

Professional Reflection

Cedric Jocelyn

It has been a while since I started my journey as a graphic designer. At first, I thought I was going to be a game designer so this path was definitely not my first choice. I simply wanted to make immersive games with fun, interesting and cool characters that players could interact with. But soon I discovered that I could not find much joy in either programming, 3D modeling, or texturing. Most of the things that game designers look forward to and enjoy, were tedious, boring, and repetitive to me. This was not how I should have felt while doing the work that would determine my future career. Something needed to change ASAP otherwise I would have simply been wasting my time learning something I have zero interest in pursuing. Fortunately, the game design did have some art sections in it, and I was always fully immersed when working on them. This eventually led me to find out about another similar major in my department called graphic design.

Luckily for me I did not totally despise all of the work I did in game design, many things were tedious, yes, but some did manage to pick my interest. Designing creatures and characters that would end up being modeled was definitely fun for me and having fun with your professional career is definitely important. I also did not completely despise modeling since it led me to create many different set pieces that I could edit, dissect, interact with, and animate. My personal favorite thing to do was always animate, rigging, and animating the 3D models always lit up a fire in me that made me enjoy game design a little. Eventually, during covid, I started to focus on improving my art skills so that I could create better characters and models. But the joy I felt in drawing was nothing like what I felt when doing any work related to game design. I did not want to do anything else but draw, my heart had been stolen completely and I simply did not wish to pursue something I could not feel any joy towards anymore. Knowing that I could use my art

skills in so many different ways such as creating characters, animating characters, creating the foundation for buildings and mechanical models, and even designing posters flipped a switch in me. This eventually led me to graphic design where my next focus would be.

When I switched my major to graphic design I had a lot of new things to learn. Many different new programs were introduced to me, and many different concepts, teaching, and learning methods. Not everything was foreign to me, luckily software like Photoshop and Illustrator were also used in game art and even game programming. I also had to learn how to use some of these programs during COVID to help improve my art skills. The most different aspect for me when working in and out of class was not seeing all of my classmates working with drawing tablets. Sure in game design you could choose which field you wanted to focus on the most, but many of my original classmates were double majors and the degree itself requires that you learn from at least both majors just like graphic design students also have to learn web design in GRA. This meant that everyone in game design was an artist of some sort since they also had to learn either 3D modeling or digital sculpting. Working with new teachers was not too hard, but being one of the rare few graphic designers whose main focus was art was a bit tough since most of my teachers did not know how to draw. Most of the advice I had to get came from the internet, it did not help to learn that one of the school's only sketching-art-focused teachers Jeremy who had helped me a lot in game design in classes like concept art and color theory had transferred to a different work field since he was hired to work his dream job. In the end, I had to learn a lot of things of my own because many of my goals seemingly did not align with the goal that each class I took was designed to help students pursue. The softwares and classes I took were structured in a way that helped designers create designs from tools provided to them and used

many different outside references or simply just required you to modify some assets provided to you. Meanwhile, my preferred method required me to create designs from scratch using references only to help me envision what I wanted to create more or make it simpler. There definitely was a lot I needed to get used to, but luckily for me, many of my teachers understood my situation very well and were able to provide me with more than enough time to work on all my projects and assignments.

In the end, I feel like game design and graphic design were more like stepping stones that I used to help me determine what career I really wanted and they both helped me notice it. If I did not do this I would be stuck in an endless loop constantly searching for what I want, how I want it, and what I should do to achieve it, but luckily for me, I already know that answer now due to all the experience the courses in SNHU have provided me with and the guidance my teachers, counselors, and advisors gave me. With that said, I will continue to move forward and find ways to continue to improve myself as an artist so I can perform in my dream career with confidence and have fun while doing it.

Work Cited

My Professional Life in Graphic Design: Reflective Essay. (2022, December 27). Edubirdie.

Retrieved April 14, 2023, from

<https://edubirdie.com/examples/my-professional-life-in-graphic-design-reflective-essay/>

Selzer, S. (2020, April 16). *A designer's guide to self-reflection*. Medium. Retrieved April 17, 2023, from <https://uxdesign.cc/a-designers-guide-to-self-reflection-2b0c0e60b08b>

Shirin, D. (2023, February 27). *35 best graphic design portfolio examples (plus tips!)*. Shillington Design Blog. Retrieved April 17, 2023, from <https://blog.shillingtoneducation.com/graphic-design-portfolio/>

McWilliams, C. (2023, March 27). *How to teach self-reflection, critiques, artist statements, and curatorial rationales like a pro*. The Art of Education University. Retrieved April 17, 2023, from <https://theartofeducation.edu/2022/07/jul-how-to-teach-self-reflection-critiques-artist-statements-and-curatorial-rationales-like-a-pro/>

Gattens, K. (n.d.). *Writing portfolio guide*. Writing Portfolio Guide - Success in Six Steps. Retrieved March 17, 2023, from <https://www.clippings.me/writing-portfolio-how-to>

Branigan, P. (2016, February 10). *The self-reflecting designer*. DockYard. Retrieved April 17, 2023, from <https://dockyard.com/blog/2016/02/10/the-self-reflecting-designer>

Taheri, M. (n.d.). *10 basic elements of Design - Creative Market Blog*. Creativemarket.com. Retrieved March 17, 2023, from <https://creativemarket.com/blog/10-basic-elements-of-design>

Vetter, H.J. & Perlstein. (2021, September 13). *8.1: What makes a critique a critique?* Humanities LibreTexts. Retrieved March 17, 2023, from [https://human.libretexts.org/Bookshelves/Composition/Introductory_Composition/Writing_for_Success_\(1st_Canadian_Edition\)/8%3A_Being_Critical/8.1%3A_What_Makes_a_Critique_a_Critique](https://human.libretexts.org/Bookshelves/Composition/Introductory_Composition/Writing_for_Success_(1st_Canadian_Edition)/8%3A_Being_Critical/8.1%3A_What_Makes_a_Critique_a_Critique)

