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## HISTORY OF GRAPHIC DESIGN

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GD220

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DePaul University . Fall 2016/17  
Loop Campus . 14 East Jackson Room 213  
Wednesday 5:45pm–9:00pm  
**INFORMATION :** d2l.depaul.edu

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**David Sieren**  
dsieren@cdm.depaul.edu  
**OFFICE :** 14 East Jackson Room 213  
**HOURS :** 9:00–10:30PM Wednesday / by appt.

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### COURSE DESCRIPTION

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 DOMAIN DESCRIPTION

**GD 220: 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.

### LEARNING OUTCOMES

1. Students will be able to explain, in well-written prose, what a work of design is about and how it was produced.
2. Students will be able to comment on the relationship between form, context and meaning in visual communication.
3. 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.
4. Students will be able to contextualize a work of design, recognizing it as representative of the historical context in which it was produced in terms of contemporaneous aesthetic, social, and political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various peoples and historical periods.

### ACHIEVING LEARNING OUTCOMES

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*).

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This course will deliver a design history experience through readings, discussion, lectures, activities, and projects. There will be frequent and intermediate opportunities for critique and feedback on your projects.

### Throughout the semester, students are required to:

- Post reflections on readings, class lectures, presentations and activities via the class blog, with a minimum of 250 words and 3 images per post.
- Submit one research paper of 1250–1500 words, supplemented by an in-class presentation
- Submit a second paper of a similar length based on an interview with an assigned designer or studio representative.

Descriptions of these papers and projects are described at the end of this syllabus, with more detailed information to come later in the quarter.

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#### WRITING EXPECTATION

Students will be expected to complete a minimum of 10 pages of writing for this course, following specific assignment guidelines and parameters.

#### SOFTWARE TRAINING

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>

#### CLASS BLOG

Weekly writing assignments must be submitted as **text posts** to the class blog:  
**<http://gdhistoryone.tumblr.com/>**

Every post title should—at minimum—include you name, date and subject matter (or assignment title).

#### GRADING AND CRITIQUE

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

- 1. Research and conceptual development**
- 2. Technical craft in presentation**
- 3. Effort and professionalism**

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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:

- 25%** Readings, blog posts, in-class work, reading reflections, final exam essay
- 40%** Project 1: Historical research essay and in-class presentation
- 25%** Project 2: Designer / studio interview + essay
- 10%** Participation / Attendance / Professionalism

### GRADING SCALE

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

### REQUIRED TEXTBOOK

**Graphic Design: A Concise History, Second Edition**  
by Richard Hollis, Thames & Hudson, 2002 ISBN: 0500203474

### RESOURCES & SUPPLEMENTAL READINGS

**Writing, the Story of Alphabets and Scripts**  
by Georges Jean, Discoveries, Harry N Abrams, Inc., Publishers

**Graphic Design, A New History**  
by Steven J. Eskilson, Yale University Press.

**Design Literacy, Understanding Graphic Design**  
by Steven Heller and Karen Pomeroy

[www.designhistory.org](http://www.designhistory.org)  
[www.designishistory.com](http://www.designishistory.com)  
[www.aiga.org/medalists](http://www.aiga.org/medalists)  
[designarchives.aiga.org](http://designarchives.aiga.org)

[designobserver.com](http://designobserver.com)  
[www.eyemagazine.com](http://www.eyemagazine.com)  
[www.debbiemillman.com/designmatters](http://www.debbiemillman.com/designmatters)

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### 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](http://www.cdm.depaul.edu/cim/academics/Pages/CIMLabResources.aspx)

You'll need to swipe into the rooms with your DePaul ID, so please be sure it's activated.

### 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: (773) 325 1677  
Fax: (773) 325 3720  
TTY: (773) 325 7296.

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### 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, sent via email and posted to D2L.

### 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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### ACADEMIC INTEGRITY AND PLAGIARISM

This course will be subject to the academic integrity policy passed by faculty. More information can be found at <http://academicintegrity.depaul.edu/>

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.

### WITHDRAWAL

Students who withdraw from the course do so by using the Campus Connection system <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.

### RETROACTIVE WITHDRAWAL

This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career students may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting an appeal for retroactive withdrawal does not guarantee approval. College office appeals for CDM students must be submitted online via MyCDM. The deadlines for submitting appeals are as follows:

**Autumn quarter :** Last day of the last final exam of the subsequent winter quarter

**Winter quarter :** Last day of the last final exam of the subsequent spring quarter

**Spring quarter :** Last day of the last final exam of the subsequent autumn quarter

### 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 their quest for incomplete grade before

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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 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 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 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, please advise me at the start of the course..

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WEEK	TOPIC	ASSIGNMENT	READING
Week 1 Sept 7	<b>Course Introduction; Graphic Design at a Glance</b>	– Reading reflection*	Origins of Typography
Week 2 Sept 14	<b>The origin of the letter: writing systems, typography and mass communication</b>	– Reading reflection* – Project 1: Essay topics assigned	Hollis 7–36 <i>From Graphic Art to Design</i>
Week 3 Sept 21	<b>The Poster: an evolution from art to message</b>	– Reading reflection* – Project 2: Interview subjects assigned	Hollis 37–75 <i>The Avant-Garde and the Origins of Modernism</i>
Week 4 Sept 28	<b>Books, tracts, magazines and the distribution of ideas</b>	– Reading reflection*	Hollis 76–96 <i>National Tendencies</i>
Week 5 Oct 5	<b>Avant-Garde Typography</b>	– Reading reflection* – Project 1 Deadline: Presentation outline and paper abstracts due	Hollis 97–129 <i>The Designer and Art Director</i>
Week 6 Oct 12	<b>Modernism, Bauhaus, the International Style and the Brand</b>	– Reading reflection*	Hollis 130–178 <i>Variants of Modernism in Europe</i>
Week 7 Oct 19	<b>Go Big: environmental design and supergraphics</b>	– Reading reflection* – Project 2 Deadline: Interview essay due	Hollis 179–185 <i>Psychedelia, Protest and New Techniques</i>
Week 8 Oct 26	<b>Let me make that clear: Information design and way-finding</b>	– Reading reflection* – Project 1: rough drafts may be submitted for review	Hollis 186–215 <i>New Waves: Electronic Technology</i>
Week 9 Nov 2	<b>Designing experience and interaction</b>	– Project 1: rough drafts may be submitted for review	TBD
Week 10 Nov 9	<b>Post Modernism—considering the roles and responsibilities of the Graphic Designer</b>	– Final essay due* – Project 1 Deadline: paper due and student presentations (1/2)	TBD
Week 11 Nov 16	<b>Finals</b>	– Project 1 Deadline: student presentations (2/2)	

\* All reflections must be 250 words minimum, and incorporate at least 3 relevant images  
 Writing should be submitted to the class blog as a text post

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## ASSIGNMENT OVERVIEW

### Weekly written reflections

Regular, weekly assignments as noted on the schedule.

- Reflections will focus on readings, class lectures, presentations and activities.
- They must be posted to the class blog for review before the start of class (5:45 PM).
- Minimum of 250 words and 3 images per post.
- Prompts will be given each week to help guide the focus of your writing.

### Project 1: Historical research paper and presentation

Research paper of 1250–1500 words, supplemented by an in-class slide-based presentation

- Presentation should last 5–10 minutes, utilizing 10–20 slides (Keynote, PDF or PowerPoint)
- Presentation must be turned in along with your paper
- Students will be assigned a research topic that aligns the course focus

### Project 2: Designer interview essay

Research paper of 1000–1500 words

- Students will be assigned a designer (or studio) to research and interview
- Paper focuses on responses to interview questions, as well as analysis of the assigned subject. Details to come.

## KEY DATES

Week 5 | October 5

### Project 1: Historical research paper and presentation

Slide outline and paper abstract due

Week 7 | October 19

### Project 2: Designer interview essay

Interview essay due

Weeks 8–9 | October 26 – November 2

### Project 1: Historical research paper and presentation

Rough drafts may be submitted for review

Week 10 | November 9

### Project 1: Historical research paper and presentation

Research paper due

In-class student presentations (round 1)

Week 11 | November 16

### Project 1: Historical research paper and presentation

In-class student presentations (round 2)

### Final exam

Open-book essay question due posted to class blog