

# Course Syllabus **Fall**

Course Number  
art **410**

Course Title  
graphic design senior studio I

Instructor  
Ken Maginnis

Art 410 is the prerequisite for enrolling in 415. "C" is the Art department's lowest passing grade.

Meeting Day, Time, and Room Number  
M/W 11:00 - 12:50 p.m.  
GD senior studio

Office Hours art 127  
M-W 11:30-12:30 p.m.  
(or by appt.)

## ❶ Broad purpose of course

- At the close of the first semester senior studio, one should be able to create a professional quality portfolio for entry into the graphic design profession.
- Establish an individual approach to the philosophic and theoretical side of academic art; relative to fine art and design.
- Improve research and visual exploratory experiences and techniques.
- Gain a more thorough understanding of design from an historical view point.
- Explore contemporary designers and those from the past whose influences have effected design change.
- Understand that the final show is irrelevant at this point in time.

\_\_\_\_\_ think \_\_\_\_\_

\_\_\_\_\_ research \_\_\_\_\_

\_\_\_\_\_ conceptualize \_\_\_\_\_

\_\_\_\_\_ sketch \_\_\_\_\_

\_\_\_\_\_ implement \_\_\_\_\_

\_\_\_\_\_ refine \_\_\_\_\_

## ❷ Course objectives/expectations

Upon successful completion of this course students will be expected to:

- a. Explain and/or defend work to colleagues and instructors.
- b. Create graphic design solutions that effectively solve communications problems.
- c. Create an effective self-promotional marketing campaign.
- d. Demonstrate an understanding and appreciation of the various disciplines and styles of contemporary graphic design.
- e. Demonstrate an understanding of research processes and/or methodology for creating a successful project.
- f. Be able to discuss designers and artists from the past and present, from your readings and research. Integrate their influences on design and yourself in an exchange of views.
- g. Understand what ideas, theories and concepts are.
- h. Know the direct relationship of art fundamentals taught in Art 100 to the visual/communication problems in assignments and projects.

## ❸ Teaching method

This course will be comprised of critiques, discussion and studio work assessment.

## ❹ Grading policy

Assignments/Projects and the *process*, which includes your experience as a senior, will be graded, not for individual projects. Success or failure of a project will, however, influence the final grade. This means: the time you spend on projects; albeit, concept or portfolio oriented work; the quality of research effort, and if you improve your levels of communication, will effect your grade. It is simple; if you do the work, you will get the grades. All projects are subject to rework or alterations throughout the semester. Making improvements or refinements is always a good idea. As you progress, the design methodology has a tendency to get better. Time is the main problem, you will not have enough time to redo all the projects, schedule yourself accordingly.

Not having work or not being prepared for the next class, which includes sketches, research materials, plans, goals or schedules that can be presented to the group for discourse, and having no proof of work/research done, is unacceptable. It is a waste of everyone's time to show up with very little work or without any work and expect critical conversation. Also, ideas are a dime a dozen. Discussing all your ideas in during class time is useless. What is worth conversation? Work. Basically, not having any work is failing to do your work, which will be recorded as an "F" for the day. Your employer in a studio will not put up with it; you will be fired. Your peers and faculty consider it just as inappropriate. C or better is required to pass Senior Studio. The college does not recognize + or - grades, but i give them to clarify the level within a grade given.

## ❺-a Class projects -- *required* --

Thesis paper:

- 1) minimum: **10** pgs: images not included
- 2) quality level: final draft
- 3) it's about you and your **art** experiences. It is the path during senior studio; what is the concept/where the work is; where it is going or might go. All the information is relative to only senior art work not your life history, the family, dog or pet skunk.
- 4) due min **3** weeks before semester end and not accepted after that time.
- 5) submit - hard copy and digital version.

## ❺-b Class projects - portfolio *suggestions*

At least one:

- 1) logo and application
- 2) print advertisement
- 3) brochure
- 4) poster
- 5) 3D graphics (i.e.: pkg)
- 6) magazine cover and spreads
- 7) marketing communication campaign (ad campaign)
- 8) product promotional campaign
- 9) "real world" piece, produced for client
- 10) exit project: book/print or multimedia presentation or Web site
- 11) thumbnails, mechanicals and roughs for two projects
- 12) "self" promotional campaign

Plus at least one or more of the following:

- 13) Web site and/or interactive portfolio
- 14) multimedia presentation
- 15) annual report
- 16) additional "real world" client projects
- 17) photographs or illustrations

### ③ Class Schedule

**Monday:** roundtable discourse

- a. Be prepared to meet and discuss work with colleagues.
- b. Bring any other material worthy of discussion, including: professional designers or designs, you want to talk about; art work, studios, shows, competitions or techniques.

**Wednesday:**

Be prepared to show and discuss work on individual basis or with group at your individual area.

### ⑦a Required books

Art and Fear: David Boyles  
Graphics Master 8

### ⑦b Strongly suggested books

The Graphic Artist's Guide to Marketing and Self-Promotion.  
The Cubist Epoch; Douglas Cooper  
Ogilvy on Advertising  
Invisioning Information, Edward Tufte  
Graphic Design in the 21st Century, Charlotte Fiell  
What Is Graphic Design?, Quentin Newark, Piers Schmidt

### ⑦c Materials

- a) Printing paper.
- b) Several sheets of black illustration board for presentation.
- c) List of color output vendors in the area.
- d) Engaged brain.

### ⑧ Other Suggested Readings and Audiovisual materials

Herring, Jerry and Fulton, Mark. The Art of Business of Creative Self-Promotion.  
HOW Annual Self-Promotion Issue, Ohio: F&W Publications, Inc. 2003.  
Bolles, Richard. What Color is Your Parachute? California: Ten Speed Press  
The Art Directors Annual and International Exhibition  
The One Show Annual, RotoVision S.A., 2003.  
Society of Illustration Annual. Ohio: North Light Books, 2003.  
Creative Sourcebook Mid-Atlantic. Virginia, Sumner Communications, Inc., 2003.  
Winters, Arthur and Milton, Shirley. The Creative Connection Advertising, Copyrighting and Idea Visualization.  
Cullinane, Robert. The Complete Book of Comprehensive  
Gottschall, Edward. Typographic Communications Today.  
Jeweler, A. Jerome. Creative Strategy in Advertising  
Karo, Jerzy. Graphic Design: Problems, Methods, Solutions,  
Labuz, Ronald. Contemporary Graphic Design,  
Meggs, Philip B. A History of Graphic Design  
Metzdorf, Martha. The Ultimate Portfolio. Cincinnati: North Light Books  
Piscopo, Maria. Marketing and Promoting Your Work. Ohio: North Light Books, 1995.  
Remington, Roger K. Nine Pioneers in American Graphic Design, 1989.  
Richmond, Wendy. Design and Technology: Erasing the Boundaries, 1990.

### Periodicals

Graphis, C.A., Wired, How, Print, Ad Age, Newsweek  
The Washington Post, New York Times, Wall Street Journal

### ⑨ Notes for Survival

There are several elements of the senior studio experience you should pay special attention to. One of the problems seniors encounter is the concept of independence in their efforts to produce art work. The successful artist/designer basically, takes full responsibility for their life in and out of the art building.

a.) the final show, in the end, is not the final grade. It is all about your process of development, which includes you as an individual artist, this is regardless of discipline.

b.) help-critical discussion, Si; hand-holding; No.

c.) sketchbooks - besides establishing an excellent work ethic, is essential. Keep one with you at all times, even by your bed. There is never too many and you will refer back to them later in life.

d.) Work. We, the art dept. want to see a tremendous amount of work. It is the only way we can determine what you are doing, what level you are working on, if there is anything worth discussing; if you are in a rut or what direction you going or possibly need to go. If we see nothing or little evidence of forward movement, we can only guess nothing is being done. If you regularly show up with minimal sketches or work, you will not do well. It is never too late to try something else or go somewhere else. You pay a pretty sum for an education, you may want to try to get as much out of it as possible. You must **get** the education, it is not given to you.

e.) Want to do better work? Hang out in two places:

a.) the library - read everything you can find on your subject and related subjects.  
b.) hang out with the best; the competition will elevate your own work to new levels. Losers (non-worker types) only propagate losers. Remember this, the real competition is outside, trying to get in the workforce. Hang out with people of use their brains for doing work, not getting out of work.

f.) One idea is never enough. Just having lots of ideas is never enough. Ideas are a dime a dozen; implement.

g.) Do not forget what composition is all about. Of course, if you don't understand the basics of what composition entails by your senior year, it is strongly suggested you try another field, rather than waste your time and money in a fog.

h.) We all have personal problems of some kind. Don't let the weight of personal problems get in the way of your work and/or don't place the weight onto someone else to slow them down. We all have a rhythm to our work pace, disrupting others while you are out of yours is inappropriate. Constant negative comments do nothing for creativity. Stay away from negative people, try to stay positive.

### ⑩ Special Needs and Accommodations

Please advise the instructor of any special problems or needs at the beginning of the semester.

Having access to the administration building color printer the day prior to a project or show due date is not a special need, nor an acceptable accommodation.

Requiring a meeting between the hours of 12 am to 8 am, is not considered a special need.

COKER COLLEGE CORE SKILLS

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**Creative Thinking*****Remedial***

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

***Freshman/Sophomore***

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.

***Freshman/Sophomore***

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.

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Student/Instructor Contract

I have read the syllabus for Art 410, Senior Studio, and I understand the expectations and requirements for this course. I have clear information regarding objectives, grading and absence policy, behavioral issues, use of personal electronic equipment, use of the mac lab, work evaluation, suggested projects and/or due dates, and the process for creating work, relative to copyright and academic

honesty. If I have questions or uncertainty, I understand that it is my responsibility to ask for clarification. I accept sole responsibility for my behavior and performance in this course and am fully accountable for the grade I earn.

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Print Student Name:

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Student Signature:

Date

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Instructor Signature:

Date

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