

GD 221: Trends in Contemporary Graphic Design

course information: d2l.depaul.edu + basecamp.com

Instructor: Amy Nicole Schwartz / aschwartz@cdm.depaul.edu

office hours: Monday + Wednesday 5–5:45, by appointment



TRENDS IN CONTEMPORARY GRAPHIC DESIGN examines the current practice of graphic design in print, digital, and experimental design, both in the United States and abroad. The most cutting edge design, designers, movements, as well as issues affecting the contemporary design field will be examined. Topics covered will focus on the evolution of the field in design theory, aesthetics, technology, and communication methods in the context of changing social, political and cultural climates, and audiences. This course includes lectures, videos, guest speakers, field trips, independent research, and discussion.

COURSE OBJECTIVES

- // Develop your ability to critically partake in the discourse of graphic design
- // Acquire an in-depth knowledge of the forces at work that are shaping the design discipline
- // Understand current topics and issues of debate within graphic design

LEARNING OUTCOMES

- // You will be able to discuss, in well-written prose, topics that are relevant to the current practice of graphic design.
- // You will be able to comment on the changing role of the designer in society and the different definitions of what a designer is.
- // You will understand the theoretical underpinnings of graphic design.

ATTENDANCE POLICY

Attendance is mandatory. Attendance will be called at the beginning of each class session. You are allowed a maximum of one absences throughout the quarter. If your absences exceed the maximum of one allotted, penalties will be applied to your final grade for the quarter.

A third absence will result in a 10% reduction of your final grade for the quarter. Additional absences will result in a 3% reduction per instance.

Tardiness is defined as not being present in the classroom when attendance is called. Tardiness that exceeds 20 minutes will be counted as an absence. Three late arrivals, early departures or a combination of both are counted as a single absence. Students are responsible for reporting to the teacher at the end of class if they missed roll call but were present for most of the class.

If you are absent you are fully responsible for doing the best you can to catch up. Questions or concerns may be emailed to the instructor, or may be addressed in person during office hours. Lectures will not be repeated.

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REQUIRED TEXTBOOKS

Graphic Design Theory: Readings from the Field

by Helen Armstrong (available on Amazon and for Kindle)

Graphic Design: Now In Production

by Ian Albinson, Rob Giampietro, Andrew Blauvelt, Ellen Lupton

READINGS + DISCUSSION POSTS

Each week of the term you will be assigned readings that will prepare you for the following week's lecture and discussion. You may also be asked to conduct research on your own to share with the class. You are required to answer the questions on the online discussion on D2L before class begins or it will be considered late.

This process will prepare you to engage in a thoughtful in-class discussion with an articulated point-of-view. Discussions may also center around research resulting from a field trip or guest speaker. Depending upon time, you may be able to begin working on these assignments during class.

TREND DESIGN PROJECT

For the Trend Design project, you will select a topic from a provided list and design three distinct solutions for it, each based on a trend we learn about in class. You will also write a two page paper about how the trends influence the communication and function of the piece. A detailed assignment brief will be handed out later in the class.

FINAL RESEARCH PAPER

You are required to write a 6–7 page research paper on the topic you choose from a list of issues in contemporary graphic design, the paper will include research, image gathering, and analysis. You will begin work on your final project early on in the quarter, to be kicked off in the coming weeks. Your paper will be complemented by an in-class presentation to be given at the end of the quarter. Details to come.

DISCUSSION, DEBATE + IN CLASS PARTICIPATION

Group discussion of topics and issues at hand is key to this class. It allows students to learn from each other, share ideas, and formulate opinions and arguments in real-time. Due to time limitations, length of group discussion may vary from week-to-week. When there is a discussion that involves assignment presentation, we may not be able to review everyone's work due to time constraints. This will be determined throughout the quarter.

Thoughtful participation in group discussions, the presentation of assignments when asked, and attendance on field trips all count towards an individual's "class participation," a factor in the student's final grade. This can not be made up after the fact due to an absence, as it required physical presence in the classroom.

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GRADING

Final grades will be based on your discussions, papers, projects, and presentations throughout the term. Specific criteria for grading will be listed on each assignment sheet but will broadly cover the areas of:

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.

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

20%	In Class Participation + Engagement
15%	Reading Discussion Posts
25%	Design Trend Project
40%	Final Research Paper + Presentation

93–100%	A
90–92%	A-
87–89%	B+
83–86%	B
80–82%	B-
77–79%	C+
73–76%	C
70–72%	C-
67–69%	D+
60–66%	D

LATE ASSIGNMENTS

Assignments and projects turned in late will result in a 10% grade reduction for every day past the assigned due date (in addition to being graded based upon defined criteria).

A student has 10 days to turn in an assignment or project before it is considered irrevocably late, at which time zero points will be earned. Turning in a late assignment is far better than not turning it in at all—some points are better than none!

If students would like more feedback on work than what is received in class, they can email the instructor or arrange for a discussion during office hours. Feedback will be given on a first-come, first-served basis, with no guarantee

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that all email correspondence will be responded to.

Do not ask for extensions or leniency outside of the policies outlined above.

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

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 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.

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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.

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.

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.

DePaul University // Spring 2015
College of Computing & Digital Media
CDM Center // 526
Wednesday 5:45 pm – 9:00 pm

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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 with the Dean of Students Office to navigate such student issues.

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 PHONE POLICY

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 undistruptive 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.

COURSE SCHEDULE

WEEK 1: APRIL 1: INTRO to POST-MODERN GRAPHIC DESIGN

READINGS: *Designer as Producer*, Ellen Lupton; *Fuck Content*, Michael Rock

WEEK 2: APRIL 8: Designer as _____

READINGS: *Research and Destroy: Graphic Design as Investigation*, Daniel van der Velden; *Unraveling*, Lorraine Wild

ASSIGN: DESIGN TREND PROJECT

WEEK 3: APRIL 15: EXPRESSIVE EXPERIMENTATION

READINGS: *Logocentrism*, Jessica Helfand; *Designing Identities for Living Organisms*, Irene van Nes

ASSIGN: Final Research Paper

WEEK 4: APRIL 22: BRAND IDENTITY

READINGS: *Dematerialization of Screen Space*, Jessica Helfand; *Designing Design*, Kenya Hara

WEEK 5: APRIL 29: DIGITAL

READINGS: *The Making of Typographic Man*, Ellen Lupton; *We don't need new fonts...*, Peter Bilak

DUE: Trend Design Project

WEEK 6: MAY 6: LETTERING AND TYPOGRAPHY

READINGS: *What is Design Thinking Anyway?*, Roger Martin; *Design for Social Change*, Andrew Shea

WEEK 7: MAY 13: FIELD TRIP, TBA

WEEK 8: MAY 20: DESIGN THINKING AND SOCIAL DESIGN

READINGS: *Bubbles, Lines, and String: How Information Visualization Shapes Society*, Peter Hall; *Escaping Flatland*, Edward Tufte

DUE: Draft of final

WEEK 9: MAY 27: INFORMATION VISUALIZATION

READINGS: *Future of Print*, Experimental Jetset; *Print and Pixel*, Nancy Levinson

WEEK 10: JUNE 3: Rethinking the book

FINAL PRESENTATIONS

WEEK 11: JUNE 10

FINAL PRESENTATIONS

DUE: Final Research Paper