

final guidelines

COURSE GRADE

- The course grade will be based on tests [midterm and final] (80%), Timeline Project (14%), weekly quizzes (3%), and class participation (3%).
(Percentages are approximate. See how attendance affects grade.)

SCHEDULE

PART 1

PART 2 [A & B]

WEEK OF NOV 29

- **Final Guidelines** provided.
- **TIMELINE PROJECT:** A and E files due from students this week.
- Files for final step of **Timeline Project** provided to all students by Sunday, Dec 5.

BEFORE FINAL: While studying for final, student should spend a significant amount of time to create the **STUDY SHEET** unless they have a ridiculously good memory and zero text anxiety. By WRITING answers out, you are locking information into your head!

WEEK OF DEC 6

MON DEC 6:

- **LECTURE:** 1990s Postmodernism
- **FLIPGRID:** Assigned in class, due by Wednesday 7:00am to use in Wednesday's lecture.
- **Final Guidelines** reviewed.
- **TIMELINE PROJECT:** Review how to create the final file (Part F).

WED DEC 8:

- **FLIPGRID:** Due by 7am!
- **LECTURE:** 2000-2010
- **QUIZ 13:** No quiz for students to take. Instead, the KEY will be provided for students to add to their Study Guide for Part 1 of the Final. (See in GRADED QUIZZES folder.)

FRI DEC 10:

- **TIMELINE PROJECT:** DUE by 11:50pm.

WEEK OF DEC 13

WED DEC 15:

FINAL from 2:45-4:45pm [Scheduled Final Time](#) in our normal classroom

- **The test will begin at 2:45pm**, so please arrive earlier than usual.
The test may last until **4:45**, so expect to be present the entire time.
- Students will have assigned seats.
- Each student will turn in his/her/their STUDY SHEET to Prof. Arnell at the front of the room before test begins.
- Each student will sit with only a writing utensil. **All other bags, coats, supplies, PHONES, WATCHES (even if not digital) etc. will be placed in the front of the room** for Part 1.
- After Part 1 is collected, professor will hand out Part 2 and return each student's STUDY GUIDE to use. Lights will be dimmed and Part 2A will begin.

FRI DEC 18, FYI:

- Final (as in the test) grade will be provided on Blackboard.
- If student wishes to see the finals' section grades, just sign the first page of Part 1 of final.

ARTH-3573 FALL 21 • FINAL - PERMISSION TO SEE GRADES OVER EMAIL

I grant Prof. Arnell permission to email me the grade on this final, including the individual grades on Part 1, 2A, and 2B. This will go to my A-State email. (This is not required to sign if you do not wish to see your grade breakdown.)

ARTH-3573 FALL 21 • FINAL • Part 1

- All course grades are due to the university from faculty by noon on this day, though I am not sure when the university will release the grades to students. Please do not contact professor for course grade; instead, wait for the university to release it.
- Students are encouraged to collect their finals from professor in the spring semester! They will be in my office, so stop by my office hours and say hi! :)

DESCRIPTION:

45 multiple-choice questions pulled from **weekly quizzes 7-13**. Please read question carefully as a question might be slightly reworded. There will be no written answers.

MATERIALS ALLOWED:

Only a writing utensil (and eraser and/or pencil sharpener if necessary) is allowed for this part of the final.

TIME:

20 minutes

WHAT TO STUDY:

- See all graded Quiz PDFs in your shared folder, specifically Quizzes 7-13!
This includes the provided KEY to Quiz 13.
- Professor will not provide correct answers again to any missed questions, as these were covered each week in class with clear directions.
- Professor will not provide any missing quizzes – blank or answered.

DESCRIPTION:

FINAL **PART 2A**: Image Identification and Essay #1

FINAL **PART 2B**: Image Identification and Essay #2

- For each of the above, one image will be displayed on the screen.
- Numbered questions will be listed to help you create a comprehensive essay ([see example](#)).
- For Question #4 ([see here](#)), another identified image will be supplied that will be used for comparison to further guide your essay.

MATERIALS ALLOWED:

Student should create a STUDY SHEET to the following rules:

- ONE flat double-sided normal (8.5 x 11 inches) piece of paper of your own **hand-written notes** is allowed.
- Student's name must be on it.
- It must be tangible.
- The only words should be those **written by hand**. (Do not need to be in English.)
- **Images cannot be taped to the sheet**, though sketches created by hand on the paper by the student are allowed.
- Nothing at all can be taped on the sheet.
- No magnifying instruments or electronic devices* allowed. If I see any phones, tablets, laptops, watches, etc., I will collect your test and fail you for the entire final.
** If an international student requires a translation app, please see Prof. Arnell Wednesday, Oct 4th.*
- All STUDY SHEETS will be collected at the end of the final.
- **If any of these rules are not followed, student will not be allowed access to it during the final.**

TIME:

FINAL **PART 2A**: 35 minutes

FINAL **PART 2B**: 35 minutes

WHAT TO STUDY:

Individual images will cover something in regards to at least one the following; however student should be ready to bring in any knowledge from anything else covered in the course before midterms (early writing systems through and including Art Nouveau).

Modernism:

- Why did Modernism happen? What was it fighting for and against?
- Make sure you know your [dates](#).
- European early modernist graphic design and how different groups cross-pollinated each other. These artists/groups/styles include: **Japonisme**, **Frank Lloyd Wright**, **the Vienna Secession**, **Constructivists**, the **De Stijl** movement, and the **Bauhaus**. Understand style and ideologies of each and be able to identify the main designers involved.
- **Art Deco**, **Pictorial Modernism**, and the transfer of **early modernism into America**. Though these will lead to “Swiss” design style, these are areas of their own. Be able to identify the style points transferred as aspects of the earlier Modernist design movements create a style that becomes part of commercial communication.
- **International Typographic (or “Swiss) Style** as the full expression of Modernism. Understand its lineage and the starting points in Switzerland. Also understand how corporate America LOVED this style and the 1950-60s commercial communication was all about this style. Beyond style points, be able to explain the ideology behind Swiss style. Also understand how this style is still very much alive today.
- Paul Rand and “the **New York School**”. Paul Rand’s ideology was very much Modern, but his later expressions (because he did everything) could appear postmodern in style. Understand his life in the time and place he existed. From teaching himself Modernism because the style wasn’t accepted yet in art school to helping reform how advertising and advertising agencies functioned in the United States mid-century. Others in the New York School are also a bridge between Modernist and the more Expressionist early Postmodern styles.

Postmodernism:

- Why did Postmodernism happen? What was it fighting for and against? Definitely understand the ideology behind Postmodernism (vs. Modernism) because style points can sometimes be hard to identify if the designer used appropriation. **KNOW YOUR VOCABULARY.**
- Understand technology and its promise/threat. Utopia (Modernists' hopes) vs. Dystopia (Postmodernists' acceptance) << **understand this in relation to historical events.**
- Early Postmodernism in the 1960s-70s as Expressionism returned, specifically in work like **psychedelic posters** and **PushPin Studio**. Illustration and lettering, appropriation of historical references, and an overall shift in ideology as the beginnings of POSTmodernism begin to form in a media landscape still very much obsessed with Modernist Swiss Style.
- Understand the main styles of the **1980s** we studied, which were mainly tied to **New Wave** and the **Memphis Design Style**.
- Be able to identify and evaluate **"Grunge" style of the 1990s**, its influences, and why "messy" deconstruction was used to make a point.

Any images shown on Part 2 of the final will be pulled from this list.

1. The Beggarstaffs, Don Quixote poster, 1895
2. Koloman Moser, 13th annual Vienna Secession Exhibition poster, 1902
3. Lucien Bernhard, Priester Matches poster, 1905
4. A.M. Cassandre, L'Intransigeant, 1925
5. El Lissitzky, Beat the Whites with the Red Wedge, 1919
6. Laszlo Moholy-Nagy, title page Staatliches Bauhaus in Weimer, 1919-1923, 1923
7. Herbert Bayer, CCA "Great Ideas" advertisement, 1954
8. Joseph Müller-Brockmann, Zurich Town Hall poster, Beethoven (1 of series), 1955
9. Paul Rand, *Westinghouse* magazine advertisement, 1961
10. Milton Glaser, Bob Dylan poster, 1967
11. Seymour Chwast, *The Push Pin Monthly Graphic*, no. 54, The South, 1969
(specifically the Emmett Till spread, but knowledge of the whole piece)
12. Jamie Reid, Sex Pistols: God Save the Queen, 1977
13. April Greiman and Jayme Odgers, WET magazine cover, 1979
14. April Greiman, Design Quarterly #133: Does It Make Sense magazine poster, 1986
15. Students of Cranbrook Academy of Art, Output, 1992
16. Stefan Sagmeister, AIGA-Detroit and Cranbrook Academy of Art poster, 1999

EXAMPLE: See the following pages. This is just like the midterm.

ARTH-3573 FALL 21 • FINAL • Part **2A**

NAME Write your name on this as soon as you receive it!

Please write legibly. If I cannot read your writing, I will count it as an incorrect answer.

IDENTIFY the image, using the information provided on the Final Guidelines:

The title of the piece:

Write information here clearly.

Artist(s) name(s) if available:

Write information here clearly.

Year(s) or time period the piece was created:

Write information here clearly.

ESSAY

- Answer all of the questions thoroughly, either in order or as one long essay.
- If you would like to ensure you answer each point, you may signify which question you are answering by writing the number (1, 2, 3, 4, or 5) next to your answer. These do not need to be in numerical order.

1. Briefly explain the **time period** in which this artwork was created? How did this affect the creation of the piece?
2. **Who** created this artwork and why did they create it? Did the artist(s) create other work that influenced or was influenced by this piece? Did this person's occupation and/or religious or political beliefs affect the artwork's creation?
3. **Where** was this artwork created? Supply any information about how this affected the creation of the piece or how this influenced others in the area.

— see next page

Answer all of these on the provided blank pages. See guide on the next page.

4. This question's artwork will be labeled with IMAGE 1. Another image (IMAGE 2) is shown and identified for you. **Explain how IMAGE 1 relates to IMAGE 2 in the context of the history of graphic design.**

5. **(Optional)** Are there any more points you would like to make that were not stated above that further explain why this piece is important to study in the history of graphic design?

#1 << Write the number clearly.

Write about the number 1 question. There is no minimum amount of space, but AT LEAST one full page of information would be ideal.

#2 << Write the number clearly.

Write about the number 2 question. There is no minimum amount of space, but AT LEAST one full page of information would be ideal.

#3 << Write the number clearly.

Write about the number 2 question. There is no minimum amount of space, but AT LEAST 1/2 page of information would be ideal.

#4 << Write the number clearly.

I will show you another image from your Study Guide and identify it for you on on screen.

They will be clearly labeled as IMAGE 1 (the image you identified)

and IMAGE 2 (the new image I have identified for you).

>>> Explain the relationship between the two images, per the history of graphic design. Refer to them as IMAGE 1 and IMAGE 2. There is no minimum amount of space, but AT LEAST one full page of information would be ideal.

#5 << Write the number clearly.

Depending on how clearly you explained everything in the previous questions, you may only need a sentence or two here or you may need an entire page. You may also explain the artwork in further detail.

Remember that you do not necessarily need to write these in this order. For example, if you're writing your answer to #3 when you realize you missed a bunch of information about the time period, just start a new paragraph with #1 and write.