

ARTH-3573 FALL 20 | GUIDELINES FOR FINAL

Midterm will be on **Wednesday, December 16th** online from 2:45–4:45pm.

If your Internet connection goes out at any time, immediately call or text Prof. Arnell at 303-842-3039.

SCHEDULE FOR ALL STUDENTS:

- *See required study page and its due date/time.*
- Each student should sign in to **Zoom** with both their computer and their smartphone. VIDEO must be on and AUDIO off. The smartphone should be placed in some way to show the computer screen as clearly as possible.
- Chat will be open for any questions for professor to answer. No other chat will be available in Zoom. Questions to professor may also be asked on Slack.
- Student should not use their computer or phone to find answers for any part of the test. If this occurs, an F will be assigned for the student's entire final.
- Entire test will be recorded on Prof. Arnell's computer. All Chats also "recorded" in file.
- Zoom Room will open at 2:40pm with a waiting room.
All students will be allowed in at 2:45pm.

Topic: ARTH-3573 FINAL

Time: Dec 16, 2020 02:40 PM Central Time (US and Canada)

Join Zoom Meeting:

<https://astatecall.zoom.us/j/93035153633?pwd=R1N6cmI1TGpyekRIUWZOL25FdHJnZz09>

Meeting ID: 930 3515 3633

Passcode: 668640

- Student should also sign on to **A-State email** to receive the Google Form links.
- **Test will begin as soon as everyone's screens are set up - no later than 3:00.**

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- **Google Forms link for Final Part 1 provided in A-State email.**
 - Professor will announce when timer begins.
 - Professor will announce when there are 5 minutes left and when 1 minute is left.
 - After 20 minutes, professor will announce all tests should be submitted. Professor will close form and no more submissions will be accepted.

FINAL PART 1 - 20 minutes:

55 Multiple Choice Questions will be pulled from your weekly quizzes (7-13).

- Please read question carefully as it may be slightly reworded.
- No books or notes allowed.
- *There are 15 more questions and 5 extra minutes than the midterm.*

- **Google Forms link for Final Part 2 provided in A-State email.**
 - *FYI: There will be multiple versions of the test administered.*
 - Professor will announce when timer begins.
 - Professor will announce when 25 minute have passed and student should begin on second image.
 - Professor will also announce when 5 minutes and then 1 minute remain from total time.
 - After 50 minutes, professor will announce all tests should be submitted. Professor will close form and no more submissions will be accepted.

FINAL PART 2A

25 minutes: Image Identification, Multiple Choice, and Short Essay Answers

FINAL PART 2B

25 minutes: Image Identification, Multiple Choice, and Short Essay Answers

- There are 2 sections - **2A** and **2B**. Please remember that you can go back to see previous section at any time before you click Submit on the final page.
- Required study page should also be used to help student here.
- For each section, an image will be shown on the Google Form. Underneath it are questions that include: basic identification, multiple choice questions, and subsequent small essay answers.
- *This is different from the midterm. There is no comparison image for which to explain, but instead, one image to identify and explain. Multiple choice questions have been added to guide student through this and require less of an overall essay. (This will be completed twice - once for 2A and once for 2B.)*
- **Image Identification will require:**
 - Title of the piece (see name on this study guide)
 - Artist(s) name(s)
 - Group (like Bauhaus) or design firm (like Pushpin) name if applicable
 - Year(s) or time period the piece was created
- **Time Period and its Effect**
 - *For example, how did this time period affect the artist and/or the artwork's creation?*
 - Multiple Choice questions about this.
 - Short essay asking for further explanation.
- **Location of the Artwork Creation**
 - *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.* Multiple Choice questions about this.
 - Short essay asking for further explanation.

- **Information about the Artist**
 - *For example, did the artist 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?*
 - Multiple Choice questions about this.
 - Short essay asking for further explanation.
- **What specific points of style are displayed?**
 - *See slides from almost every lecture, specifically the overviews of Modernism and Postmodernism.*
 - Multiple Choice questions about this.
 - Short essay asking for further explanation.
- **Why is this artwork and/or artist important in the history of graphic design?**
 - *For example, what genre is the work classified and why? Why is this one piece/artist important enough to be part of the canon of western graphic design history? How has this influenced graphic design today?*
 - Multiple Choice questions about this.
 - Short essay asking for further explanation.

Sources include information from any textbook readings, lectures, and/or weekly required Spark links. All slides and Spark links are available on [class website](#).

SUBJECT MATTER:

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).

- **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.

- **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.
- **Postmodernism**. Definitely understand the ideology behind Postmodernism (vs. Modernism) because style points can sometimes be hard to identify if the designer used appropriation (though appropriation is itself a style of postmodernists). Understand the role of the audience in Postmodernist design vs. Modernist. Be able to identify and evaluate "Grunge" style of the 1990s and why "messy" deconstruct was used to make a point. Understand technology and its promise/threat. Utopia (Modernists' hopes) vs. Dystopia (Postmodernists' acceptance) << understand this in relation to historical events.

PART 2 **REQUIRED** HELP SHEET

ONE flat double-sided normal (8.5 x 11 inches) piece of paper of your own hand-written notes is required.

- It must be tangible.
- **The only words should be those written by hand.** (Does not need to be in English.) **NO TYPED NOTES.** *Copy-pasting existing words is not the point. You are kinesthetic learners, so I make you write all notes.*
- You may tape images on to the sheet, but **nothing can be written underneath the images.**
- You may not layer any attachments to increase page real estate.
- **Any images must be of artwork only and not text from slides, textbook, or other sources.**
- **You will take a picture of the front and back and send these to me via Slack Direct Message anytime before 2:45pm on Wednesday, December 16th.**
- **This is not optional and grade will be reduced on the final if not received before this due time.**

FINAL PART 2 IMAGES TO STUDY

- Margaret and Frances Macdonald with J. Herbert McNair, **Glasgow Institute of the Fine Arts** poster, 1895
- Koloman Moser, **13th annual Vienna Secession Exhibition** poster, 1902
- The Beggarstoffs, **Don Quixote** poster, 1895
- Lucien Bernhard, **Priester Matches** poster, 1905
- A.M. Cassandre, **L'Intransigeant**, 1925
- El Lissitzky, **Beat the Whites with the Red Wedge**, 1919
- Laszlo Moholy-Nagy, title page **Staatliches Bauhaus in Weimer, 1919-1923**, 1923
- Herbert Matter, **Swiss Tourism** poster, 1934
- J. Howard Miller, **"We Can Do It!"** poster, 1942
- Herbert Bayer, **CCA "Great Ideas"** advertisement, 1954
- Armin Hoffman, **Die Gute Form** poster, 1954
- Joseph Müller-Brockmann, **Zurich Town Hall** poster, **Beethoven (1 of series)**, 1955
- Paul Rand, **Westinghouse** magazine advertisement, 1961
- Saul Bass, **The Man with the Golden Arm** logo and/or film titles, 1955
- Wim Crowel, **Leger** poster, 1957
- Seymour Chwast, **The Push Pin Monthly Graphic, no. 54, The South**, 1969 (specifically the Emmett Till spread, but knowledge of the whole piece)
- Seymour Chwast, **End Bad Breath**, 1968
- Milton Glaser, **Bob Dylan** poster, 1967
- Jamie Reid, **Sex Pistols: God Save the Queen**, 1977

- April Greiman, **Design Quarterly #133: Does It Make Sense** magazine poster, 1986
- Students of Cranbrook Academy of Art, **Output**, 1992
- Paula Scher, **The Diva is Dismissed for Public Theater**, 1994
- Stefan Sagmeister, **AIIGA-Detroit and Cranbrook Academy of Art** poster, 1999
- David Carson, **Bryan Ferry Ray Gun** article, 1994
- Art Chantry, **Kustom Kulture** exhibition poster, 1994