

**GD220 HISTORY OF GRAPHIC DESIGN  
SPRING 2018 | SYLLABUS**

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**Section 601**

**Class Number: 34586**

**Professor**

Alex Modie  
amodie@depaul.edu

**Location**

Room 211  
Daley Building, LC

**Meeting Time**

Tuesday & Thursday  
11:50am – 1:20pm  
03/27/18 – 05/31/18

**Final Exam**

11:30am – 1:45pm  
Tuesday, June 5

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**Office Hours**

**Room 200B, Daley Building, LC**

**Tuesday**

1:45pm – 2:45pm  
4:40pm – 5:10pm

**Thursday**

1:45pm – 2:45pm  
4:40pm – 5:10pm

**Friday**

1:15pm – 2:45pm

**WEEK 1**

**TUESDAY 03/27**

**Review syllabus and assignments**

**Lecture | Discussion**

Overview of graphic design history and printing methods

**WEEK 1**

**THURSDAY 03/29**

**Brief Project 1 – Ways of Seeing, Contemporary Art and Design (20%)**

**Brief Project 2 – Research Paper and Presentation (40%)**

**Overview Academic Writing** – Style, content outline and citation

**Lecture | Discussion**

- Representation
- *From Graphic Art to Design 1890–1914 (Ch. 1–3) – Arts and Crafts, Art Nouveau, Commercial Art & Propaganda*

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**WEEK 2**

**TUESDAY 04/03**

**Lecture | Discussion**

*From Graphic Art to Design 1890–1914 (Ch. 1–3) – Commercial Art continued  
The Avant-Garde and the Origins of Modernism 1914 to 1940 Part 1 (Ch. 4–7)  
– Chapter 4, Futurism*

**WEEK 2**

**THURSDAY 04/05**

**Lecture | Discussion**

*The Avant-Garde and the Origins of Modernism 1914 to 1940 Part 1 (Ch. 4–7)  
– Chapter 5, Constructivism*

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**WEEK 3**

**TUESDAY 04/10**

**Recap Brief Project 1 – Ways of Seeing, Contemporary Art and Design (20%)**

**Lecture | Discussion**

*The Avant-Garde and the Origins of Modernism 1914 to 1940 Part 1 (Ch. 4–7)  
– Chapter 6 + 7, Bauhaus and The Netherlands*

**WEEK 3**

**THURSDAY 04/12**

**Excursion: Howardena Pindell, Museum of Contemporary Art**

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WEEK 4  
TUESDAY 04/17

**Lecture | Discussion**

*Howardena Pindell and representation in contemporary graphic design*

**Recap Session Quiz 1: Chapters 1-7**

WEEK 4  
THURSDAY 04/19

**Quiz 1: Chapters 1-7 (10%)**

**Lecture | Discussion**

*National Tendencies Until 1940 (Ch. 8-10)*

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WEEK 5  
TUESDAY 04/24

**Lecture | Discussion**

*Variants of Modernism in Europe (Ch. 14-17)*

WEEK 5  
THURSDAY 04/26

**Recap Session Quiz 2: Ch 8-10 & 14-17**

**Lecture | Discussion**

*Variants of Modernism in Europe (Ch. 14-17)*

*The Designer and the Art Director Part 1 (Ch 11-13)*

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WEEK 6  
TUESDAY 05/01

**Quiz 2: National Tendencies Until 1940 and Variants of Modernism in Europe, Ch 8-10 & 14-17 (10%)**

**Lecture | Discussion**

*The Designer and the Art Director Part 2 (Ch. 11-13)*

WEEK 6  
THURSDAY 05/03

**Research Day**

Feedback | Work in class to develop Project 1 and/or research paper outline, due Tuesday 05/08

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WEEK 7  
TUESDAY 05/08

Due: Project 1 – Ways of Seeing Essay (20%)

Due: Research Paper Outline for Feedback

Recap Session Quiz 3: Ch 11-13

Lecture | Discussion

*Psychedelia, Protest and New Techniques (Ch. 18)*

WEEK 7  
THURSDAY 05/10

Quiz 3: The Designer and the Art Director Ch 11–13 (10%)

Lecture | Discussion

*Psychedelia, Protest and New Techniques (Ch. 18)*

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WEEK 8  
TUESDAY 05/15

Group Research Workshop (5%)

*New Waves: Electronic Technology Part 1 (Ch. 19–20)*

WEEK 8  
THURSDAY 05/17

Group Research Presentations (5%)

*New Waves: Electronic Technology Part 1 (Ch. 19–20)*

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WEEK 9  
TUESDAY 05/22

*Concepts in contemporary design – Research Development*

WEEK 9  
THURSDAY 05/24

*Concepts in contemporary design – Research Development*

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**WEEK 10**  
**TUESDAY 05/29**

**Final Research Paper Presentations (Round 1)**

**WEEK 10**  
**Thursday 05/31**

**Final Research Paper Presentations (Round 2)**

**Homework**  
Finalize research paper, due Week 11 Tuesday, 06/05

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**WEEK 11**

**Due Final Exam: Research Paper (40%)**  
**11:30am, Tuesday 06/05**

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**OVERVIEW**

**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 courses 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 Goals**

- Introduce the major graphic design movements from 1890 to the present day.
- Explore the social, economic and cultural contexts which informed each movement.
- Analyze the different communication strategies and visual techniques.
- Develop research and synthesis skills through critical analysis, written and verbal communication.

**Learning Outcomes**

Upon completion of this course the successful student will be able to:

- Explain in well-written prose, what a work of design is about and how it was produced.
- Comment on the relationship between form, context and meaning in visual communication.
- Assess the formal aspects of the subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
- 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.

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**REQUIRED TEXTBOOK**

***Graphic Design: A Concise History, Second Edition,***  
Richard Hollis, Thames & Hudson, 2001 ISBN: 0500203474  
Available at the DePaul Loop Bookstore

**Academic Writing Resource**

<https://education.depaul.edu/student-resources/academic-success-center/Pages/writing-resources.aspx>

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**ASSIGNMENTS WEIGHTED BREAKDOWN**

**History of Graphic Design Quizzes (30%)**

**Required Textbook for Study:**

***Graphic Design: A Concise History, Second Edition, Richard Hollis,***  
Thames & Hudson, 2001

**Quiz 1 Chapters 1-7:** Week 4, Thursday 04/19

**Quiz 2 Chapters 8-10 & 14-17:** Week 6, Tuesday 05/01

**Quiz 3 Chapters 11-13:** Week 7, Thursday 05/10

**Project 1 – Ways of Seeing, Contemporary Art and Design (20%)**

Select one artwork by Howardena Pindell and one example of graphic design created within the last forty years. Discuss the visual style of each piece (i.e. symbolism, collage etc.), and compare and contrast the two.

**Excursion to MCA Exhibit: Week 3, Thursday 04/12**

**Due: Week 7, Tuesday 05/08**

**Final Format:** 1,200 words (max). Upload final PDF copy to D2L.

**Project 2 – Group Research Workshop and Presentation (10%)**

Work in groups to research and present findings on contemporary graphic design.

**Due: Week 8, Tuesday 05/15 & Thursday 05/17**

**Project 3 – Research Paper and Presentation (40%)**

Compose a research paper in response to one of the questions provided and create a presentation summarizing the argument. Include images and references in the research paper and presentation slides.

**Research Paper Outline Due: Week 7, Tuesday 05/08**

**Research Presentation Due:**

**Week 10, Tuesday 05/29 & Thursday 05/31**

**Final Research Paper and Presentation Slides Due:**

**Week 11, Tuesday 06/05**

**Final Format:**

- PDF Research Paper, 2,500 words (max) and PDF Presentation Slides.
- Upload final PDF copies to D2L.

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**PROJECT EVALUATION AND LEARNING OUTCOMES**

**History of Graphic Design Quizzes (30%)**

Quizzes are designed to test student's understanding of the major design movements from 1890 to present. All quiz questions are multiple choice and based on content from the required textbook, *Graphic Design: A Concise History, Second Edition*, Richard Hollis, Thames & Hudson, 2001.

**Learning Outcomes:**

- Demonstrate an understanding of the major graphic design movements from 1890 to present, and the social, economic and cultural contexts that have informed each movement.

**Project 1 – Ways of Seeing, Contemporary Art and Design (20%)**

Students will be introduced to the work of artist, Howardena Pindell, through a guided tour of the exhibit, *Ways of Seeing*, at the Museum of Contemporary Art. Students will engage in analysis and discussion of the ideas and visual styles employed by the artist, and compare how this relates to techniques of graphic design.

In response to the exhibit students are required to write a short essay comparing and contrasting the visual style (i.e. symbolism, collage etc.) of one artwork by Howardena Pindell and one example of graphic design created within the last forty years. Project 1 is evaluated based on the clarity of writing and argument presented.

**Learning Outcomes:**

- Explain in well-written prose, what a work of design is about and how it was produced.
- Comment on the relationship between form, context and meaning in visual communication.

**Project 2 – Group Research Workshop and Presentation (10%)**

Project 2 involves students working together in class to analyze, compare and contrast, contemporary and historical graphic design movements. Students are provided with question prompts to focus the research. The deliverable consists of presentation slides and group discussion.

**Project 3 – Research Paper and Presentation (40%)**

Project 3 requires students to compose a research paper in response to one of the questions provided and create a presentation summarizing the argument. Project 3 is evaluated based on analysis and synthesis of research, as well as clarity of written and verbal communication.

**Learning Outcomes:**

- Assess the formal aspects of the subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
- 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.

**GRADING RUBRIC**

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**Grading Distribution**

95 - 100%	A Professional
91 - 94%	A-
88 - 90%	B+
85 - 87%	B Good
81 - 84%	B-
75 - 80%	C+
71 - 74%	C Average
68 - 70%	C-
65 - 67%	D+
61 - 64%	D Poor
00 - 00%	F Fail

**Assignments are evaluated based on quality of concept, clarity of written communication, active class participation and attendance. There is no extra credit.**

Grading Rubric	Needs Improvement	Satisfactory	Very Good	Excellent
<b>Creativity and clarity of concept</b>	Student demonstrates a limited understanding of the material and communication strategies.	Student demonstrates a satisfactory understanding of the material and communication strategies.	Student demonstrates a very good understanding of the material and communication strategies.	Student demonstrates an excellent understanding of the material and communication strategies.
<b>Clarity of communication – Written and verbal</b>	Student demonstrates a limited ability to communicate concepts, both written and verbal.	Student demonstrates a satisfactory ability to communicate concepts, both written and verbal.	Student demonstrates a very good ability to communicate concepts, both written and verbal.	Student demonstrates an excellent ability to communicate concepts, both written and verbal.
<b>Professional presentation of finished project</b>	Student demonstrates a limited ability to synthesize and present research in written and verbal communication.	Student demonstrates a satisfactory ability to synthesize and present research in written and verbal communication.	Student demonstrates a very good ability to synthesize and present research in written and verbal communication..	Student demonstrates an excellent ability to synthesize and present research in written and verbal communication.

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**ASSIGNMENTS AND GRADING**

**Final Assignments**

Please note that all assignments are required. You must complete every assignment for a final grade in the class. Every assignment must be posted to the specified D2L Dropbox folder. Student grades are based upon completion of assignments when due, quality of work, active class participation and attendance.

**Submitting Assignments**

In order for an assignment to be accepted as 'final' for grading, you must submit the following, as per the date required in the class schedule:

- 1 x PDF digital copy to the D2L Dropbox

**Uploading project files to D2L Dropbox**

- Upload PDF files to the appropriate week's assignment folder
- Name your file using your last name, project title and week submitted. E.g.:  
Smith\_Research Report\_Week 2.pdf

**Failure to Submit Assignments**

Failure to submit assignments by the due date will result in a failed grade. Design requires a feedback loop of project submission for review, feedback, implementation of changes and resubmission. This is required of every assignment in the course.

**Late Submissions**

Late assignment submissions will not be accepted. If you are going to miss class when an assignment is due, you are still required to email your homework by the assigned due date to: amodie@depaul.edu.

**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 to offer comments related to the reading assignments and examples presented in class. Students must keep up with the reading to participate in class discussion.

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**ACADEMIC CALENDAR SQ 2018**

**March 26**

Begin Spring Quarter classes

**March 30**

Good Friday, University officially closed

**April 6**

Last day to add (or swap) classes to SQ 2018 without penalty

**May 11**

Last day to withdraw from SQ 2018 classes

**June 1**

End SQ 2018 day and evening classes

**June 4**

Begin Final Exams

**June 15**

SQ 2018 grades due

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**COURSE POLICIES**

**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 'Content' in D2L and sent via email.

**Online Course Evaluations**

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in CampusConnect.

**Academic Integrity and Plagiarism**

This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

**Academic Policies**

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrolment, withdrawal, grading and incompletes can be found at: <http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

**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: [csd@depaul.edu](mailto:csd@depaul.edu). Lewis Center 1420, 25 East Jackson Blvd. Phone number: (312)362-8002 Fax: (312)362-6544 TTY: (773)325.7296.

**Attendance**

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for participation drops one-third after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course.

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**COURSE POLICIES**

**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 unobtrusive manner. Out of respect to fellow students and the professor, texting is never allowable in class.