
DePaul University \ Autumn 2014

School of Cinema and Interactive Media

14 E Jackson \ Room 506

Tuesdays and Thursdays \

11:50pm – 1:20pm

GD 220: HISTORY OF DESIGN

course information: d2l.depaul.edu | gd220depaul.wordpress.com

Professor Chris Kalis \ ckalis@cdm.depaul.edu

office hours: Tuesday and Thursday 10-11am; 3:30-4pm \ CDM 478

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 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 on your projects.

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.

LEARNING OUTCOMES

- 1. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.*
- 2. Students will be able to comment on the relationship between form and content in a work.*
- 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 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 EXPECTATIONS

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>

CLASSROOM CONDUCT

We're here to learn – So please don't waste your time on Facebook, etc during class. There is an abundance of material to cover, images to understand and information to comprehend. We have a finite amount of time, and need to use it wisely. Please Turn your phone ringer off, and remove your headphones, and unless we are working on a project, the computer in front of you should be OFF.

GRADING + CRITIQUE

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:

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.

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WEIGHTED BREAKDOWN

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

15%	Readings and Blog Posts
55%	PROJECT 1: Historical Research Essay and Presentation
20%	PROJECT 2: 100 Ideas, Design Project
10%	Participation/Attendance/Professionalism

GRADING SCALE

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

REQUIRED TEXTBOOK

GRAPHIC DESIGN: A CONCISE HISTORY, SECOND EDITION

by Richard Hollis, Thames & Hudson, 2002 ISBN: 0500203474

RESOURCES AND

SUPPLEMENTAL READINGS

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. 2007.

Online:

www.designhistory.org

www.designishistory.com

www.aiga.org/medalists

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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

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

Also, please sign up for the DePaul Graphic Design Mail List:

mailman.depaul.edu/mailman/listinfo/design

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.

This syllabus is subject to change at any time, with notice.

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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, posted under Announcements in D2L 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 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.

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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

SUMMER TERMS: 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

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 exceptional cases will receive such approval. If approved, students are required to complete all remaining course requirements 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.

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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/ON CALL

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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	<u>TOPICS</u>	<u>ASSIGNMENT</u>	<u>READINGS</u>
Week 1: September 11	Course Overview, Definitions/Examples, Wordpress setup, Why Study History?	Blog Post #1	graphic design history blogs
September 16	Making of an Artifact, Principles of Design and Typography, Social Practices, What is Graphic Design? I-Share, Library, Resources	Essay Assigned	Origins of Typography (provided)
Week 2: September 18	Graphic Arts Techniques, Early Alphabets, Victorian Style, Early Poster Artists	Blog Post #2	Hollis 7 – 36
September 23	Arts and Crafts Movement Screening: Genius of Design (excerpt) List of Influential Designers		
Week 3: September 25	Art Nouveau and Early Modern music: Claude Debussy, Erik Satie		Hollis 37 – 75
September 30	Art Deco Design History Style Review Film Screening: L'Or Rouge Quiz #1		Hollis 76 – 96
Week 4: October 2	DADA, American Kitsch Heroic Realism, War and Propaganda Screening: Genius of Design (excerpt)	QUIZ #1	Hollis 97 – 129
October 7	Late Modern Screening: <i>designs for living: Bauhaus</i>	Blog Post #4	Hollis 130 – 155
Week 5: October 9	100 Ideas that Changed Graphic Design part 1	Project 2: 100 ideas Assigned	Design Literacy (provided)

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October 14	100 Ideas that Changed Graphic Design part 2		
Week 6: October 16	Art DECO Screening: <i>Genius of Design (except)</i>	Project 1: Rough Presentation Slides	
October 21			
Week 7: October 23	<i>Swiss International Style</i> Screening: <i>Visual Language of Herbert Matter</i>	<i>Project 1: OUTLINES DUE for RESEARCH PAPER</i>	
October 28	International Typographic Style International Style in America Post-Modern		
Week 8: October 30	International Typographic Style International Style in America Post-Modern	QUIZ #2	Hollis 179 – 223
November 4	Contemporary Design Trends Lecture on Giving Presentations	ROUGH DRAFT OF ESSAY DUE	Good Words handout
Week 9: November 6	Preparation for Essay/ Presentations		
November 11	Individual Presentations schedule TBD		

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Week 10: November 13	Individual Presentations schedule TBD	FINAL PAPER DUE	
November 18	Individual Presentations schedule TBD	Upload Poster for Printing	
Week 11: Final Exam November 20, 11:45am – 2pm	Final Exam Date	FINAL CRITIQUE OF PROJECT 2	