San José State University
Art History and Visual Culture
ARTH 192A, Sect. 1, “History of Modern Design,”
Spring 2014 (27730)

Instructor: Dr. Beverly K. Grindstaff
Office Location: ART 121
Telephone: 408/ 924-4394
Email: bgrindst3@yahoo.com
Office Hours: Tuesdays, 12.00-1.00pm or by appointment
Class Days/Time: Tuesdays and Thursdays, 9.00-10.15am
Classroom: ART 135
Prerequisites: ARTH 72, completion of Area Z, or instructor consent
Course Fees: $11 (Course fees are collected when you register and do not require an additional payment to the instructor or the school)

Course Website and On-Line Resources
Course materials including course greensheet, study guides and images, major assignment handouts, research resources, writing guides and grading criteria are posted to the Course Website at <http://arth.sjsu.edu/courses>; the case-sensitive website User Name and Password will be announced at the first class session. Required readings not in your textbook appear in King Library Articles Databases at <libguides.sjsu.edu/a-z> or the SJSU Canvas site at <https://sjsu.instructure.com>; use your student number and password to access and download readings. Please note that study materials are posted within seven days after completion of related lectures. Other useful information appears on the Art History VRL website at <arth.sjsu.edu>. Finally, periodic reminders and updates will be e-mailed to the address listed on your <My.SJSU.edu> account. You are responsible for maintaining a current e-mail address.

Course Description
ARTH 192A presents a history of design practice and theory from the Victorian era to the present including Art & Crafts, Art Nouveau and Art Deco, Bauhaus, International Style, and Post-Modernism. Designers and movements will be examined in relation to social, political, economic, and technological changes as well as in terms of evolving value systems. Each area will feature interrelated aspects of graphic, interior, and industrial design.
Course Goals and Learning Objectives

The study of the history of design asks you to pay attention and to look closely at works of design. It also asks you to think, speak and write thoughtfully and affectively about your visual experience. Instruction will involve the following: Slide lecture, class discussion, and group projects and presentations. It may also include videos, visits to local sites, museums and/or exhibitions, student peer evaluation/writing workshops, and attendance of School of Art & Design or other lectures.

Course Competencies and Objectives:
The objective of this course is for students to acquire a broad perspective on the changing technologies, cultural ideals, and popular tastes that have historically influenced design as a whole. A secondary goal is to develop the communication skills necessary for translating your visual perceptions into words and, more generally, to securing your academic and professional success. As professionals, the ability to effectively communicate your ideas in team settings and client relationships is as important as the designs you create. Students in this course will:

- Master basic terminology, concepts and issues in design;
- Gain knowledge of the work and ideas of major designers and movements;
- Gain knowledge of the history and context of design innovations, knowledge which will in turn enable strategic problem solving and encourage coherent design methodologies;
- Develop and/or reinforce skills in communicating about design;
- Develop skills in translating visual perceptions into verbal and written communication;
- Develop skills in thinking critically about design; and
- Write clearly, effectively, and critically using terminology appropriate to the history of design.

Note: As in any university course, ARTH 192A does not give you these competencies, but rather creates an opportunity for you to work toward achieving them.

Student Activities:
The study of design asks you to pay attention and to look closely at works of design. It also asks you to think, speak and write thoughtfully and affectively about your visual experience. Instruction will involve the following: Slide lecture, class discussion, and group projects and presentations. It may include guest lectures, videos, visits to museums and/or exhibitions, peer evaluation/writing workshops, and attendance of School of Art & Design or other lectures. You will:

- Conduct self-directed study of basic terminology and concepts using required course readings and Study Guides available on the Course Website (at <http://arth.sjsu.edu/courses/index.php>; see Required Texts);
- Memorize terms, names, dates, and historical facts about iconic works of design;
- Recognize the dominant period-styles of design through characteristics of each one;
- Use required readings, lecture notes and on-line study materials to increase knowledge of concepts and contexts of iconic works, major designers and key movements of design;
• Complete a written research project on an approved design innovation and/or designer; papers will require independent research, submission of a thesis topic and bibliography, a graded draft, strategic problem solving, peer evaluation, and demonstrated mastery of design terminology;
• Translate your visual perceptions of works of design into papers and essays;
• Develop critical thinking skills by engaging in in-class discussion and writing about design;
• Develop your verbal communication skills through in-class discussion and (for writers of the four best research papers) in-class presentations; and
• Write clearly, effectively, and critically using terminology appropriate to the history of design.

**Required Texts/Readings**

**Textbook**

The course textbook is supplemented by primary and secondary source materials including manifestoes, interviews, critical essays and popular press articles posted to Canvas and specified King Library articles databases. Study Guides for review and self-guided study and key images from lecture will be available on the Course Website within seven days after the completion of related lectures. Lectures will develop these materials and questions based on them will be presented on course exams. In addition, key images from lecture will be made available on the Course Website.

• **Jonathan M. Woodham, Twentieth-Century Design** (Oxford University Press).
• **ARTH 192A Readings**. All mandatory non-textbook readings are posted to the SJSU Canvas site at [https://sjsu.instructure.com](https://sjsu.instructure.com) or available through the King Library Articles & Databases at [library.calstate.edu/sanjose/databases](https://library.calstate.edu/sanjose/databases). Use your student number to access Canvas and King Library card to access article databases such as JSTOR. Acrobat Reader is required to open and read articles.
• **ARTH 192A Course Website**. Study Guides, Study Images, assignments, and all non-reading materials will be available through the “Course Web Pages” link at [http://arth.sjsu.edu](http://arth.sjsu.edu). Access using course User Name and Password (both announced at first class session; case sensitive). **Please note study materials will be posted within seven days after completion of related lectures**. Course Website will have paper formats, writing and citation guides, recommended online resources, and links to professional organizations and legitimate on-line resources.

**Optional books** available through King Library Reserves. **Electronic Resources** links to writing guides and Internet sites are posted to Course Website. **Recommended books** include: Raizman, History of Modern Design, 2d. ed. (2011), Kate Turabian, *A Manual for Writers*, Strunk and White, *The Elements of Style*, Roget’s Thesaurus, and a good dictionary such as Webster’s New World Dictionary.

**Library Liaison**

Rebecca Kohn is the liaison librarian for Art and Art History. She is an excellent resource for research information and can be reached at <rebecca.kohn@sjtu.edu> or by telephone at 408/808-2007. Her office is located on the 4th floor of King Library and
she welcomes students to contact her with research questions. King Library Reference librarians can assist you with questions regarding on-line Course Reserves and electronic resources available through the King Library “Articles & Databases” at <http://library.calstate.edu/sanjose/databases/>. See Course Website for recommended databases and links to legitimate Internet resources.

Library Resources specific to art and art history are available online at: <http://libguides.sjsu.edu/ArtDesignResources>

Access all University King Library Resources at: <http://libguides.sjsu.edu/a-z>

Course Requirements, Assignments and Grading Policies

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at http://www.sjsu.edu/senate/docs/S12-3.pdf.

Assignment Formats:

• There will be one quiz, a midterm, a group research paper (assignment includes graded thesis, bibliography and individual paper submissions), and a final exam. Papers will be subject to peer review prior to submission. Grading criteria for all writing assignments is posted to the Course Website, as are writing guides intended to help with structure and citation formats. All papers will be evaluated and returned with instructor comments intended to improve future writing assignments;

• Material covered on exams will derive from class lectures and assigned readings from the course textbook, assigned readings, and ARTH 192A Course Website. Quiz and exam format consists of a combination of slide identification and analysis of design works, comparisons of design works, terminology, multiple choice and/or short essay answer questions. Students are urged to remain current by taking effective lecture notes and researching and writing out answers to the on-line Study Guides as they are posted. It is recommended that students form study groups outside of class as this is a highly effective means of assimilating information into knowledge;

• All drafts and papers will require scholarly research as well as analytical and affective responses to works of design. Insomuch as is possible, they will require observing, describing and discussing actual examples of design (as opposed to reproductions);

• Required paper formats. Type all written assignments with one-inch margins and a 12-point font. Double-space, use page numbers on all pages, and put your name, title and assignment number on a cover page (see Course Website writing guides for example). Use separate pages for captioned illustrations of featured works and include these pages at the end of the paper. Staple pages together at the upper left-hand corner and turn in with outline and draft versions at beginning of class on the date due. Keep a printed copy and a back-up disk of all your work. Papers must be received in hardcopy;
• There are no extra credit options in this course; and

• There are no early exams. There are no make-up exams or late assignments without prior approval or valid excuse (i.e., documentation such as a doctor’s note). Unexcused missed exams and late assignments will receive a grade of “0”. Lack of documented active participation on the group research paper will result in a group paper grade of “0”.

Courseload Breakout:
Assignments: % Grade: Due Dates:
Quiz 5% Thursday 2/6
Paper thesis and bibliography 5% Intro. 2/6; Due Tuesday 2/18
Individual paper 10% Due by Thursday 3/6
Midterm 30% Tuesday 3/18
Group paper 20% Due by Thursday 4/17
Final Exam (non-cumulative) 30% Part I: Tuesday 5/13;
Part II: Fri., May 16, 9.45-noon

Grade Breakout:
See Course Website for grading criteria.

92-100% A (no grades above “A”) 72-77 C
90-91 A- 70-71 C-
88-89 B+ 68-69 D+
82-87 B 62-67 D
80-81 B- 60-61 D-
78-79 C+ 0-59 F

NOTE University policy F69-24: “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

Classroom Protocol

• Attendance and active participation are essential to your success in this course as they represent your opportunity to apply what you have learned, to articulate your ideas clearly and effectively, to develop analytical and critical thinking about design, and to learn about additional perspectives on our topics of study. Please arrive punctually with all required materials and stay for the entire class. Discussion will typically center on images shown in class and not all of these will be available in the texts.

• To prevent classroom distractions that interfere with student learning, students are asked to turn off cell phones and to limit laptop use to taking notes. Students who use their computers for other activities will be asked to leave class and may be referred to Judicial Affairs;
• All papers must be original to this class (no “recycling”), meet all requirements of the assignment, and provide proper in-text source citations for all sources used (including textbook and Internet sources) for credit. All final papers must be submitted with outline and draft versions for credit. **No late papers accepted without valid excuse;**

• Group assignments and in-class activities require the full participation of all group members. Documentation of active and legitimate participation is required from each member in order to receive the overall group grade. Absence of any or all supporting materials will result in a group grade of “0”; and

• **Papers copied in whole or in part from Internet sources will receive a grade of “0.” In addition, and per University protocol, all incidents of plagiarism will be reported to the Office of Judicial Affairs.** A second offense in this or any other class will result in administrative disciplinary action, which can potentially involve expulsion. See “Avoiding Plagiarism: Mastering the Art of Scholarship,” on-line at <http://sja.ucdavis.edu/files/plagiarism.pdf>.

**University Policies**

**Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/).

**Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](http://www.sjsu.edu senate/docs/S12-7.pdf), requires students to obtain instructor’s permission to record the course.

• “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

• “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”
**Academic Integrity**

Your commitment as a student to learning is evidenced by your enrollment at San Jose State. University Academic Integrity Policy S07-2 at www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at http://www.sjsu.edu/studentconduct/.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Integrity Policy S07-2 requires approval of instructors.

**Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center (AEC)](http://www.sjsu.edu/aec) to establish a record of their disability.

**Student Technology Resources**

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Computers are also available in the Martin Luther King Library. In addition, a wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

**SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by
appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

**Peer Connections is located in three locations:** SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) for more information.

**SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter).

**SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201 of the Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at [http://www.sjsu.edu/counseling](http://www.sjsu.edu/counseling).
**ARTH 192A/ “History of Modern Design,”**
**Spring 2014: Course Schedule**

Please note that Study Guides and Images post to Course Website within seven days after completion of related lectures. Schedule subject to change.

<table>
<thead>
<tr>
<th>Assignments:</th>
<th>% Grade:</th>
<th>Due Dates:</th>
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<tr>
<td>Quiz</td>
<td>5%</td>
<td>Thursday 2/6</td>
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<td>Paper thesis and bibliography</td>
<td>5%</td>
<td>Intro. 2/6; Due Tues. 2/18</td>
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<tr>
<td>Individual paper</td>
<td>10%</td>
<td>Due by Thursday 3/6</td>
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<td>Midterm</td>
<td>30%</td>
<td>Tuesday 3/18</td>
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<tr>
<td>Group paper</td>
<td>20%</td>
<td>Due by Thursday 4/17</td>
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<tr>
<td>Final Exam (non-cumulative)</td>
<td>30%</td>
<td>Part I: Tuesday 5/13; Part II:</td>
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<td>Friday, May 16, 9.45-noon</td>
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<thead>
<tr>
<th>Topic</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>Course Introduction</strong></td>
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<tr>
<td></td>
<td><strong>Reading:</strong></td>
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<td></td>
<td><strong>On-Line:</strong> Study Guide and Images No. 1</td>
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<tr>
<td>2</td>
<td><strong>The Enlightenment and the Industrial Revolution</strong></td>
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<td></td>
<td><strong>Reading:</strong> Adrian Forty, &quot;The First Industrial Designers&quot; (Canvas).</td>
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<td></td>
<td><strong>On-Line:</strong> Study Guide and Images No. 2</td>
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<td>3</td>
<td><strong>Historicism; Ornament; Principles of Design</strong></td>
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<td><strong>Reading:</strong> Excerpts from John Ruskin, &quot;The Lamp of Architecture&quot; (1849); Owen Jones, &quot;General Principles in the Arrangement of Form and Color....,&quot; from Grammar of Ornament (1856); and Christopher Dresser, Principles of Decorative Design (1873) (Canvas).</td>
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<td><strong>On-Line:</strong> Study Guide and Images No. 3</td>
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<td>4</td>
<td><strong>Aesthetic Movement; Pre-Raphaelites; William Morris; Arts &amp; Crafts</strong></td>
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<td><strong>On-Line:</strong> Study Guide and Images No. 4</td>
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<td>Topic</td>
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<td>5</td>
<td><strong>Art Nouveau and Early Twentieth-Century Interior Design; Wiener Werkstätte (Austria)</strong>&lt;br&gt;&lt;br&gt;<strong>Reading:</strong> Woodham, &quot;Towards the Twentieth Century&quot; and Anne Massey, excerpt from &quot;The Search for a New Style,&quot; and C. Ray Smith, &quot;1900-1910: Pioneers of Twentieth-Century Interior Design&quot; (<a href="#">Canvas</a>).&lt;br&gt;&lt;br&gt;<strong>On-Line:</strong> Study Guide and Images No. 5</td>
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<tr>
<td>6</td>
<td><strong>Art Deco and Art Moderne</strong>&lt;br&gt;&lt;br&gt;<strong>Reading:</strong> Alexey Brodovich, &quot;What Pleases the Modern Man?,&quot; in <em>Commercial Art</em>, 9 (August, 1930): 60-70, and Kristina Wilson, “Privacy and Self-Expression in the Bedroom,” <em>Livable Modernism: Interior Decorating and Design during the Great Depression</em> (2004) (<a href="#">Canvas</a>).&lt;br&gt;&lt;br&gt;<strong>On-Line:</strong> Study Guide and Images No. 6</td>
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<td>7</td>
<td><strong>Modernism and Reform: Deutscher Werkbund (Germany)</strong>&lt;br&gt;&lt;br&gt;<strong>Reading:</strong> Woodham, &quot;Design and Modernism,&quot; and Reyner Banham, &quot;Industry and the Werkbund,&quot; <em>Theory and Design in the First Machine Age</em> (London: 1960), pp. 68-78 (<a href="#">Canvas</a>).&lt;br&gt;&lt;br&gt;<strong>On-Line:</strong> Study Guide and Images No. 7</td>
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<td>8</td>
<td><strong>Modernism and Reform: Bauhaus; International Style</strong>&lt;br&gt;&lt;br&gt;<strong>Reading:</strong> Adolf Loos, &quot;Ornament and Crime&quot; (1908), Walter Gropius, &quot;The Theory and Organization of the Bauhaus&quot; (1923), excerpts from Jeannine Fiedler and Peter Feierabend, eds., <em>Bauhaus</em> (2000); Le Corbusier, TBA (<a href="#">Canvas</a>).&lt;br&gt;&lt;br&gt;<strong>On-Line:</strong> Study Guide and Images No. 8</td>
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<tr>
<td>9</td>
<td><strong>Design of the Interwar Period</strong>&lt;br&gt;&lt;br&gt;<strong>Reading:</strong> Woodham, &quot;Commerce, Consumerism, and Design&quot;; and El Lissitzky, &quot;Topography of Typography&quot; (1923); Lászlo Moholy-Nagy, &quot;The New Typography&quot; (1923) and &quot;Typophoto&quot; (1925); Walter Dexel, &quot;What is the New Typography?&quot; (1927); and Herbert Bayer, &quot;Toward a Universal Type&quot; (1935) (short 1- to 3-page selections; <a href="#">Canvas</a>).&lt;br&gt;&lt;br&gt;<strong>On-Line:</strong> Study Guide and Images No. 9</td>
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<tr>
<td>Topic</td>
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| 10    | **Nationalism and Identity; Post-War Ideals: International**<br><br>**Reading:** Woodham, "Design and National Identity."
**On-Line:** Study Guide and Images No. 10 |
| 11    | **Post-War Ideals: America**<br><br>**Reading:** Woodham, "The Second World War: Reconstruction and Affluence," and Walter P. Paepcke, "Art in Industry" (1946), and Bill Stern, “War and Peace: Unexpected Dividends,” in *California Design 1930-1965* (2011) *(Canvas).*<br>**On-Line:** Study Guide and Images No. 11 |
| 12    | **Corporate Identities and Identity Programs**<br><br>**Reading:** Woodham, "Multinational Corporations and Global Products," and Ellen Lupton, "Reading Isotype" *(Canvas).*
**On-Line:** Study Guide and Images No. 12 |
| 13    | **Pop and Post-Modernism**<br><br>**Reading:** Woodham, "Pop to Post-Modernism: Changing Values," and Beatrice Colomina, "Unbreathed Air 1956" *(Canvas).*
**On-Line:** Study Guide and Images No. 13 |
| 14    | **Social Responsibility: Universal Design, "Green" Design**<br><br>**Reading:** Woodham, "Design and Social Responsibility; TBA*(Canvas).*
**On-Line:** Study Guide and Images No. 14 |
| 15    | **Globalization; Course Conclusion**<br><br>**Reading:** TBA *(Canvas).*
**On-Line:** Study Guide and Images No. 15 |
| 16    | **Student Presentations** |
| **Final Exam** | Mandatory attendance on Tuesday, May 13; Handout for presentation summary notes (Final Exam Part I)<br>**Friday, May 16, 9.45-noon (non-cumulative Final Exam Part II).** Presentation notes and typed summary due at start of exam |