

Liz Throop
History of Graphic Design
GRD 3910 crn 83424; 9:30 – 10:45 T, Th
Fall 2014
Classroom 303 Sparks

Office 358 ARTS
ph. 404 413 5239
lthroop@gsu.edu
Office hours by appointment
W 9:45 – 10:45



This course is designated as the first of two *Critical Thinking Through Writing* (CTW) courses required of BFA Graphic Design majors. This component of the course requires students to engage, through writing, in critical thinking in relation to the course material. The University defines critical thinking through writing as ... a wide range of cognitive skills and intellectual dispositions needed to effectively identify, analyze, and evaluate arguments and truth claims; to discover and overcome personal prejudices; to formulate and present convincing reasons in support of conclusions; and to make reasonable, intelligent decisions about what to believe and what to do. (Bassham, Irwin, Nardone & Wallace, *Critical Thinking: A Student's Introduction* (McGraw-Hill, 2005, p. 1.)

COURSE DESCRIPTION: Prerequisites: AH 1700 and 1750 with grades of C or higher, or consent of instructor. Survey of aesthetic, cultural, and technological influences on written and printed media including sources of modern design. Three credit hours.

TEXTBOOK: Phillip Meggs' *History of Graphic Design* 5th ed. is required. Hardback edition preferable. Slides marked * are displayed in History of Graphic Design App for iPhone (optional).

You are required to read messages from instructor sent to your student email account and to **post** to the blog GRD3910.blogspot.com

COURSE OBJECTIVES

- ~ Organize clear and logical writing to support your claims about graphic design using language of the discipline. In these statements, you will identify the critical issues of works of graphic design within social, cultural, and political contexts. You will be expected to provide insightful analysis of works of graphic design.
- ~ Refine and develop your writing skills based on feedback from instructor and classmates. You will have opportunities to re-submit drafts of your papers.
- ~ Develop interpretations of design issues and support them with evidence.
- ~ Describe major landmarks and movements in the evolution of visual communication.
- ~ Identify technological, economic, and social factors which have influenced the practice of graphic design.
- ~ Articulate how historical forces have shaped the appearance, practice, and social relevance of graphic design.

Notice: This syllabus is subject to change. Additional assignments may be given and additional material may be covered.

AUG 26 – TUES

Discuss course projects and goals. Discuss e-mail and digital resources. www.grd3910.blogspot.com

Figure numbers from textbook and short title

AUG 28 – THURS

Have read Meggs ch. 2 “Alphabets.” Vocabulary: phonetic; alphabet; ligature; serif; split-reed pen; flat nib; roman capitals; serifs; script.

2-17 Trajan Column*

2-19 Rustic capitals*

SEPT 2 – TUES

Have skimmed ch. 4 and read ch. 5 “Printing comes to Europe.” Vocabulary: relief printing; block book; moveable type; parchment; paper; upper and lower case.

4-10 Caroline minuscules*

5-5 Story of Blessed Virgin*

SEPT 4 – THURS

Have read ch. 9 up to p. 163 on “Boston School of Chromolithography.” Discuss the industrial revolution, advertising, and 19th c. letterforms. Vocabulary: lithography; oil and water; halftone screen; photomechanical reproduction.

9-35 Brady, Macdonald, Freedmen on Bank

9-36 engraving, Freedmen on Bank

SEPT 9 – TUES

Download and read “Modernism” and the worksheet. Discuss Froebel and kindergarten; the morality of design; Arts & Crafts Movement. Have read Ch. 10 “The Arts & Crafts Movement” up to p. 185 Private Press Movement.

10-6 Mackmurdo, Wren's City Churches*

10-19 Morris, Burne-Jones, Works of Chaucer*

SEPT 11 – THURS

Have read ch. 11 “Art Nouveau.” Be prepared to discuss “Modernism” by Bernard and post remarks on blog.

11-31 Steinlen, Affiches Charles Verneau

11-60 van de Velde, Tropon*

SEPT 16 – TUES

UPLOAD WORKSHEET ON MODERNISM TO PAWS.

Have read ch. 12 “Genesis of Twentieth-Century Design.” Discuss Protomodernism.

12-4 Mackintosh, Scottish Musical Review*

12-45 Behrens, Flammeco Lampen

History of Graphic Design

Fall 2014

SEPT 18 – THURS

Have read ch. 14 “Pictorial Modernism” up to p. 289, “Postcubist Pictorial Modernism.” Discuss propaganda, Plakatstil.

14-42 *Beggarstoffs, poster for Harper’s**

14-8 *Bernhard, Priester Matches**

SEPT 23 – TUES

For class, have read ch. 13 “The Influence of Modern Art” up to p. 270 Surrealism. Discuss cubism, futurism, abstraction.

13-8 *Marinetti, Zang Tumb Tumb*

13-23 *Depero, Depero Futurista**

13-39 *Heartfield, Bourgeois Press**

SEPT 25 – THURS

Have read ch. 15 “A New Language of Form.” Discuss constructivism; de stijl.

15-9 *Lissitzky, Beat the Whites**

15-42 *van Doesburg, Moholy-Nagy,*

*Basic Concepts**

SEPT 30 – TUES

Review all material to date, including Meggs, Barnard, blog remarks, and lecture notes.

OCT 2 – THURS

TEST

OCT 7 – TUES

Have read rest of ch. 14 “Pictorial Modernism,” pp. 289 to end of chapter. Discuss art deco, streamlining.

14-50 *Cassandre, L’Intransigeant*

14-58 *Cassandre, Peignot*

OCT 9 – THURS

UPLOAD PROJECT 1 TO PAWS. Have read ch. 16 “The Bauhaus & New Typography.” Independent Voices ... Discuss purism; plasticism; formalism.

16-20 *Bayer, universal alphabet*

16-32 *Tschichold, Die Hose*

16-39 *Renner, Futura**

16-61 *Matter, Swiss tourism**

OCT 14 – TUES

OCT. 14 IS LAST DAY TO RECEIVE “W.” Discuss Beck, Neurath, and information design.

16-42 *Neurath, Social Stratification**

16-43 *Beck, map of London Underground*

OCT 16 – THURS

Have read ch. 18 “The International Typographic Style.” Discuss phototypography, objectivity, legibility, Swiss Modernism. Download “Mediating Messages” and worksheet.

18-25 *Hofmann, Herman Miller**

18-34 *Müller Brockmann, Musica Viva*

OCT 21 – TUES

Have read Yavuz’s “Mediating Messages” to discuss in class. Begin second CTW project.

OCT 23 – THURS

UPLOAD WORKSHEET ON “MEDIATING MESSAGES” by beginning of class. Have read ch. 17 “The Modern Movement in America.”

17-6 *Beall, Pioneers in Peoria**

OCT 28 – TUES

Have read ch. 19 “The New York School” Discuss The Big Idea; visual puns; art direction.

19-4 *Rand, Thoughts on Design**

19-37 *Wolf, Americanization of Paris*

OCT 30 – THURS

19-47 *Krone, Koenig for DDB, Think Small*

19-69 *Lois + Fischer, Muhammad Ali**

NOV 04 – TUES

Have read ch. 20 “Corporate Identity and Visual Systems.”

20-7 *Olden, Emancipation Proclamation*

20-43 *Cook and Shanosky, signage symbols*

NOV 06 – THURS

Have read ch. 21 “The Conceptual Image.” Polish posters.

21-5 *Tomaszewski, Marie and Napoleon*

21-13 *Cieslewicz, Vertigo**

NOV 11 – TUES

UPLOAD PROJECT 2 (images and text) to PAWS. Psychedelic posters; activist graphics.

21-19 *Glaser, Dylan**

21-45 *Moscoco, Chambers Brothers**

History of Graphic Design

Fall 2014

NOV 13 – THURS
Student presentations

NOV 18 – TUES
Have read ch. 22, “Postmodern Design.”
*22-37 Scher, poster for CBS Records**
*22-50 Anderson Archive**

NOV 20 – THURS
Student presentations

NOV 25, 27 – BREAK

DEC 2 – TUES
Have read ch. 24, “Digital Revolution.” Discuss post-modernism. **LAST DAY TO TURN IN REVISIONS TO CTW PROJECTS.**
22-52 Brody, Contents page logos
23-26 Yokoo, Koshimaki Osen
24-30 Carter, Walker typeface

DEC 4 – THURS
Review Meggs, readings, presentations, and lectures; receive take-home test.

DEC 9 – TUES
TURN IN TEST 2 by 5:00 pm to Liz Throop’s mailbox in Art + Design office, ARTS117.

GRADING FORMULA

Participation	10%	98 - 100	A+
Worksheet 1	05	93 - 97	A
Worksheet 1	05	90 - 92	A-
Test 1*	20	87 - 89	B+
Test 2	20	83 - 86	B
CTW Project 1	20	80 - 82	B-
CTW Project 2	20	77 - 79	C+
*Students unable to attend the first test will be given a substitute test.		70 - 76	C
		60 - 69	D
		below 60	F

Participation involves paying attention to lectures, asking questions, and taking part in class discussions. It also involves posting on the class blog and turning in drafts of papers.

Test 1 is 20 short-answer questions and two 10-point essays for 40 possible points. Test 2 is four 10-point essay questions.

Writing projects are scored using a rubric: 17 - 20 points = A; 13 - 16 points = B; 8 - 12 points = C; 5 - 7 points = D, 0 - 4 points = F. Criteria for evaluation are thesis, complexity, research, writing craft, and synthesis.

Aug 26	28	Discuss projects and goals; Alphabets and writing systems.
Sep 02	04	Wood type; Printing; chromolithography; photography.
09	11	Arts & Crafts; art nouveau; discuss Modernism by Barnard
16	18	Upload worksheet on modernism. Protomodernism; Pictorial modernism.
23	25	Futurism; Dada; Constructivism; de Stijl.
30	02	Review; test.
Oct 07	09	Cassandre; Bauhaus; new typography. Turn in Project 1.
14	16	Information design; international style. Begin “Mediating Messages.”
21	23	Mediating Messages discussion; Modernism in US; Upload worksheet for second project.
28	30	NY School; The Big Idea.
Nov 04	06	Corporate identity; Polish posters.
11	13	Upload Project 2; Pushpin Group; Psychedelic posters; student presentations.
18	20	Postmodernism; student presentations.
25	27	Break
Dec 02	04	Postmodernism; review; receive take-home test.
09		Turn in any revised papers. No class. Turn in Test 2 by 5 pm Tuesday.

The course syllabus provides a general plan for the course; deviations may be necessary. ¶ Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing this course, please take time to fill out the online course evaluation. ¶¶ Students who wish to request accommodation for disability should do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for showing that plan to instructors of all classes in which accommodation is sought.

CLASS POLICIES

ATTENDANCE

Attendance at every class is expected, and the roll is taken at the beginning of each class. If you are enrolled in a course and do not attend the first and second class meetings, you will be asked to drop the course. Classes begin and end at stated times, and you should be in class during the entire class period. Leaving early or arriving late is counted as 1/3 of an absence, so, for example, arriving late to class three times will count as one absence. If you arrive late, it is your responsibility to notify me that you were late, rather than absent – or your attendance record remains as an absence. Final grades will be reduced by one letter grade for each absence after the third. ¶ It is recommended you save your allowable absences for emergencies. With proper written documentation, absences may be excused for university-sponsored events, legal obligations, and religious observances. Refer to the Undergrad/Grad Catalog for details. With written documentation, absences may also be excused due to death or major illness in student's immediate family, illness of a dependent family member, and illness that is too severe or contagious for students to attend class. Students with legitimate reasons for absence may still need to take hardship withdrawal or repeat the class. ¶ You will be held responsible for the material covered in missed classes and must consult with your fellow students to receive all necessary instruction and information.

DEADLINES

All finished work is due at the announced deadline regardless of whether or not the student is present or not at the critique. Failure to complete projects by due date will result significantly lower grades for the project regardless of how much time and effort might have been put into the project.

You are expected to show up and contribute to each entire class. Additionally, substantial time should be allocated for work and research outside of class. All students are expected to submit work by deadlines noted in the schedule. Students may, with permission, submit work before a deadline if some conflict makes it impossible to be present on due dates. Late work is not acceptable without permission of instructor. Grades will be lowered for late work.

Students receive credit for participation. Mere attendance does not constitute participation. Participation means paying attention and contributing constructive remarks on a regular basis.

ACADEMIC HONESTY:

Take your own photos, write your own copy, and illustrate your own imagery – or credit the source. Unacceptable examples include stock photography, images pulled from the internet, and found that have been vectorized or filtered. By taking this class you are consenting to the University's Policy on Academic Honesty (Section 409) published in College Catalog. If you aren't sure if something is plagiarism, ask your instructor.

DISRUPTIVE BEHAVIOR

Disruptive student behavior is student behavior in a classroom or other learning environment (to include both on and off-campus locations), which disrupts the educational process. Disruptive class* behavior for this purpose is defined by the instructor.

INDIVIDUALS WITH DISABILITIES

If you have a documented disability and wish to discuss academic accommodations with me, you must do so as soon as possible.

It is the policy of Georgia State University not to discriminate against any individual because he or she has a disability. Please refer to the University's policy on individuals with disabilities at the website listed above.

SECURITY

Georgia State University and the Welch School of Art have installed punch code locks to make our buildings safer for students and instructors. Treat any lab or studio under card lock as a secure space by the following guidelines:

1. ALWAYS have your GSU ID card when on campus.
2. NEVER allow anyone to use your card. If someone is authorized to be in the area, their cards will give them access. If anyone asks you for your card, report the incident to campus police.
3. ALWAYS report suspicious people or activity. If there is no faculty or graduate student supervision, report to campus police at 404-413-2100.
4. NEVER allow someone else to come through a secured door with you. It can be tempting to hold the door open for someone whose hands are full with equipment, etc., but puts everyone at risk. If you want to help a classmate or friend who is carrying a lot of equipment you can, 1) gain entry to the lab or studio by yourself, 2) wait on the other side of the door for the other person to enter, and 3) help the person with her/his equipment. These procedures are a course requirement and the consequences for violating them range from penalties to your course grade to expulsion from the class. Security is everyone's concern. GSU and the Welch School of Art and Design thank you in advance for your cooperation.