from the oil palm trees in Africa. It is believed and said by many to have serious health issues like cancer because it is high in saturated fat. –Kylie Nelson

SOY LECITHIN Is found in almost every living cell out there. It is used in food as well as in nonfood products like paints, printing inks and even cosmetics. –Kylie Nelson

SORBITOL a sugar alcohol with a sweet taste which humans metabolize slowly. Commonly used as a sugar substitute, however, high amounts may cause side effects. –Alicia Pangman

RED 40 A food coloring made from coal tar. Linked with allergic reactions, and hyperactivity in kids. –Alicia Pangman

GELATIN comes from parts of animals that is also used in collagen. It contains 19 amino acids that thicken food. –Ashlyn Cary

CONFECTIONER’S GLAZE (SHELLAC) Shellac or Confectioner’s Glaze is made from insect excretions. It not only serves as a sealant to keep moisture in or out, it also is commonly used in wood varnish. –Jordan Sypher

HYDROGENATED VEGETABLE OIL Oils turn to liquid at room temperature but when you add hydrogen it keeps them in a solid form. This keeps them fresh for long periods of time. High consumption increases cholesterol in blood which can lead to heart disease. –Abby Bayles

BLUE 1 Used to give color. An organic compound classified as triarylmethane dye. It was originally derived from coal tar, but now most commonly comes from an oil base. –Kirtis White

FUMARIC ACID A major threat to the environment, a colorless crystalline solid. Also used to make paints and plastics. –Gillian St. John

ASCORBIC ACID The synthetic version is made from a source of corn syrup. Thought to be filled with vitamin C, it is not the case in this form. Put in food for its preservative anti-oxidant qualities. –Gillian St. John

CARNAUBA WAX: A wax from the leaves of the palm Copernicia prunifera tree which is only grown in Brazil. It is used in many foods and household products. –Sidney Fluhman

BUFFERED LACTIC ACID Organic acid presented normally in muscle tissue –Cassi Mecham

VANILLIN A synthetic vanilla flavoring agent –Ricky Friaca

WHEY The liquid that’s left after milk has been curdled and strained –Ricky Friaca

XANTHAN GUM A substance that comes from fungi/algae secretions, commonly used as a thickener. It is actually processed by taking the black rot from cauliflower and broccoli and adding it to a vat of syrup, which it then ferments into a thick starchy substance. The rot is removed before the starch is processed. –Elizabeth Kingston

TRAGACANTH GUM A natural gum obtained from the sap of the legumes of Astragalus, which is used as a thickener. –Elizabeth Kingston

TRAGACANTH GUM A natural gum obtained from the sap of the legumes of Astragalus, which is used as a thickener. –Elizabeth Kingston

ARABIC GUM A gum derived from the sap of the acacia Senegal tree, which is then processed into a dry powder and used as an emulsifier, thickener, or stabilizer. –Elizabeth Kingston

GLYCERYL MONOSTEARATE This is a thickening agent as well as a preservative that are added to products so that it gives body to the product. It also is an anti-staling chemical. –Scott Warner
Reflective Writing

PROJECT INTENTIONS:
This assignment was facilitated with the intent that students would learn through a process of self-discovery. Students were asked to physically work with candy through hands-on and digital manipulation processes, in addition to reading food labels and researching unknown ingredients; all with no specific desired outcome in mind. They were asked to come to conclusions about those experiences through answering survey questions throughout the entire process. The questions were designed to get the students critically thinking about their candy.

BREAK/REMAKE SURVEY

The Candy:
Quickly describe your assigned candy.
What characteristics made it easy or difficult to work with and why?
What did you discover through manipulating it?
Prior to beginning your manipulation and throughout the process; did your candy become more or less desirable for food consumption - WHY?
If you did eat it before, during or after - did you like it?
Were there any preconceived notions about it that changed?
Who is the package marketed to?

The Packaging:
Who is the package marketed to?
Do you think the language & graphics on the package enhanced the product?
Do you think the package could be recycled? If so, what parts?
How much of the ingredients were understandable?
What characteristics made it easy or difficult to work with and why?
What did you discover through manipulating it?

Prior to beginning your manipulation and throughout the process; did your candy become more or less desirable for food consumption - WHY?
If you did eat it before, during or after - did you like it?
Do the ingredients clarify what it is made out of?
How much of the ingredients were understandable?

BREAK/REMAKE SURVEY SELECTED ANSWERS

Describe your assigned candy.
I was given Baby Bottle Pops. They are this type of sucker shaped like a baby bottle top and in the base of the bottle is this sugary powder that you dip it into. --Cassie Mecham

Weird little bird (or more accurately blob) shaped marshmallows covered in sugar. --Sidney Fluhman

What characteristics made it easy or difficult to work with and why?

What did you discover through manipulating it?
That the candy itself feels very artificial, almost plasticity
--Victoria Stark

Prior to beginning your manipulation and throughout the process; did your candy become more or less desirable for food consumption - WHY?
I liked the candy somewhat before this. When I was manipulating it, it was less desirable. It got pretty nasty.
--Scott Warner

Before beginning the process, I didn’t view these gummies as anything other than standard candy. I didn’t think about their actual substance until I tried to pull them apart. The gummies became a lot less appealing after working with them for some time. They were tough and sticky, and were so difficult to manipulate by hand that it made me wonder how hard it is for your body to actually process something like that after eating it. --Alicia Pangman

It was very desirable with all the bright packaging that was easy to open, it also smelled delicious when the candies were opened. However, I started to never want to eat these candies again (besides the vanilla ones, which are my favorite) because of how unappetizing they started to get after messing around with them. --Kirtis White

Were there any preconceived notions about it that changed?
Yes. They were cute before but now they look like blob brain chunks. --Stephanie Shotorbani

Do the ingredients clarify what it is made out of?
Nothing on the ingredients says marshmallow. I wonder what marshmallow is made out of... --Anise Prinabbow

Who is the package marketed to?
It’s definitely marketed towards children. They use very bright appealing colors so that kids would take notice; jokes are also included on every wrapper. They also added the “No Artificial Flavors” and “The Good Stuff! Made in the USA” so that parents won’t feel guilty about feeding their children artificial corn syrup candy.
--Christy Hadwinata

Do you think the language & graphics on the package enhanced the product?
Well they’re cute, the package is cute, the product doesn’t taste cute. But it’s cute and pink, a little girl would probably like these. --Anise Prinabbow

How does the package effectively or ineffectively market to the audience?
I think that the enlarging and personification of the M&M is effective because people naturally react to and are drawn to eyes. But I think that the package could be designed in a better way. --Devin Sharp

Imagine if the product was not branded at all - would you want to buy it and eat it?
After taking pictures of the candies out of their wrapper, they look like play doh. It’s the advertising that makes me think it looks good. The wrappers make my mouth water more than the candy. --Craig Gelman

Do you think the product was over-packaged?
If so, what parts? Yes. First of all, the casing is egg-shaped, but after you peel open the wrapper on the egg you have to then crack open the egg itself. After that, there’s another package inside it that contains the actual candy. There is a lot of work that goes into the opening of the product, and not all of the parts necessarily work together. The union of the Easter theme and the actual product seems forced. --Alicia Pangman

Do you think any of the package could be recycled?
If so, what parts? The whole package is plastic, and I’m not entirely sure which types of plastics are recyclable but the only one I would think could be is the egg container itself. The packaging inside seems unrecyclable.
--Gillian St. John
Moving forward, my approach to design has definitely been impacted. Through working with this concept of anti-advertising, I have seen the importance of aesthetics in the initial reaction and appeal. But the content of the package is what drove it home. Together, they play a vital role in design. The responsibility of the designer isn’t necessarily based in telling the truth of the contents the product, but in the exposure and appeal to the target audience. In truth, I find it rather disturbing to think of all the harmful chemicals and byproducts I have consumed under the guise of clever design. But this leads us to the question of morality in design. —Jordan Sypher

How could you relate the idea of “anti-advertising” or “truth telling” to your design approach for other unrelated projects? Language is the key to telling the truth without lying. This can help make a bad product look good (in this case, the original package) or make a bad product look even worse (our revised package). One related idea to “anti-advertising” is when you’re working on an assignment that you’re not exactly on board with, but you have to pretend you are. Otherwise, your work is going to suffer because it won’t reflect your “passionate” attitude. In short, fake it to make it. —Intan Zakri

It made me realize graphic design isn’t just about trying to sell something. It can also be used to cause awareness or to even get people against something. In reality it more comes down to influencing people into doing what you want whether it’s to buy or not buy something or other applicable scenarios. —Sydney Fluhman

Something unrelated that I learned from this assignment is how to use language to my advantage. Manipulating the language of a package can greatly change how the design itself is received. I think the idea of truth-telling could be applied to other designs in terms of taking an honest stance on something, which I think people appreciate. —Natalie Vukic

I learned that pop rocks are made by being processed with carbon dioxide to form the crystallized substance that is called candy. I related the “truth telling” to my design approach by making the name of the new pop rocks its literal translation, Crystallized Carbon Dioxide. —Kayla Fischer

It was intriguing to consider how you can make something seem less appetizing based on design alone. Last semester, XI told us that in order to make people think about something, you have to present it in a way that they wouldn’t expect. It made me think about this project, and that is exactly what we are doing. We are trying to repress it in a way that people haven’t seen, or in a way that people don’t want to see the product. That makes them stop and think about the message we are trying to portray. —Harrison Hansen

I learned that language is a powerful thing when trying to get your point across whether it’s for advertising or anti-advertising. I didn’t even think about being able to turn hierarchy around and changing the entire message but still using the same words. I think that is a very interesting thing and I’m glad I have now learned this new perspective on things. I think it can be even more powerful when you use things that people have already seen and them flip it around and change the whole message. —Kylie Nelson

In terms of what unrelated thing(s) I learned from this assignment, I would say that I came to realize that as designers, our responsibility is not only to portray a product in a good light – rather, as our foremost purpose is to communicate, we may do it in any number of ways (i.e. negatively, positively, neutrally), depending on the situation. I think that this is good knowledge to have for future projects, because it has enabled me that there isn’t just “one way” of portraying product/idea/etc. —Paul Stevens

Do you think it’s important for candy manufacturers to be more straightforward in explaining what the ingredients are in their candy? Or does it matter? Sure, sugarcoating (pun intended) the ingredients may be good for business, but ultimately people have a right to know what they are eating, whether it affects their buying choices or not. —Alicia Pangman

I think it is important for candy manufacturers to be more straightforward in explaining the ingredients in their candy. The candy companies should be required to be more truthful in their packaging. —Kayla Fischer

I think it’s definitely important. People should be more aware of what they’re putting in their body so they can make a more education decision about it if it’s something they truly want to eat. —Sidney Fluhman

Do you think that food branded as “candy” inspires consumers to eat it, regardless of all of the negative ingredients inside it? Or can we actually be convinced NOT to eat it? Anything labeled as “candy” is always going to be more appealing than something branded as a “gloop glob” or a “syrup cube” as we discovered with this assignment. I think it definitely depends on the person, whether or not you could convince them not to eat it, but with a greater awareness I think more people might change their minds. —Alicia Pangman

I think everyone knows that candy is bad for us and has no nutritional value at all to it, but we have created a society that evolves around these additives onto our food and there is no way to truly get around them unless everyone and all the companies are willing to make a change. —Kylie Nelson

Not enough people read the ingredients unless it looks dubious enough that they seriously doubt if it really is edible. Maybe if we changed something about the way we educate young children in elementary schools, we could steer some of them away from eating foods with negative ingredients. But I believe that the candy companies market their products in such a way that they snatch their custom- ers at a young age and get them addicted, and then they have a lifelong customer. —Elizabeth Kingston