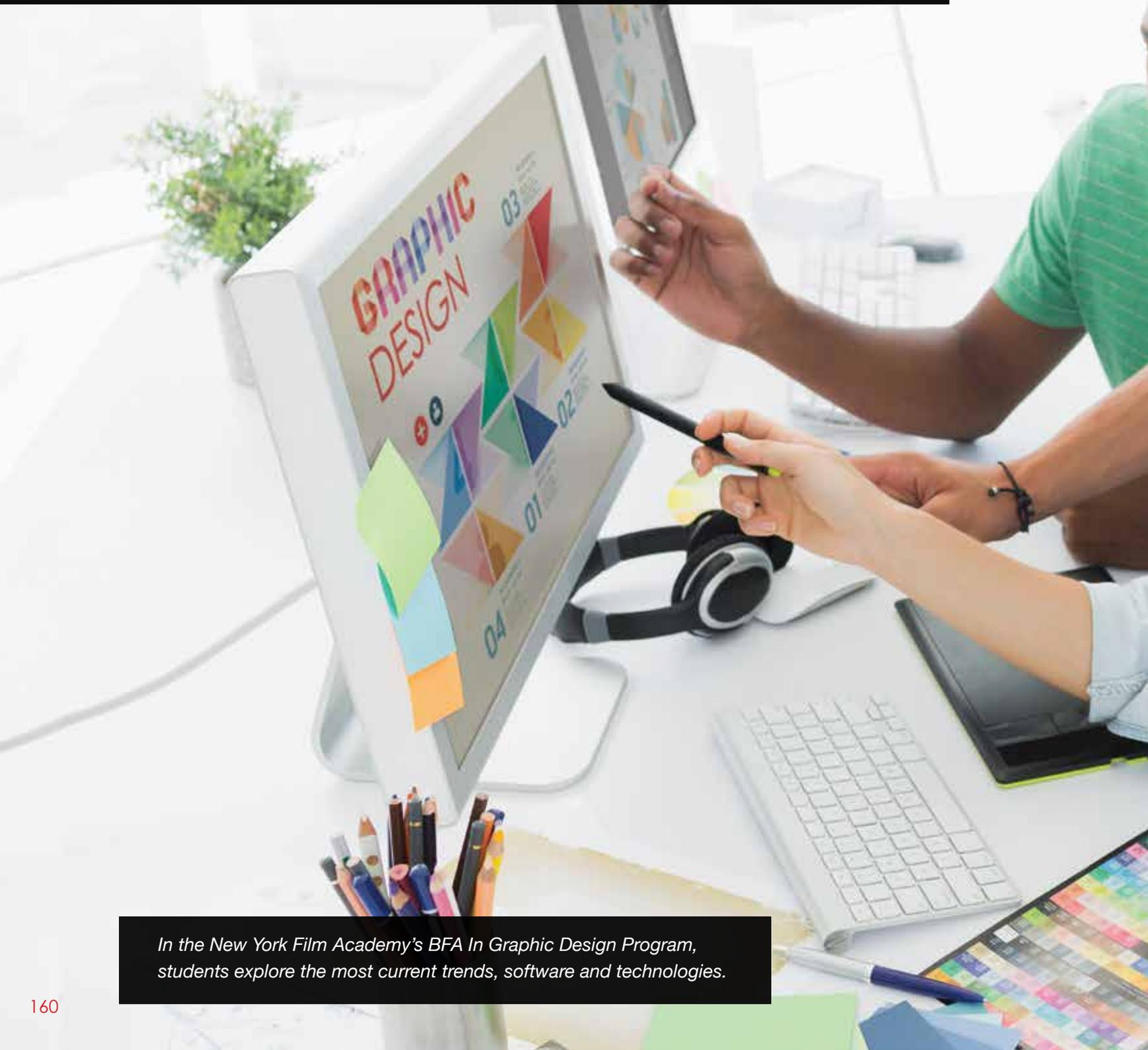


Three or Four-Year Degree Program BACHELOR OF FINE ARTS *in* GRAPHIC DESIGN

Students have the option of completing in three or four years, depending on the number of terms they take each year.



In the New York Film Academy's BFA In Graphic Design Program, students explore the most current trends, software and technologies.



LOCATION

LOS ANGELES, CALIFORNIA

Location is subject to change.

For start dates and tuition, please visit nyfa.edu

OVERVIEW

In the 21st century, graphic design is truly inescapable. From advertisements to websites to the visual arts, skilled graphic designers have more opportunities for creative expression than ever before. As practitioners of one of the most ubiquitous forms of visual communication, graphic designers are involved in everything from branding and logo creation, publication layout, billboards, product packaging, and much more. Simply put, a skilled and well-trained graphic designer has more professional opportunities to find success and artistic satisfaction than ever before.

With developments in technology allowing aspiring graphic designers to practice across myriad platforms and industries, the Bachelor in Fine Arts (BFA) in Graphic Design program at the New York Film Academy is designed to train the next generation of graphic designers and help them to realize their professional goals. Students enrolling in our graphic design program get the opportunity to study under the Academy's world-class faculty of professional graphic designers who not only train students in the essentials of the field, but also provide them with insight into the practical realities they will face upon graduation.



KEITH GODARD

Creative Director
Department of Graphic Design

MFA Yale School of Arts and Architecture. BFA, London College of Printing and Graphic Design.

An award-winning industry trailblazer in graphic design for over four decades, Godard is regarded as a renaissance man in the fields of public art and exhibition design. As the principal behind the esteemed design firm Studio Works, which he founded over twenty-five years ago, he has created animation, exhibitions, and prints for such clients as University of Virginia, *Fortune Magazine*, *Business Week*, and much more. He focuses on integrating his imagination with a broad range of new media, print, animation, and website and environmental designs.

Combining in-class instruction, hands-on education, and extensive course work, the BFA in Graphic Design program is as challenging as it is rewarding. Students should be prepared to make a full-time commitment as they will attend class regularly and often spend their evenings and weekends working on original projects. As a result, students graduate from the BFA in Graphic Design program not only with the skills to succeed as a graphic designer, but are also able to compete across a variety of industries.

Over the course of eight semesters, the full-time BFA in Graphic Design program is designed to educate, train and immerse prospective graphic designers in all aspects of the discipline and prepare graduates to move into the professional field of graphic design and related areas. **The NYFA BFA in Graphic Design curriculum is designed to withstand short-term cultural trends and provide students with essential core knowledge and state-of-the-art practical skills that will be of great use in obtaining a satisfying career.**



The Academy's accelerated BFA in Graphic Design is designed for students to complete an undergraduate program in three years. In addition, since the BFA program is offered exclusively at our Los Angeles campus, **QUALIFIED STUDENTS HAVE THE OPTION OF COMPLETING COURSE WORK AT THE NEW YORK FILM ACADEMY IN NEW YORK CITY IN A ONE-YEAR NON-DEGREE PROGRAM AND THEN APPLYING THEIR COURSE WORK TO BE ACCEPTED FOR ADVANCED STANDING IN THE BFA GRAPHIC DESIGN DEGREE PROGRAM.**

In addition to their intensive studies in Graphic Design, which will occupy two-thirds of students' time, the BFA program stipulates that students spend the remaining third of their time developing critical thinking skills in our Liberal Arts and Sciences programs studying the Arts and Humanities and Social and Natural Sciences.

Students graduate from the BFA in Graphic Design program with the requisite skills to find success as a professional graphic designer while also establishing a strong foundation in the Liberal Arts and Sciences that will help them throughout their career.

WHAT YOU WILL LEARN

Upon graduation from the BFA Graphic Design program at the New York Film Academy, students are expected to demonstrate the following knowledge and skill sets:

- Students will demonstrate advanced self-motivation skills and demonstrate problem solving skills.
- Students will demonstrate advanced ability to connect rigorous research with studio projects.
- Students will demonstrate advanced dexterity with concept development and the composing of effective visual messages in relation to personally set graphic design and research outcomes.
- Students will display advanced dexterity with the skills needed to effectively control imagery, text, and concept in response to client-set problems.
- Students will demonstrate professional-level ability to collaborate, delegate responsibility, and work in a team situation.
- Students will display advanced proficiency with creative problem solving and the process of visual concepts from thumbnail to preliminary to final art that is ready for public exhibition.
- Students will demonstrate facility with advanced level aspects of digital imaging and with technical production aspects of the Adobe Creative Suite.
- Students will demonstrate advanced ability in time-management and organization skills.
- Students will demonstrate professional visual and verbal presentation skills and demonstrate analytical proficiency in critiquing work in a way that demonstrates mastery of the subject.
- Students will demonstrate the ability to evaluate their and others' work in the context of key historical and contemporary precedents in the field of graphic design and related areas in visual culture in a way that demonstrates a full understanding of these contextual considerations.

Please Note: curriculum and projects are subject to change and may vary depending on location.

Students should consult the most recently published campus catalog for the most up to date course information.

COURSE DESCRIPTIONS

YEAR ONE OVERVIEW

*In the first year, students are introduced to the principle elements of graphic design and core foundational aspects of visual communication and obtain a thorough understanding of the principles of graphic design, introductory theory, and a practical skill set. **The following courses comprise the graphic design portion of a student's curriculum; their required Liberal Arts and Sciences classes are listed at the end of the BFA and BA section of the brochure.***

SEMESTER ONE

GRAPHIC DESIGN I (TYPE, IMAGE, LAYOUT FUNDAMENTALS)

Introduction to the principles of graphic design practice and the process of solving visual problems, combining type and images. Students are introduced to the graphic design language and vocabulary (scale, contrast, grid, layout problems, 2D space, contrast, etc.). Students explore the relationship of image, text, and layout that create a piece of design.

ELEMENTS OF DESIGN I (DESIGN PRINCIPLES)

This course is an introduction to core formal elements of the visual language: line, shape, tone, texture, 2D studies, composition, and color basics. Working with analog and digital media, students will develop fundamental understanding of the core tools of visual design and will be introduced to the infinite creative possibilities of the 2D surface.

TYPE I (TYPE FUNDAMENTALS)

An introduction to typography, students learn fundamentals of type and learn to recognize type families and key fonts. This course covers basics of the vocabulary of type, including x-height, ascenders, descenders, tracking, leading, serif, and sans-serif. Students study letterforms and learn to recognize important typefaces and fonts.

DRAWING & IMAGING I (INTRODUCTION TO IMAGE MAKING)

Students will explore image making using traditional drawing tools, experimental materials, and the computer. Students will tackle problems of representation, explore fundamentals of composition, and explore methods of visualizing concepts and themes.

SEMESTER TWO

DRAWING & IMAGING II (DIGITAL PROCESSES)

Students will further explore image making using traditional drawing tools, experimental materials, and the computer. Students will begin to develop a personal direction in their work as they become more adept and are able to make better-informed creative decisions.

TYPE II (TYPE VOICE)

A continuation of Type I, this course introduces the concept of “type voice” and tackles more complex typography problems and more complex typographic principles (hierarchy, proximity, and contrast). Assignments include basic logo design and basic copyright.

ELEMENTS OF DESIGN II

This course focuses on color, materials, and more advanced principles of design (e.g., hierarchy, proximity, contrast). Students will apply these theories to practical and conceptual assignments that revolve around color solutions to design-problem solving. Working with color in digital (Photoshop, Illustrator) and traditional (paint, collage) media, students will develop a portfolio of color-based assignments in 2D and 3D.

INTRO TO DIGITAL PRINTMAKING

Graphic design is a field that incorporates many forms of printed matter. This course will explore the digital printer as a creative tool and introduce students to the digital print process. Students will develop an understanding of optimum file size, resolution, and color modes (RGB, CMYK), and will learn how to prepare files for high-quality printing on inkjet and laser printers. Students will be introduced to best methods to output from Adobe Creative Suite software (Photoshop and Illustrator).

SEMESTER THREE

GRAPHIC DESIGN II

In this continuation of the study of graphic design practice, students continue to explore the interaction of image, type, and concept in response to a creative problem. Students further develop the tools and creative skills particular to the practice, including the grid, vectors, rasters, and pen tablet. Students will further develop the design process loop of research, development, preliminary and final art, and presentation.

TYPE III (TEXT AS IMAGE)

Students tackle more complex typographic projects including Corporate Identity, Logo Design, Poster Design, and Branding. Extending students’ type knowledge, projects this semester explore the potential of type as image, and produce graphic design solutions that are composed only of typography. This class touches on type history and letterpress type.

COMMUNICATION DESIGN I

In Communication Design I, students see where the practice of graphic design and graphic design outcomes are distributed across a range of outlets and channels. Students are introduced to “message construction,” the campaign, and designing a message for delivery in different interrelated formats (posters, web pages, print ads).

DIGITAL PHOTOGRAPHY & DIGITAL PRINTING I

Students learn fundamental digital photographic skills (camera types, file size, composition, basic lighting) that allow them to become skilled at producing personal photographs as useful alternatives to stock images. These pictures will become content for student projects in other classes (Advertising, Publication Design, Web Ads, and Posters).

SEMESTER FIVE

PACKAGE DESIGN (3D GRAPHICS)

The package design class takes graphic design skills (type, image, color, concept) into a 3D space. As an extension of branding and brand identity, packaging extends into multiple areas of graphic design (i.e., infinite forms of consumer product packaging and in-store displays). Students will art direct a packaging project, create artwork, graphic design and produce the 3D object/client sample using digital printing and hand skills. This course may include some aspects of 3D printing.

ADVERTISING

Students are challenged to create effective advertising, from stand-alone posters to a sequence of images for a campaign. Students will be given specific themes to work with and projects will also include a self-directed design, which allows students to pursue personal themes/causes/issues while advancing a personal direction in their work.

PUBLICATION DESIGN

Publishing is a large specialist area in the field of Graphic Design, covering the publishing of books and magazines, and extending into e-books and e-publishing. This course looks briefly at the history of the book, and the origins of writing as the origins of human visual communication. Students will discover the Medieval Manuscript as the origin of many of the rules and design principles of contemporary publications.

DATA VISUALIZATION & INFORMATION GRAPHICS

Information management and the visualization of data and statistics is a growth area in graphic design. Students will execute projects, which involve researching a theme/topic and its supporting statistics, and creating visual representations of this information. Themes can be personal to the student or assigned by the instructor. Students should consolidate all skills learned to date to create visually engaging information graphics (charts, maps, diagrams, graphs).

SEMESTER SIX

DESIGN STUDIO I

The Design Studio is a simulation of a real world graphic design challenge in a client-based setting. An invited industry guest will present a brief to students. The brief will include details of a fictional company and that company's needs for the project. Students will work to client timelines and deadlines. The industry guest will participate in class critiques and students will present outcomes. Bringing together many aspects of the course and student skills, this project requires student collaboration and teamwork.

COMMUNICATION DESIGN III (MESSAGING)

This course analyzes the message cycle, client needs, and intended audience. Students will analyze the context in which graphic design projects operate and how to design the message in order for the message to be received. In this advanced class, students will develop a deeper understanding of the role of style and art-direction, font choices, and image choices (photographs and illustrations) in constructing "message meaning."

INTERACTIVE DESIGN I

An introduction to interactive media, this class consolidates all skills learned to date and challenges students to apply their graphic design skills to interactive media: web sites, app design, mobile interfaces, and social media. Students will be assigned a message for which they will create a visual design that will function across different channels of media and distribution.

PRE-PRESS & PRINT PRODUCTION I (FOR PRINT)

In this class, students will gain advanced knowledge of the technical process involved in the production of printed graphic design pieces. Students will become aware of the how the designer can control the end product. This class covers CMYK, Color Separation, File Prep, and Paper Stock.

YEAR THREE OVERVIEW

In the third year of the BFA Graphic Design program, students synthesize their skills from previous semesters to create a professional level personal portfolio in multiple formats in preparation to move into the graphic design profession while coursework focuses primarily on a Thesis Project.

SEMESTER SEVEN

PRE-PRESS & PRINT PRODUCTION II (FOR PRINT & WEB)

In this advanced technical class, students will gain further understanding of technical production, including pre-production of images for websites, mobile applications, and social media.

DESIGN STUDIO II

A progression from Design Studio I, this class provides a setting in which students find actual, real-world clients and create design products for them. The client brief will include details of the company and client design needs for the project. Students will analyze and create the client message. They will work to client timelines and deadlines and also be given a budget to work with. Students will make site visits to research client needs, and develop professional visual and verbal presentations. Clients will participate in class critiques.

BRANDING

Students focus on brand concept development and production of effective visual messages across a range of media: print, web, app, tablet, product-shot photography, and packaging. Students create brand identity pieces and visuals that show the brand image functional in a range of settings (e.g., storefront awnings, billboards, trains, buses, and bus shelter ads).

INTERACTIVE DESIGN II

In this continuation of Interactive Design I, students choose and design their own campaign project for distribution across a range of outlets.

THESIS I

In this seminar, students conceive, research, develop, and plan their capstone project. The thesis will be comprised of an original visual design project of significant ambition plus a 15-25-page scholarly research paper providing background for the project. The paper and project will focus on a clearly stated theme. Students have progressed from being problem solvers to problem seekers and the thesis plan should contain rigorous and intertwined research and practice objectives.

SEMESTER EIGHT

PORTFOLIO PRODUCTION & BUSINESS PRACTICES

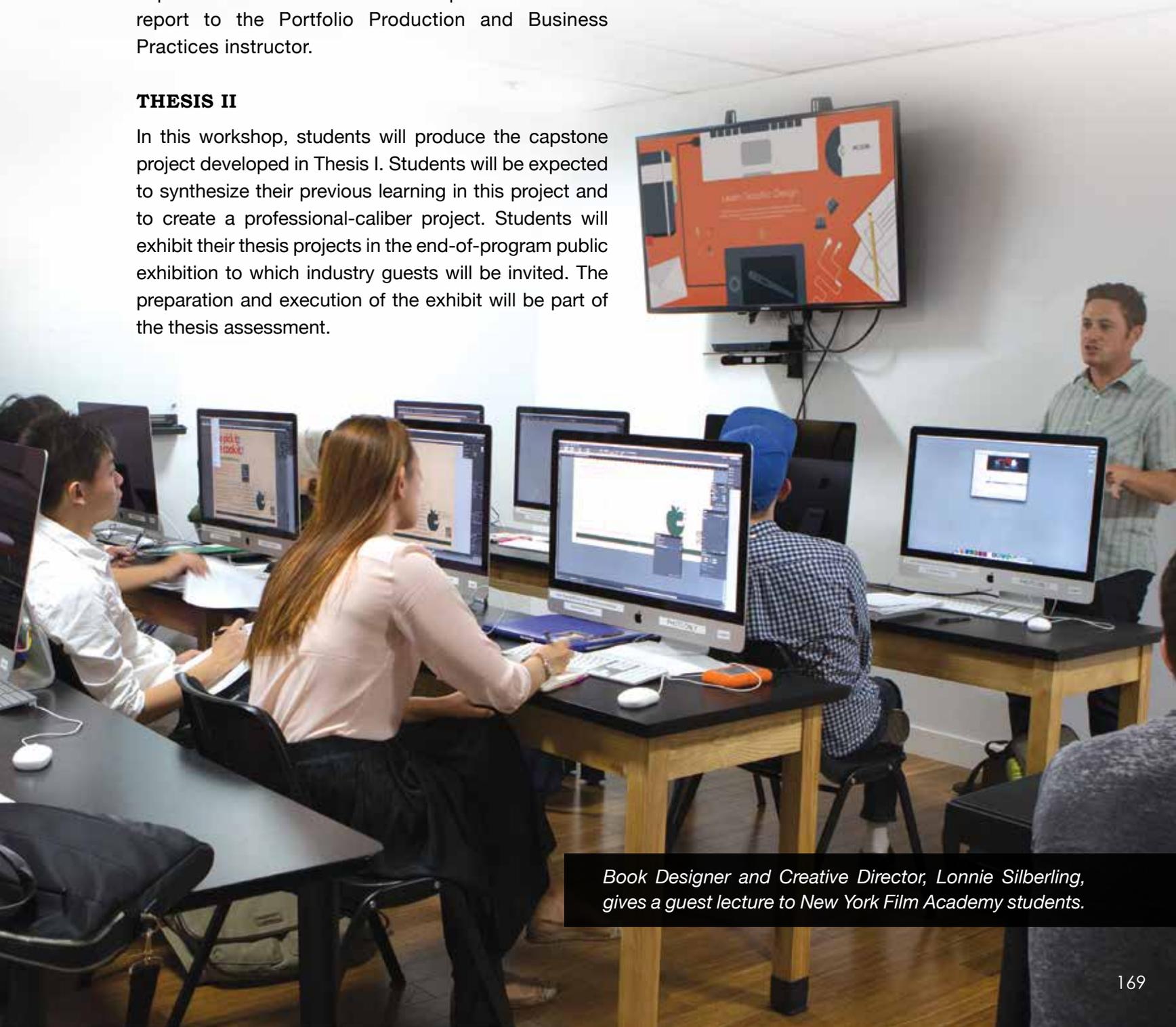
This class focuses on the professional portfolio and the business of design: understanding client needs, contract negotiation, use rights, copyright, invoicing, etc. Students will develop a professional portfolio in multiple formats (print and web) and develop self-promotional strategies including résumés, cover letters, and promotional mailers. Students will also participate in industry internships. Internship supervisors will assess student performance and report to the Portfolio Production and Business Practices instructor.

THESIS II

In this workshop, students will produce the capstone project developed in Thesis I. Students will be expected to synthesize their previous learning in this project and to create a professional-caliber project. Students will exhibit their thesis projects in the end-of-program public exhibition to which industry guests will be invited. The preparation and execution of the exhibit will be part of the thesis assessment.

INDEPENDENT STUDIO

This class offers students the opportunity to create a portfolio piece in preparation for entering the professional field. Under close faculty supervision, students will choose and develop individual projects. These projects may be used to overlap and strengthen thesis work or to produce additional portfolio pieces.



Book Designer and Creative Director, Lonnie Silberling, gives a guest lecture to New York Film Academy students.