THE GRAPHIC DESIGN MAJOR AT FALL STATE UNIVERSITY
AS RELATED TO THE QUARTER/SEMESTER TRANSITION

An Honors Thesis (ID 499)

by

Mary A. Harvey

Thesis Director

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I wrote this thesis in order to provide incoming graphic design majors with the opportunity to make informed choices for their own education. I offered a curriculum of classes that I felt was needed in the training of a well-rounded graphic designer.
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The curriculum for a bachelor of fine arts (BFA) degree in graphic design according to the 1986-88 Ball State University Undergraduate Catalog is as follows:

Design (ADS) 101 Foundations 1,
Design (ADS) 102 Foundations 2,
Fine Arts (AFA) 101 Drawing 1,
Fine Arts (AFA) 102 Drawing 2,
Fine Arts (AFA) 211 Painting 1,
Art History (AHS) 101 History of Art Survey 1,
Art History (AHS) 102 History of Art Survey 2,
Design (ADS) 201 Graphic Design 1,
Design (ADS) 211 Typography 1,
Design (ADS) 212 Graphic Design 2,
Design (ADS) 213 Graphic Design 3,
Design (ADS) 215 Design Problems,
Design (ADS) 231 Photography 1,
Design (ADS) 303 Illustration,
Design (ADS) 311 Typography 2,
Design (ADS) 312 Graphic Design 4,
Design (ADS) 313 Graphic Design 5,
Design (ADS) 314 Graphic Design 6,
Design (ADS) 332 Photography 2,
Fine Arts (AFA) 231 Introduction to Printmaking,
and Fine Arts (AFA) 361 Serigraphy 1,

plus 4 hours of electives chosen from the following:
Crafts (ACR) 201 Weaving 1,
Crafts (ACR) 211 Ceramics 1,
Crafts (ACR) 221 Metal Design 1,
and Fine Arts (AFA) 221 Sculpture 1,

plus 8 hours of art history electives and 20 hours of art electives.

As Ball State prepares to make the change from the quarter system to the semester system, each individual college has made changes in the curricula of its majors. The College of Fine Arts is no exception. In the major of graphic design some classes were combined. The requirements for a bachelor of fine arts
includes the following classes:

Design (ADS) 201 Graphic Design 1,
Design (ADS) 212 Graphic Design 2,
Design (ADS) 231 Photography 1,
Design (ADS) 304 Graphic Design 3,
Design (ADS) 311 Typography,
Design (ADS) 332 Photography 2,
Design (ADS) 412 Graphic Design 4,
Design (ADS) 413 Graphic Design 5,
Fine Arts (AFA) 231 Introduction to Printmaking,
and Fine Arts (AFA) 361 Serigraphy,
plus 3 hours of electives chosen from:
Crafts (ACR) 201 Weaving 1,
Crafts (ACR) 211 Ceramics 1,
Crafts (ACR) 221 Metal Design 1,
and Fine Arts (AFA) 221 Sculpture 1,
plus 6 hours of art history electives and 18 hours of other art electives.

The core requirements of the BFA in graphic design continue to be those listed earlier. However, instead of each class counting as 4-credit hours, 3-credit hours will be awarded on completion.

Not a great many changes were needed for the semester change for this particular major. However, the changes that were made are important ones to note. The deletion of ADS 211 Typography 1 was made with the decision that contents of ADS 201 Graphic Design 1 include the basics once taught in the first typography class. By the same token the class ADS 215 Design Problems was eliminated. The concepts and techniques once taught in this class will be included in ADS 304 Graphic Design 3.

Two other classes, ADS 303 Illustration and ADS 314 Graphic Design 6, were eliminated from the graphic design BFA. Illustration techniques would be included in basically all of the graphic design classes. The quarter system graphic design 4, 5, and 6 classes were combined to equal the semester system design 4 and 5 classes.

Because of the semester change and because of scheduling prob-
lems from recent years, the Department of Art has placed more restrictions on the sequence of classes. The design major in no longer allowed to enroll in classes out of the sequence in which they are meant to be taken.

My research for this thesis began on February 29, 1988. Mr. Bob Cunningham, instructor of art and my mentor in creating the thesis, composed and sent letters to four Ball State instructors: Dr. Thomas Baird, Department of Marketing; Professor Charles Sappenfield, College of Architecture and Planning; Dr. Thomas Gurbach, Department of Industrial Technology; and Dr. Thomas Duncan, Department of Journalism.

Each letter stated the intent of my honors thesis. Mr. Cunningham requested approval from each instructor that I be allowed to visit the classes which I thought would be educationally beneficial to the graphic design student.

Upon my return from spring break, I contacted the instructors listed above. Meetings were scheduled for that week and the following week.

On March 9 I met with Dr. Duncan of the Department of Journalism. In our discussion it was discovered that only one of the classes that I thought would be beneficial to graphic design students was being offered during the spring quarter. This class, Journ 250 Introduction to Advertising, was scheduled for 8:00-9:00a.m. on Tuesday through Friday. Dr. Duncan presented me with a syllabus for the class and suggested that I plan to attend on the following dates:
3-17-88 Advertising and Marketing,
4-1-88 Copywriting,
4-6-88 Art and Layout,
and 4-8-88 How to Make a Good Presentation.

The classes from the Department of Journalism which were not being offered spring quarter, but which sounded promising for inclusion in a new graphic design curriculum included:

Journ 200 Publication Design and Production,
Journ 352 Advertising Media,
Journ 354 Advertising Copy and Layout,
Journ 421 Newspaper Design,
Journ 432 Picture Editing,
Journ 451 Direct Response Advertising,
and Journ 456 Advertising Campaigns.

My plans for researching these classes included more discussion with Dr. Duncan and also interviews with an advertising/graphic design double-major student, Miss Cathy Osborne.

I met with Dr. Baird from the Department of Marketing also on March 9. I asked Dr. Baird if any other classes in the Department of Marketing besides the ones I had taken for my own minor in marketing would, in his opinion, be advantageous for the graphic design major. He suggested one class, MKG 482 Product Innovations. Dr. Baird also suggested I attend marketing classes that were offered spring quarter and that were taught by instructors other than those from whom I already had taken classes. In this way I could make a comparison of teaching styles and be better informed as to what was being offered within the department. The only class fitting that description was MKG 310 Consumer Behavior taught by Dr. Borna.

I, in turn, contacted Dr. Borna to request that I be allowed to attend a few of his classes. He agreed and informed me that the class met from 2:00-4:00 p.m. on Monday and Wednesday.
I was given a syllabus so that I could schedule my visitation days.

On March 10, I spoke with Professor Sappenfield from the College of Architecture and Planning. He suggested instead that I contact Professor Marvin Rosenman. Professor Sappenfield thought that Professor Rosenman would be more helpful in suggesting classes to attend and for informing other instructors of my intent. However, Professor Rosenman proved very difficult to contact.

To alleviate this complication in my plans, I contacted another graphic design major who was enrolled in a computer class offered in the College of Fine Arts. The class was entitled CFA 100 The Computer in the Fine Arts and was instructed by Dan Senn of the College of Fine Arts Computer Lab.

The classes from the College of Architecture and Planning which I, unfortunately, did not have the opportunity to attend were:

- CAP 381 Introduction to Two-Dimensional Computer-Aided Design,
- and CAP 382 Introduction to Three-Dimensional Computer-Aided Design.

Dr. Gurbach from the Department of Industry and Technology met with me on March 11. He informed me which classes from the graphic arts management major were being offered spring quarter. They were the following:

- ITE 186 Quality Control in the Printing Industry,
- ITE 386 Photography,
- ITE 387 Techniques of Color Photography,
- and ITE 388 Color Separation and Process Printing.

All of the above ITE classes were being taught by Mr. Thomas R. Tomlinson. Dr. Gurbach introduced me to Mr. Tomlinson who was helpful in offering syllabi for his classes and suggesting other classes to consider including in a new graphic design curriculum.
The classes he suggested were:

- ITE 182 Theory and Practice in Photo-Offset Lithography,
- ITE 180 Introduction to Graphic Arts,
- ITE 480 Colloquium and Senior Project in Graphic Arts Management,
- and ITE 181 Relief Printing and Bindery.

Professor T. McElhinny also suggested certain class periods to visit.
ITE 386 was offered from 2:00-3:00 p.m. on Monday, Wednesday, Thursday, and Friday. ITE 387 was scheduled for Thursday from 6:30-10:00 p.m.
ITE 388 was a Wednesday night class also from 6:30-10:00 p.m.

My research took place from March 16 until April 22.

Journ 250 Introduction to Advertising included several topics of interest to the graphic designer. On March 17, Dr. Duncan spoke about advertising as it relates to marketing. This included a discussion of locating and measuring the market through segmenting and target marketing, and a more indepth study of advertising related to the product, price, place, and promotion.

April 1 was the scheduled lecture on copywriting. The discussion included the objectives of good copy, copy terminology, and common pitfalls in writing copy. Dr. Duncan spoke about art and layout on April 6. This lecture offered some helpful information on decision making in designing advertisements and product packages.

Finally, April 14 was the lecture on making good presentations. I received several helpful suggestions on planning and giving presentations. This information seemed extremely pertinent for a graphic designer.

Each member of this class was expected to present both a print advertisement and a broadcast advertisement during the term. The
advertisements had to be developed by the individual and presented in a manner that is similar to a graphic designer giving a presentation to an advertising executive.

The text used for Journ 250 this term was *Contemporary Advertising* by Courtland L. Bovee and William F. Arens. No prerequisites were required for the course.

As mentioned earlier, my plans for researching the journalism classes that were not being offered this term included an interview with advertising/graphic design double-major Cathy Osborne. During the interview we discussed classes other than Journ 250. Cathy informed me that the class Journ 200 Communication Graphics was a basic overview of subjects such as newspaper layouts, magazine layouts, typography, and a small amount of computer work. Cathy also said that Journ 325 Advertising Media and Journ 354 Advertising Copy and Layout were both informative studies of aspects of advertising. Graphic designers should be familiar with these aspects but not necessarily have studied them in-depth. The remaining upper-level classes, she said, were much more specific in study and were targeted to the advertising or journalism major.

I had much more information from the Department of Marketing because of the many courses I have completed through the department. The prerequisites for marketing classes are *CON 201* and *MKG 300* plus junior standing. These two classes introduce students to the terms and principles that carry through each and every marketing course.

*MKG 310* Consumer Behavior was a class comprised of lectures, chapter reading assignments, quizzes, and examinations intended to familiarize the student with the consumer, how the consumer thinks,

MKG 320 Advertising Management was in some ways similar to the Journ 250 class. This advertising class, however, was slanted more toward the marketing student. Reading assignments, examinations, lectures, and group projects made up the class. Although this class used the same text, *Contemporary Advertising*, as Journ 250 and like Journ 250 required production of a print advertisement and a broadcast advertisement, MKG 320 additionally offered the opportunity to do group work. The class was divided into several groups and each group was expected to create the print and broadcast advertisements assigned. Through group projects, students learned to work together and learned cooperation by designating the specific task each student would perform.

MKG 325 Professional Selling used the text *Selling Principles and Methods* by Penderson, Wright, and Weitz. The class was made up of lectures, examinations, reading assignments, a group project, and a sales presentation. The class focused mainly on the sales business and how to be a salesperson. It also, however, offered communication techniques and presentation exercises which would prove most beneficial especially for the graphic designer who not only must sell his/her work and ideas, but sometimes must sell himself/herself.

The content of MKG 420 Promotional Management was solely presentations. At the start of the term, the class was separated into groups. Each group was expected to make several promotional plan presentations for products described in case studies from
the text, *Cases in Advertising and Promotion Management* by Quelch
and Farris. Much of the course grade was determined by the presenta-
tion grades.

*MKG 470 International Marketing* was a class devoted to learning
how to develop an international business. The grade was divided
equally between an examination, a project, and several case studies.
Again, the class was divided into several groups. Each group was
expected to come up with a complete plan for marketing a product
in a country outside the United States. The text used was *International
Marketing* by Terpstra.

Another marketing class of interest to me because of information
obtained from Dr. Faird was MKG 482 Product Innovation. This class
related topics that developed and promoted a new product. However,
the class was not a 4-credit hour class on the quarter system and
will be dropped with the change to semesters.

In the Department of Industry and Technology, ITL 186 Quality
Control in the Printing Industry was offered. Prerequisites for
this class were ITL 181 Theory and Practice of Letterpress Printing
or ITL 182 Theory and Practice in Photo-Offset Lithography.
Materials evaluation, inspection, sampling, specifications, and
quality control were many of the topics covered in ITL 186. The
text used was *Quality Is Free* by Philip B. Crosby. The class grade
was made up of projects, assignments, and examinations.

ITL 386 Photography used *Applied Photography* by Ervin A. Dennis
as the text. The grade was determined by photographic projects and
tests. In ITL 386, black and white photography was studied along
with exposure techniques, film processing, print making, composition,
and basic color. This class was much like ADS 231 Photography 1, which is an art course required for graphic design majors. In ADS 231, however, composition and creativity are stressed more highly than in ITE 386.

ITE 387 Techniques of Color Photography focused on color processes. The course used the text *Photographic Color Printing: Theory and Technique* by Ira Current. The student also is expected to purchase a lab manual. The grades were determined by several projects and a few tests. One advantage of this class to be noted was that chemicals and processing equipment were provided by the department. The prerequisite for ITE 387 was one of either ITE 386 Photography or ADS 231 Photography 1.

ITE 388 Color Separation and Process Printing was an introductory class on color reproduction techniques. The prerequisite was ITE 387. The text used was *Color Separation Techniques* by Miles Southworth. The class was comprised of examinations and projects. This course introduced the students to halftones, duotones, continuous tones, color copies, color separations, color corrections, presswork, and electronic scanning, all of which would be very informative to the graphic designer.

The rest of the industrial technology classes were targeted to the graphic arts management major and were too narrow in scope for the graphic designer's use.

Since I had difficulty making contact with Professor Sappenfield and Professor Rosenman, I researched a different computer course, CPA 100 The Computer in the Fine Arts. The course was taught by Dan Senn of the College of Fine Arts Computer Lab. Although I was
unable to attend the class, a student from CFA 100, Sheryl Stine, provided me with the course syllabus and information related to the class. Sheryl, also a graphic design major, informed me that the course provided insights as to how the computer could aid those in the visual arts, music, dance, and theatre. Mr. Senn expected his students to gain knowledge by working with at least one word processing software language and at least one area of computer art. The students signed specialization contracts indicating the language they planned to use.

According to Sheryl, the class not only taught her the specifics of several computer languages, but it also gave her the confidence that she could learn to use any personal computer given a small amount of information and time to do so.

Other courses offered for the study and use of computers on the Ball State campus included CAP 381 Introduction to Two-Dimensional Computer-Aided Design, and CAP 382 Introduction to Three-Dimensional Computer-Aided Design. Both courses were offered by the College of Architecture and Planning and did not require any prerequisites.

Following my research into creating a new curriculum for graphic design majors, I developed two recommendations.

For the bachelor of fine arts degree in graphic design, 18 hours of art electives are required. I would like to suggest that, along with the many art courses offered as electives, the following list of classes from other departments be accepted as electives credit for the BFA in graphic design.

Journ 250 Introduction to Advertising,
Journ 352 Advertising Media,
Journ 354 Advertising Copy and Layout,
ITE 387  Techniques of Color Photography,
ITE 388  Color Separation and Process Printing,
CFA 100  The Computer in the Fine Arts,
CAP 381  Introduction to Two-Dimensional Computer-Aided Design,
CAP 382  Introduction to Three-Dimensional Computer-Aided Design.

My second recommendation is that graphic design majors be required to take a marketing minor. The reasoning behind this suggestion is quite simple. Graphic design is considered a business oriented field. The marketing classes discussed in this thesis would be, I feel, very valuable and informative for the graphic design major. To reiterate, these classes provide opportunities for working in groups on projects, and teach the business of marketing, advertising, promotion, and the consumer.

I have worked out a schedule for the bachelor of fine arts in graphic design. The schedule is designed for the semester system and includes the marketing minor which I am suggesting and the general studies classes required for graduation.
GRAPHIC DESIGN BACHELOR OF FINE ARTS
WITH A MARKETING MINOR

Freshman Fall Semester
ADS 101 Found 1 3
AFA 101 Draw 1 3
AHS 101 Hist Art Sur 1 3
ENG 103 Eng Comp 1 3
MATH 125 Math App 3
PSGF 2
17 hrs.

Sophomore Fall Semester
ADS 201 Gr Des 1 3
AFA 211 Paint 1 3
Art Elective 3
ECON 201 Macro 3
ADS 231 Photo 1 3
Science 3
18 hrs.

Junior Fall Semester
ADS 304 Gr Des 3 3
ADS 332 Photo 2 3
AFA 361 Serigraphy 3
MKG 3 3
SPCH 210 Fund Pub Spk 3
PSGF 1
16 hrs.

Senior Fall Semester
ADS 412 Gr Des 4 3
MKG 3 3
AHS 3 3
Soc and Beh Science 3 3
Art Elective 3
15 hrs.

Freshman Spring Semester
ADS 102 Found 2 3
AFA 102 Draw 2 3
AHS 102 Hist Art Sur 2 3
ENG 104 Eng Comp 2 3
HIST 150 West Civ 3
PSGF 1
16 hrs. = 33

Sophomore Spring Semester
ADS 212 Gr Des 2 3
AHS 3 3
Art Elective 3
MKG 300 Principles 3
AFA 231 Into Print 3
Soc and Beh Science 3
18 hrs. = 36

Junior Spring Semester
ADS 311 Typography 3
ACR 3 3
MKG 3 3
Int/Global Studies 3
Art Elective 3
15 hrs. = 31

Senior Spring Semester
ADS 413 Gr Des 5 3
MKG 3 3
Science 3 3
Art Elective 3
Art Elective 3
15 hrs. = 30

Total: 130 hours
In conclusion, I would like to state that Ball State University has been a very important part of my young adult life. The graphic design program, the marketing minor, and the Honors College program all offered a rewarding combination of educational ideas. Upon graduation, these ideas will continue with me and, I am sure, will enhance my career achievements.