GD 220: History of Graphic Design

The history of graphic design is an evolution in aesthetics, technology, style and visual communication. The class will encompass a survey of the major movements in the field of print design, notable designers and design materials. The nature of changing methods, materials, technologies and values are examined in the context of the social and political realities that shape communication. The course will include the historical shift from print to multimedia design methodologies.

LEARNING GOALS

In the context of this class, design is about communicating to diverse and specific audiences. Design utilizes different rhetorical strategies and the study of such strategies constitutes a major focus of the class. The goals of design are to inform (e.g., directions to the airport), educate (e.g., learning how to read), persuade (e.g.,support a specific candidate or belief system), or take action (the act of voting or buying a product). This course will deliver a design history experience through readings, discussion, lectures, activities, and creative projects. There will be frequent and intermediate critiques and feedback.

LEARNING DOMAIN DESCRIPTION

GD 200: HISTORY OF GRAPHIC DESIGN is included in the Liberal Studies program as a course with credit in the Arts and Literature domain. Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take course in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

COURSE OUTCOMES

Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.

Students will be able to comment on the relationship between form and content in a work.

Students will be able to assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.

Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre.They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social, or political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various peoples and historical periods.

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WRITING EXPECTATION

Students will be expected to complete a minimum of 5-7 pages of writing for this course.

SOFTWARE

Adobe InDesign, Adobe Photoshop, Wordpress, Microsoft Word

SOFTWARE TRAINING (LYNDA.COM)

DePaul students, faculty, and staff can login to lynda.com for unlimited access to a vast online library of instructional videos covering the latest software, creative,and business skills. Lynda.com is a high-quality resource for students, faculty, and staff looking to develop skills in Microsoft Office, Adobe Creative Suite, social media, web design, animation, photography, audio and video production, project management, and a wide range of other topics.
http://offices.depaul.edu/is/services/technology-training/Pages/online-training.aspx

The course will consist of approximately 70% lecture+discussion, 10% labs, and 20% in–class review. Because we will be covering a lot of material it is imperative that you attend each class. You are expected to participate in these exchanges in a professional manner. If you don't intend on contributing, don't disturb those who are. This is your classroom—but bear in mind that it is also your peers' classroom.

Final grades will be based on your quizzes, papers, projects, and presentations throughout the term, as well as a final during exam week. Specific criteria for grading will be listed on each assignment sheet but will broadly cover the areas of:

GRADING + CRITIQUE

RESEARCH AND CONCEPTUAL DEVELOPMENT
FORMAL RESOLUTION
TECHNICAL CRAFT IN PRESENTATION
EFFORT AND PROFESSIONALISM

Often informal performance will influence your project grades.
TIMELINESS: Meet all final and intermediate deadlines. Arrive Early.
QUANTITY/QUALITY: Exceed the Minimum, Seek Critique.
INNOVATION: Seek Difference not Similarity.
COMMUNITY: Collaborate, Listen and Share.

WEIGHTED BREAKDOWN

Grades will be based on a percentage assigned to the following elements:

15%   Readings and Blog Posts
40%   **PROJECT 1:** Historical Research Essay and Presentation
15%   **PROJECT 2:** Designer Interview Essay and Presentation
20%   Quizzes
10%   Participation/Attendance/Professionalism

93–100% **A**
90–92%   **A-**
87–89%   **B+**
83–86%   **B**

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80–82% **B–**
77–79% **C+**
73–76% **C**
70–72% **C–**
67–69% **D+**
60–66% **D**

RESOURCES + SUPPLEMENTAL READINGS

GRAPHIC DESIGN: A CONCISE HISTORY, SECOND EDITION
by Richard Hollis, Thames & Hudson, 2002 ISBN: 0500203474

MEGGS' HISTORY OF GRAPHIC DESIGN, 5TH EDITION
Wiley, John and Sons. 2011. (available as Kindle)

GRAPHIC STYLE: FROM VICTORIAN TO NEW CENTURY
by Steven Heller, Seymour Chwast, Publisher: Abrams, Harry. Third Edition.

GRAPHIC DESIGN, REFERENCED: A VISUAL GUIDE TO THE LANGUAGE, APPLICATIONS, AND HISTORY Armin Vit, Bryony Gomez Palacio. Rockport Publishers. 2011. (available as Kindle)

GRAPHIC DESIGN, A NEW HISTORY Steven J. Eskilson. Yale University Press.

Online:
www.designhistory.org
www.designishistory.com
www.aiga.org/medalists

COMPUTER LABS
Computer labs are available for your use outside of class. For schedule information, please check here:
www.cdm.depaul.edu/cim/academics/Pages/CIMLabResources.aspx

ACADEMIC INTEGRITY
This course will be subject to the academic integrity policy passed by faculty. More information can be found at **academicintegrity.depaul.edu.**

PLAGIARISM
The university and school policy on plagiarism can be summarized as follows: Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor. Plagiarism in web design can be a tricky thing. While it's common-place to copy and paste small bits of code that you find in tutorials and such, lifting large portions of code—or blatantly copying the design of another site—is a different

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matter. If you're concerned with whether or not you're on the right side of the law, please don't hesitate to ask me.

RESOURCES FOR STUDENTS WITH DISABILITIES
Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: Student Center, LPC, Suite #370; phone number: (773) 325 1677; fax: (773) 325 3720; TTY: (773) 325 7296.

CHANGES TO SYLLABUS

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted on Basecamp and sent via email.

ONLINE COURSE EVALUATIONS

Instructor and course evaluations provide valuable feedback that can improve teaching and learning. The greater the level of participation, the more useful the results. As students, you are in the unique position to view the instructor over time. Your comments about what works and what doesn't can help faculty build on the elements of the course that are strong and improve those that are weak. Isolated comments from students and instructors' peers may also be helpful, but evaluation results based on high response rates may be statistically reliable (believable). As you experience this course and material, think about how your learning is impacted. Your honest opinions about your experience in and commitment to the course and your learning may help improve some components of the course for the next group of students. Positive comments also show the department chairs and college deans the commitment of instructors to the university and teaching evaluation results are one component used in annual performance reviews (including salary raises and promotion/tenure). The evaluation of the instructor and course provides you an opportunity to make your voice heard on an important issue– the quality of teaching at DePaul.

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WITHDRAWAL

Students who withdraw from the course do so by using the Campus Connect http://campusconnect.depaul.edu. Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

EXCUSED ABSENCE

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at http://studentaffairs.depaul.edu/dos/forms.html. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

INCOMPLETE GRADE

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. CDM policy requires the student to initiate the request for incomplete grade before the end of the term in which the course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process in MyCDM.

All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. If approved, students are required to complete all remaining course requirement independently in consultation with the instructor by the deadline indicated on the incomplete request form. By default, an incomplete grade will automatically change to a grade of F after two quarters have elapsed (excluding summer) unless another grade is recorded by the instructor. An incomplete grade does NOT grant the student permission to attend the same course in a future quarter.

CLASS DISCUSSION

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion.

ATTITUDE

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work withthe Dean of Students Office to navigate such student issues.

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CIVIL DISCOURSE

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

CELL PHONES

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undisruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job or for an outstanding circumstance, please advise me at the start of the course.

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WEEK	TOPICS	ASSIGNMENT	READINGS
Week 1 **January 5**	Course Overview, Definitions/ Examples, Tumblr setup, Making of an Artifact, Principles of Design and Typography, Social Practices, What is Graphic Design? I-Share, Library, Resources	Blog Post 1 Essay Assigned	Graphic design history blogs Origins of Typography (provided)
Week 2 **January 12**	Graphic Arts Techniques, Early Alphabets, Victorian Style, Early Poster Artists, Arts and Crafts Movement, List of Influential Designers + Chicago Designers	Blog Post 2 Designer Interview Assigned	Hollis 7 – 36
Week 3 **January 19**	Art Nouveau and Early Modern music: Claude Debussy, Erik Satie Art Deco, Design History Style Review, **Designer Interview Presentations**	Final Paper- Sources & Research Check-in	Hollis 37 – 96
Week 4 **January 26**	DADA, American Kitsch, Heroic Realism, War and Propaganda **Quiz #1, Designer Interview Presentations**	Blog Post 3	Hollis 97 – 129
Week 5 **February 2**	Late Modern/International Typographic Style **Designer Interview Presentations**	Designer Interview Essay Due	Hollis 130 – 155
Week 6 **February 9**	Swiss Design/Int'l Style International Style in America **Quiz #2**	Rough Presentation Slides Blog Post 4	Design Literacy (provided)
Week 7 **February 16**	American Modernism The Conceptual Image	Project 1: Outline Due for Research Paper	No More Rules (provided) Deconstruction (provided)
Week 8 **February 23**	Post-Modern Design Lecture on Giving Presentations	Rough draft of essay due	Hollis 179 – 223
Week 9 **March 2**	Contemporary Design Trends Individual Presentations	Blog Post 5	
Week 10 **March 9**	**Quiz #3** Individual Presentations	Final Research Paper Due	
Final Exam **March 16**	Individual Presentations		