

# Syllabus

gdes 4131W History of Graphic Design 4 credits Fall 2019

M-W 9:40-11:30 McNeal 22 instructor Bill Moran moran002@umn.edu, 651-274-1994

office hours Mondays 8:30-9:30 & by appointment B22 McNeal Hall

## Course description

This course will provide an historical analysis of visual communication with emphasis on the development of the profession of graphic design and the relationship of commerce and technology to the history of graphic design. Course format will include lectures, discussion, hands-on activities, video, and course readings. There will formal writing assignments, a number of informal writing experiences, and four visual design projects. Active participation is essential to your success in this course.

## Established Course Goals:

Upon completion of the course the student will have:

1. gained an understanding of the role that graphic communications play in material culture
2. gained experience in examining history through the development of an historiography
3. completed formal and informal writing exploring design history
4. an awareness of the social contexts of graphic design
5. an understanding of the aesthetic and technological influences on graphic design
6. an understanding of the development of the profession of graphic design

## Established Course Objectives:

Upon completion of the course students will:

1. recognize the canonical pieces of graphic design
2. identify cultural, technological, and aesthetic influences on graphic design
3. define important terms, concepts, and ideas about design and designers
4. expressed ideas on various concepts through writing-to-learn assignments
5. understand the methods of historiography as used in examining how history is formed
6. have developed a timeline that portrays a theme or thread through the history of design
7. have participated in class leadership during the Big Ideas Jams

## University of Minnesota Student Learning Outcomes

This course satisfies the following outcomes:

1. Students in this course will be able to locate and critically evaluate information as they develop their historiography paper. Students will need to find appropriate historical documents and then critically analyze them and describe how these resources inform our view of history.
2. Students will have mastered a body of knowledge and mode of inquiry through the study of the history of design. Students will increase their knowledge of communication symbol systems and the technological and social influences upon human communication. They will work with basic research methods common to the areas of history and design.
3. Diverse philosophies will be examined in the course during the unit on early 20th century art and design. Students will compare the tenets of art and design innovators in France, Russia, Italy, and England. Students will examine these philosophies and discuss the implications for design today.
4. Students will improve their written and oral communication skills through papers, hands-on and class writing exercises.

## Format

The semester will be comprised of 5 major periods of design history which coincide with the text book:

1. Early writing and the prologue to Graphic Design
2. The origins of type in Europe
3. The Industrial Revolution
4. The Modernist Era
5. The Age of Information

Each period will have a visual research project, a hands-on practicum, a response paper and a field trip or guest speaker. See attached weekly schedule for more detail.

## Points system

30 pts	Photo puzzle, 10 @3pts each
10 pts.	Five in five oral presentation
50 pts	Analysis papers 5@10pts each
5 pts	Notebook

5 pts	Class Logo
120 pts	Research project 4@30pts each
5 pts	Participation
<b>225 pts</b>	<b>Total</b>

There is no final exam, there are no extra credit options.

Work that is not ready at the beginning of class will be considered late and will have points taken off. Assignment grading will be based on units of 10 (90-100% A, 80-89% B, 70-79% C, etc).

### House rules

You must bring your notebook to class each session. You should also bring your laptop but I discourage you from taking class notes with it as drawing is a big part of the class. Students discovered doing work unrelated to this class will be considered absent after one warning. Make sure phones silent during class, in an emergency, take calls out of the classroom/studio. Texting during classtime is strongly discouraged.

### Grade definition

GRADING CRITERIA The following criteria will be used when evaluating student work:

**A** Excellent work not only fulfills the stated objectives of the syllabus and project statements, but extends them through new discoveries, insights and proposing issues beyond their stated scope. Students who earn this grade demonstrate through their work a high degree of dedication, rigor, a love of exploration, open mindedness and resourcefulness. They also demonstrate that they have developed the ability to build upon a variety of feedback and excel independently. Their resultant work is rigorously thought through, well crafted and clearly communicates the breath and depth of their investigations.

**B** Very good work not only fulfills the stated objectives of the syllabus and project statements, but also further expands the stated issues by allowing those issues to direct their investigations and developments in their work. Students who earn this grade demonstrate a medium degree of dedication, inquisitiveness, systematic rigor and limited resourcefulness. They show that they are developing the ability to build upon a variety of feedback and their emerging independent voice. Their resultant work is competently thought through, well crafted and clearly communicates the breath and depth of their daily investigations of the issues presented in the projects.

**C** Adequate work fulfills and clearly demonstrates the stated objectives of the syllabus and project statements. As the instructor I expect that everyone in this class is capable of this level of performance. Students who earn this grade demonstrate a lower degree of dedication than those earning A or B grades. Their work indicates less self-confidence and its development requires constant guidance on what to do next. C work lacks personal authorship manifested through additional and related contributions to the investigations of a project. The adequate student's work demonstrates an understanding of the problem but shows deficiencies in basic organization or communication skills, time management, or the lack of breath and depth of investigations.

**D** Deficient work does not demonstrate how the stated objectives of the syllabus and project statements have been fulfilled. The work is fragmentary, not synthesized, incomplete, and presented only as an assigned "product" due on a particular day. Deficient work is not acceptable. Generally it's due to a lack of time management skills, lack of basic dedication, or outside personal problems.

**Incompletes** Incomplete grades are rarely given. They are only given in case of documented health or family emergencies AND when the semester's work is already substantially complete. Design studio courses involve a considerable time commitment unlike other courses. The essential learning objectives for the course involve presence, participation, and design process. If more than 30% of these components is missed, it will not be possible to receive an incomplete or a passing grade. see also: <http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html>

### Attendance:

- students are responsible for all class meetings and reading materials
- students are responsible for being on time and preparing for all class sessions
- students are responsible for meeting all course requirements and observing deadlines
- students are responsible for seeking help when needed
- students who need special accommodations are responsible for working with the instructor and the relevant University offices.
- students are allowed a maximum of 5 absences during the semester, more than 5 absences will affect your grade.

### Criteria

For the major research projects you will be given a grading rubric and examples of A, B and C work.

Weekly schedule,  
subject to change

	9/4	Lecture	China	9/9	Lecture	Egypt	9/11	Lecture	Rome,	9/16	Lecture	Medieval manuscripts	9/18	Guest Lecturer Paul Shaw
		<i>Image Puzzle</i>			<i>Artifact Questions</i>			<i>Three by five in five</i>			<i>Response Paper 1 Due</i>		<i>Image Puzzle</i>	<i>Three by five in five</i>
9/23	9/25	Lecture	Research Project 1 Due	9/30	Guest Lecturer Lynne Yun	Primary Resource	10/2	Guest Lecturer Craig Ellason	10/7	Lecture	Primary Resource Wangensteen Library	10/9	Primary Resource Wangensteen Library	
		<i>Image Puzzle</i>			<i>Three by five in five</i>			<i>Three by five in five</i>		<i>Image Puzzle</i>	<i>Response Paper 2 Due</i>		<i>Three by five in five</i>	
Gutenberg,	Jenson,	Aldus,	Garamond,	Tory,	Plantin,	Caxton,	Caslon,	Baskerville,	Didot,	Bodoni				
10/14	10/16	Research Project Review	Research Project 2 Due	10/21	Primary Resource B22	10/23	Guest Lecturer Louise Fili	10/28	Primary Resource Andersen Library	10/30	Primary Resource Andersen Library			
		<i>Image Puzzle</i>			<i>Three by five in five</i>			<i>Image Puzzle</i>	<i>Response Paper 3 Due</i>		<i>Three by five in five</i>			
Industrial Revolution,	Figgins,	Berthold,	WOOD TYPE,	Photography,	Morris,	Goudy,	Behrens,	Art Nouveau						
11/4	11/6	Research Project Review	Research Project 3 Due	11/11	Primary Resource M1a	11/13	Guest Lecturer Erik Spiekermann	11/18	Lecture, Dan Martin	11/20				
		<i>Image Puzzle</i>			<i>Three by five in five</i>			<i>Image Puzzle</i>	<i>Response Paper 4 Due</i>		<i>Three by five in five</i>			
Pictorial Modernism,	Bernhard,	Cassandre,	De Stijl,	Lissitsky,	Sutnar,	Bauhaus,	Gill,	WPA,	Mid Century Modernism					
11/25	11/27	Lecture	Research Project Review	12/2	Primary Resource Goldstein	12/4	Guest Lecturer Charles Anderson	12/9	Lecture	12/11	Notebooks Due			
		<i>Three by five in five</i>						<i>Image Puzzle</i>	<i>Response Paper 5 Due</i>		<i>Three by five in five</i>			
Post Modern,	Weingart,	Basel,	Puschpin,	Lubalin,	Fili,	Anderson,	Litko,	Carter,	Holmes,	the Screen				

## Online text book

Textbook: Meggs & Purvis, Meggs' History of Graphic Design. Available in UM Bookstore or you can get the textbook from the UM Library by using this link: <https://reserves.lib.umn.edu>.

## Recommended references

RECOMMENDED READING:

*Alpha Beta* by John Man

*Blackletter: Type and National Identity*,

Peter Bain and Paul Shaw, The Cooper Union Press

*Five Hundred Years of Printing*, Saul Steinberg,

The Oak Knoll Press

*The Art and History of Books*, The Oak Knoll Press

*Letter Perfect* by David Sacks, Broadway Press

*Thirty Centuries of Graphic Design*

by James Craig, Watson Gupstill Publishing

*A History of Graphic Design*,

Meggs, Philip - Van Nostrand Reinhold

*The Printing Press as an Agent of Change* by Elizabeth Eisenstein, Cambridge Press

## Tools

Notebook, brought to class each day, X-acto knife, #11 X-acto blades, cutting surface, 18" steel straightedge, Flexible Curve (optional).

## Digital storage

you must have reliable portable digital storage: portable hard drive or usb/flash drives

## Classroom conduct

All activities in the University, including this course, are governed by the University of Minnesota Student Conduct Code. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code. In addition, students responsible for such behavior may be asked to cancel their registration (or have their registration canceled). See [http://regents.umn.edu/sites/regents.umn.edu/files/policies/Student\\_Conduct\\_Code.pdf](http://regents.umn.edu/sites/regents.umn.edu/files/policies/Student_Conduct_Code.pdf)

## Academic misconduct

Academic misconduct is defined as any act that violates the rights of another student with respect to academic work or involves misrepresentation of a student's own work. Academic misconduct includes but is not limited to: cheating on assignments or examinations, plagiarizing pieces of work, depriving others of necessary coursework, and sabotaging another's work. Discovery of academic misconduct is grounds for an "F" or "N" in the course.

## Inclusivity

You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help. [http://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity\\_Diversity\\_EO\\_AA.pdf](http://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EO_AA.pdf)

## Availability of Disability and Mental Health Services:

The University of Minnesota is committed to providing all students equal access to learning opportunities. Disability Services (DS) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

- Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic), are invited to contact DS to arrange a confidential discussion at 612-626-1333 (V/TTY) or [ds@umn.edu](mailto:ds@umn.edu).

- Students registered with DS, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental

health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via [www.mentalhealth.umn.edu](http://www.mentalhealth.umn.edu) or contact Counseling/Consulting Services at 612-624-3323.

### **Academic Services**

If you would like additional help, please contact one of the offices listed below.

Center for Writing 10 Nicholson Hall, Mpls 612-626-7579

Student Academic Success Service 340 Appleby Hall, Mpls 612-624-3323

199 Coffey Hall, St. Paul

### **Additional university policies**

Sexual Harassment

<http://www.policy.umn.edu/Policies/hr/HRMisc/SEXUALHARASSMENT.html>

Academic Freedom and Responsibility

[http://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic\\_Freedom.pdf](http://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic_Freedom.pdf)

Make Up Work for Legitimate Absences

<http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html>

teaching and learning: student responsibility: personal electronic devices in classroom respecting intellectual property (use of class notes and materials)

<http://www.policy.umn.edu/Policies/Education/Education/STUDENTRESP.html>

### **Academic workload expectations**

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework outside the classroom.”

<http://www.policy.umn.edu/Policies/Education/Education/STUDENTWORK.html>

### **Expectations**

You are expected to attend all classes and participate in discussions and critique of your own and others' work. Work that isn't presented at critique will be considered late.

Professional and ethical behavior is required. Misrepresentation of work, use of copyrighted material without permission, or negligence in citing sources will be grounds for failure. Appropriate, respectful behavior is expected of everyone. Along the way, you are expected to work hard, learn a lot, create beautiful arrangements of type, and have some fun.

### **Records**

Digital copies of your work may be kept and used for teaching and program promotion.

Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).