

Course Number art 384 -01		Course Title History of Graphic Design & Photography: 1895 and to as close as we can get to the Present	
Fall	Spring ●●●●●●	Summer	Year 2016
Name of professor ken maginnis		Meeting Day, Time, and Room MWF 9:00-9:50 am Art Bldg Rm 108 (mac lab)	
Office Hours m/w 10:50 -11:50 am		GCFort - art bldg Rm 127 Other times by appointment: 383-8152	

Course Purpose

This course is constructed to provide students with historic relevance to the “modern,” “post-modern” and “contemporary” graphic design, advertising, and photography on a global scale. The course is designed for students to use information

gleaned from the class as a resource for their projects now and in the future, regardless of discipline. It will broaden their design and photographic appreciation from an historical viewpoint as well as help them see alternative solutions to visual problems of the present and not

so distant past. Our studies will be initiated by design work from 1895 and finish in contemporary time periods. The student should come to realize that expanding their base of visual data historically, is essential in becoming a good designer, photographer or fine artist. It is

the same within the course as it is in developing solutions for project challenges. Observe, absorb, assess and process visual information and their relationships similar to those used in professional arenas around the world.

Grading Policy

Quizzes	25%
Midterm Exam	25%
Term Paper	25%
Final Exam	25%

If you are interested, ask for the two column, grading format the instructor uses for papers.

..> Term Paper

A 10 page (not including a cover page) research paper on any subject during the period of class study is required for a passing grade. Don't wait until the end of the semester to write the paper. Spell check, check and cite any sources you may have, then find someone else to proof read the paper. Take it to the Writing Center. The instructor must approve your subject: designer, architect, artist, epoch, era, movement, individual or “ism”.

Book: Megg's History of Graphic Design

Class participation: Students are expected to contribute to class discussions. Noticeable and intelligent participation will make the difference in a borderline grade. Late Term Paper submissions will be reduced one full letter grade, don't bother with excuses.

Absences: 4 absences = no penalty (there are no excused absences)
5 absences will drop the final grade, one whole grade.
7 absences is an automatic failing grade (F) - not negotiable.

Course Outline

Introductions
Prelude: Arts and Crafts, Glasgow School (Mackintosh), Secessionist, Art Nouveau and the German Expressionists.

The “Modern” Era: Art Deco, Pictorial Modern, Futurists, Supremists, Russian Constructivists, Bauhaus, De Stijl, and the Modern movement in the U.S.

Post Modern & Contemporary: information overload overlords: Swiss, Dutch, Italian and NY style, Corporate imaging, Concept imaging (Ads), The Global Dialogue.

The Core Skills; analytical thinking, creativity, writing and speaking (communicate verbally) are assessed in this course for the department and

liberal arts studies program of the academic college. The information extracted from the course is gathered through a combination of objective

and subjective observation, including interaction with and by the students to determine skill levels. (**See attached**)

Academic dishonesty, cheating or plagiarism

I will fail anyone that engages in academic dishonesty, cheating or plagiarism. Academic dishonesty includes turning in work that you have copied or work that was completed by someone else. Cheating includes copying answers and bringing information or answers into exams. Plagiarism includes using sources in papers and written assignments without citing the source.

COKER COLLEGE CORE SKILLS
ART DEPARTMENT

Creative Thinking

Remedial

Work is trite, trivial and obvious. Students are unable to develop numerous solutions to artistic problems. Students imitate rather than create.

Fresh/Soph

Students produce original imaginative or unique solutions to artistic problems. Students move beyond imitation but may not be able to explain why.

Junior/Senior

Students produce original, imaginative or unique solutions to artistic problems. They are able to express why their work is distinct or innovative.

Graduate

Students are able to produce original, imaginative or unique solutions to artistic problems. Students produce a body of work that synthesizes complex or open-ended ideas, independent of instruction.

Analytical Thinking

Remedial

Students are unable to analyze, synthesize or interpret concepts beyond an elementary level.

Fresh/Soph

Students are able to analyze, synthesize and interpret concepts. They are able to critique artworks using the language of art theory. They are less capable of critiquing their own work.

Junior/Senior

Students are able to analyze, synthesize and interpret concepts. They are able to critique artworks using the language of art theory. Students are capable of critiquing their own work. Graduate—Students are able to analyze, synthesize and interpret concepts. They are able to critique artworks using the language of art theory. Students are capable of critiquing their own work independent of instruction.

Effective Writing

Remedial

Students consistently make errors in Standard Written English.

Fresh/Soph

Students make Standard Written English errors in their writing, but these do not adversely influence the overall aim of the written work.

Junior/Senior

Students occasionally make Standard Written English errors in their writing, but these do not adversely influence the overall aim of the written work.

Graduate

Students do not make Standard Written English errors in their writing.

Effective Speaking

Remedial

Student comments are trite, trivial and obvious.

Fresh/Soph

Students are able to communicate clearly using the language of art correctly.

Junior/Senior

Students are able to communicate clearly using the language of art correctly.

They are able to articulate strengths and weaknesses of examined artworks or concepts.

Graduate

Students are able to communicate clearly using the language of art correctly. They are able to articulate strengths and weaknesses of examined artworks or concepts. Students can identify and clearly describe strengths and weaknesses in their own work.