

Course Syllabus **Fall/Spring**

Course Number
art 415

Course Title
graphic design senior studio II

Instructor
ken maginnis

Art 410 (prerequisite) is required, prior to enrolling in 415

Meeting Day, Time, and Room Number
M/W 11:00 - 12:50 P.M.
TBA

Office Hours art 127
T-Th 11:30-12:30 p.m.
(or by appt.) 383-8152

❶ Broad purpose of course

- To create a professional quality portfolio for entry into the graphic design profession.
- Develop portfolio presentation and interview techniques.
 - To create a professional quality self-promotional marketing campaign.
- To develop a final graphic design project that is reflective of the student's accumulative creative, presentation and production skills.
- To gain a basic understanding of graphic design business practices with the help of internship experience (if possible) and other practical applications.

• Coker College Honor Pledge

As a member of the Coker College community, I agree to uphold the principles of honor set forth by this community, to defend these principles against abuse or misuse, and to abide by the regulations of the college.

• Special Needs and

Accommodations

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

❷ Course objectives/expectations

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

- a. Explain and defend work before a portfolio review committee.
- b. Create graphic design solutions that effectively solve marketing communications problems.
- c. Create an effective self-promotional marketing campaign.
- d. Demonstrate an understanding and appreciation of the various disciplines in fine art or graphic design and styles/trends in contemporary graphic design.
- e. Demonstrate a *basic* understanding of graphic design business practices - proposals, estimates and billing processes and production skills.

❸ Teaching method

This course will be comprised of individual and group critiques, lecture, demonstration, and studio work. 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 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. Ideas are a dime a dozen. What is most worthy of conversation, is work. The particulars will be recorded as if you failed to complete a work day. Your employer in a studio will not put up with it, and we as faculty, consider it just as inappropriate.

❹ Grading policy (i.e., number of graded assignments, weight given to each)

Assignments/Projects and the *process*, which includes your experience as a senior, will generate a grade, not for individual projects. Success or failure of a project will influence the final grade. Success can be measured in many ways. 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 grade. All projects are subject

to rework or alterations throughout the semester.

As usual, 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
 - a) quality level: proof read, finished
 - b) 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.
 - c) due min **3** weeks before semester end and not accepted after that time.
 - d) submit - hard copy and digital version.
- 2) CD for department: collection of artwork from senior show.

Also, your performance during the senior review; your responses, logic, rationale and sincerity, all influence the final grade, as well as the final artwork for show.

All projects are subject to rework or alterations throughout the semester. Making improvements is always a good idea. As you progress and make refinements. At the senior level projects are expected to get better. Time is the main problem, you

will not have enough time to redo all the projects, schedule yourself accordingly. Time management is crucial.

If you continue to work on the exact same project class after class, it does not count. You must show progress in your pursuit of a solution and subsequent research.

If you repeatedly ask about ways to get around actually doing work, it only shows your lack of engagement in the “process” making art and your education.

Using other people’s ideas instead of your own. Stealing other people’s imagery or ideas (that is plagiarism). Not trying to develop your own ideas with adequate research shows a lack of engagement or commitment to the class and major. You should, if that is the case, consider something other than art. It is never too late to switch majors. It is nothing to be ashamed of, nor uncommon for students to change. It is important for you to happy and have some level of interest or better yet, be passionate about.

Be ready to finish a month before the end of the semester, you do not have until the last day to get it all together.

⑤-b The work

The work must evoke a conversation. If there is something to talk about and you show a willingness to listen, there will be a conversation. If there isn’t an underlying idea or concept there probably won’t be much to talk about. Content is essential. No work/content, usually means there is nothing to talk about. Talking about an idea is meaningless unless you have work, at least in sketch form (a *sufficient amount of sketches*), that show a new direction or experimentation. New work or work with *significant* changes can be discussed and is more interesting to talk about. The same work each week rarely induces an exchange of views.

⑥ Excessive absences

The absence policy is:
there are no excused absences.

1 - 4 absences, no penalty

5 absences: final grade is lowered one whole letter grade.

7 absences is an automatic failure.

▪**Excessive lateness** (tardiness):
more than 3 late arrivals past 15 minutes equates to 1 absence.

▪If, after failing the class from absences, you would like to continue coming to the class and see what new things you might learn, you are welcome. It is your choice.

▪If the instructor is running late, for whatever reason, you are responsible for starting your work; on your own. If you decide to leave before the instructor arrives and takes the roll you will be counted as absent. If the instructor is unable to notify students by normal means; including the ability to email, a note will be posted about the status of class at the entrance of the mac lab as soon as another faculty member is able.

⑦ Problematic Behavior

Behavior that is disruptive, abusive, showing a lack of respect or any kind of conduct; verbal or physical, that is deemed to be threatening or a problem for the class and/or instructor, by the instructor, will engage the following actions:

1) you will asked to leave the class.

2) if you do not leave as requested, security will be notified and they will assist you in vacating the premises. The Dean of students will then be notified as to your attitude and situation and how it was resolved.

• Here’s clue to questionable behavior: in the words of Professor James Boden; “if you think it will piss me off, don’t do it.” Because you pay to be here at this institution, does not give you the right to be disruptive. This is a privilege.

▪Disruptive/abusive/lack of respect includes: when you told to stop talking. If during class you are asked to refrain from conversation and you do not stop or start up again after the request; you will be asked to remove yourself from the classroom. Conduct referred to as

“back-talk,” “smart mouth” or aggressive arguing; shows a lack of respect; and, in any case you will be asked to leave the classroom.

▪“Ear buds” or listening devices stuck into one’s head to listen to iPods or similar electronics will no longer be tolerated during class, without permission from the instructor. Missing parts of lectures or pertinent information because you have listening equipment wedged into your ears, does not require reiteration by the instructor. Get the information from someone after class or the appropriate time.

⑧ Phone calls, Text messaging and Email

Phones are required to be OFF during class, not on vibrate, off. If during class you are asked to refrain from phone conversation and you do not or start up again after the request; you will be asked to remove yourself from the classroom.

If you decide to “Text message” during class and do not refrain or continue at a later time; the phone will be confiscated and you will be asked to leave. Email during class is not permitted. Neither is Facebook or messaging using my computers.

⑨ Mac lab use

Only those who paid their lab fee will have the privilege and door code to use the mac lab after class hours. Anyone using the lab without permission will be asked to leave and security will be notified. Their name and ID photograph will be given to security as well as posted on the lab door.

▪If you would like to use the lab during one the many classes scheduled in there; always ask if it is Ok. Never assume it is alright and march in, sit down, boot up a computer and start working. It may not be. If I am in a lecture, you will have to wait. Depending on the teaching method at that time, the instructor may find it disruptive having an additional member of class not working on the same material. Do not interrupt a lecture to find out if it is Ok. You probably won’t get permission that way.

- Never assume that is Ok to take anything from the lab or use the lab equipment for anything but its intended use. Do not disconnect the internet nor hook up your PC without permission. Do not use any other equipment in the lab without specific permission from me. Because it is in the lab, does not mean you can use or take it from the lab. For any reason.

10 Mac lab etiquette

Several situations in the lab have become problems due to rude behavior. The lab is for design work and work is only thing that should be done.

- Little Youtube parties have become a problem. It is disruptive and rude to other students. Go elsewhere to gather around a computer to watch loud, silly videos. Because you turned it down does not mean people can't still hear it and the group. Be respectful of others trying to work.

- Personal music is that, keep it to yourself. Head phones are **required** when listening to music in the lab. No exceptions.

- It is not "Ok" to for everyone to agree on listening to music through the speakers. There is too much pressure that goes with a group. Forced from peer pressure, to sit and be unhappy, distracted or stressed from listening to crappy music is not good for anyone's productivity. You must be able to concentrate on your work.

- Like to sing? Save it for the car or the choir and leave the singing there. The lab and karaoke do not mix. More than likely you don't have a grand professional sounding/on key voice. And, it is unlikely that anyone else wants to hear you sing to your music, but you.

Our tastes in music vary too much to force someone else to listen while they need to work. It is arrogant and rude to think otherwise.

- Socialize outside of the lab. The lab was constructed to aid students in their work, not to mindlessly surf the web, email or chat. Your friends may be working in the same place, but have respect for their time and others trying to do design work.

- When you are done in the lab, put you chair back UNDER the desk. Same goes for your buddies that visit. Have them put the chairs back, take your responsibility for you and your visiting friends.

- Clean up your own or your friend's messes. I am not the maid, nor is their one. You are totally responsible for materials you bring in to the lab; human or otherwise. The maintenance people are also not responsible for your mess.

00 Evaluation and/or Assessment

Successful completion of senior studio is wholly dependent on the student producing a sufficient amount of work to, not only pass (C-, lowest grade to pass in major), but create a large body of work reflecting the entire semester.

The midterm grade is a subjective evaluation of the work up a specific point in the semester. Occasionally, a grade is posted as a wakeup call to those not producing enough work.

It (the midterm grade) does not have a cumulative effect. That is, the final grade does not rely on the midterm. The final grade is an subjective assessment of the students's entire semester that includes the 10 page thesis paper, but not the senior show.

00 Finishing the Semester

Final (required) A **draft** of the "senior thesis paper" is **due 3 weeks** prior to the finish of the semester. The **final Thesis paper** is **due the week prior final exams**. You will *not* pass the course without submitting the paper. Don't wait until the end of the semester to write the paper. Be finished several weeks prior to your show. In general, most have been done with all the work which means you should have an excellent idea of how you got from point A to point B. The paper is about the work, nothing else. There is a senior paper rubric available that tells what is needed. Spell check, check any sources you may have. Have instructor review your final draft.

- ♦Create a professional quality *digital portfolio CD* of your senior show for submission to the department, before the end of your show. (required). Slides are no longer acceptable, but optional.

-- An additional CD of all the original full size projects would be beneficial to me, as well.

- ♦Prepare for the *senior show review*; it is your work, you should know it inside and out. You will have it during your show week, at the faculty's convenience.

- ♦You will have a *senior exit review* from the department chair.

- ♦You cannot *graduate* as an Art major without completing these requirements.

03 Concept oriented projects

The Fine Art concentration requires "concept" driven artwork, this includes graphic designers. Even though designers generally work in a client-need based environment, this does not mean the projects won't or don't need to have a concept, they do. It only means we, as designers have predetermined problems that are dependent on client's needs. Underlying ideas/concepts are intrinsic to good artwork. It creates the structure or foundation that supports all else visually portrays.

- Concepts come from ideas. They are ideas.

Working with concept based projects is basically simple. You take an idea on any subject you can expand or do research on and produce work relative to "it." There is a tendency to be more successful if the public can identify with it. It is easier to be interested if you identify with it. The design product is no different than fine art. To be successful you must define; *what, why, where and how* the project is made.

- What is the idea? What does it mean, to you? What else can it mean; are there several meanings, is it a metaphor, does it have layers to the meaning?

- Why are you doing it and why does it mean something to you? Is there a personal connection? Should there be or can there be? What other connections can be made?

- Where does it lead you, where can you go with it and where else can it go?

• How are you going to interpret it? How are you going to produce it (the work); what methods? Does anyone else understand your interpretation or how does someone with “fresh eyes” see your work? Have you shown it to anyone outside your life (microcosm) seen what you are doing and how do they respond? How are you going to tell someone that does not know what you’ve been doing what the work is about? How do you explain your work. How does someone else respond to How you explain your work? How can you explain your work and help them understand what it means, without saying “ya know what I mean?”. Clear, concise explanations are the key a conversation about the work.

If you choose to create artwork in this manner, and you are very welcome to, be aware that your portfolio will be your responsibility after you graduate. You will have not have the facilities on campus to work on it.

14 Suggested Class projects

The projects below are suggested, but show a relative amount of finished work one might need to have a successful portfolio and/or senior show. A senior show can be the portfolio work. Although not required, trying develop a “concept” oriented show at the last minute does not work within the time limitations you have in the spring semester.

At least one:

- 1) logo and application
- 2) print advertisement
- 3) brochure
- 4) poster
- 5) 3D graphics (ie: package design)
- 6) magazine cover and spreads
- 7) marketing communication campaign (advertising 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) photography or illustrations

7 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.

8 Materials

- a) Several pages of color computer output. If you want better paper, get it. If you need output from the department, don’t wait until the day before it is due; shit happens.
- b) Several sheets of black illustration for presentation. Black core isn’t necessary. Use a marker to color the edges.
- c) Various (large quantity) of books and magazines based on choice of exit project topic/theme. Get to know the Library better.

9 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.

Bolles, Richard. What Color is Your Parachute? California: Ten Speed Press.

The Art Directors Annual and International Exhibition. New York: Watson-Guption Publications

The One Show Annual, RotoVision S.A., 2003.

Society of Illustration Annual. Ohio: North Light Books.

Creative Sourcebook Mid-Atlantic. Virginia, Sumner Communications, Inc.

Winters, Arthur and Milton, Shirley. The Creative Connection Advertising, Copywriting and Idea Visualization. New York, Fairchild Publications.

Cullinane, Robert. The Complete Book of Comprehensives. New York: Van Nostrand Reinhold.

Gottschall, Edward. Typographic Communications Today. Massachusetts: The MIT Press.

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. New York, Van Nostrand Reinhold

Metzdorf, Martha. The Ultimate Portfolio. Cincinnati: North Light Books.

Piscopo, Maria. Marketing and Promoting Your Work. Ohio: North Light Books.

Remington, Roger K. Nine Pioneers in American Graphic Design.

Richmond, Wendy. Design and Technology: Erasing the Boundaries.

Periodicals

Graphis	U & Ic	Graphic Design, USA
C A	Wired	How
Print	Ad Age	Newsweek
The Washington Post		New York Times,
Wall Street Journal		

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.

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.

Effective Writing***Remedial***

Students consistently make errors in Standard Written English.

Freshman/Sophomore

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.

Freshman/Sophomore

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.

Student/Instructor Contract

I have read the syllabus for Art 415, 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 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.

Print Student Name:

Student Signature:

Date

Instructor Signature:

Date
