

San José State University
Department of Art & Art History
ARTH-DSGD 176A, “History and Theory of Graphic Design,”
Spring 2017 (27521, 28972)

Course and Contact Information

Instructor:	Dr. Beverly K. Grindstaff	
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Office Hours:	Tuesdays and Thursdays, 10.30-11.30am or by appointment	
Class Days/Time:	TR/9.00-10.15am	
Classroom:	ART 133	
Prerequisites:	ARTH 72, completion of Area Z, or instructor consent	
Department Office:	ART 116	
Department Contact:	Website: www.sjsu.edu/art	Email: art@sjsu.edu

Course Format

Faculty Web Page and MYSJSU Messaging

Course materials including course syllabus, 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> and Canvas accounts. You are responsible for maintaining current e-mail addresses on both sites.

Course Description

ARTH-DSGD 176A presents a thematic and chronological examination of major historical trends of graphic design and its reception. It uses the slide lecture format to contextualize main historical, technological, and theoretical concerns that influenced individuals and movements in graphic design.

Course Learning Outcomes (CLO)

The study of the history of graphic 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 Department of Art and Art History or other lectures.

Upon successful completion of this course, students will be able to demonstrate and apply a broad knowledge of the changing technologies, cultural ideals, and popular tastes that have historically influenced graphic design. Students will demonstrate the written and verbal communication skills necessary for translating visual perceptions into words and, more generally, securing academic and professional success. For professional designers, the ability to effectively communicate ideas in team settings and client relationships is as important as the designs themselves. To attain these goals, students in this course will:

- Master basic terminology, concepts and issues in graphic design;
 - Gain knowledge of the work and ideas of major graphic designers and movements;
 - Gain knowledge of the history and context of graphic design innovations, knowledge which will in turn enable strategic problem solving and encourage coherent design methodologies;
 - Develop and/or reinforce skills in communicating about graphic design;
 - Develop skills in translating visual perceptions into verbal and written communication;
 - Develop skills in thinking critically about graphic design; and
 - Write clearly, effectively, and critically using terminology appropriate to the history of design.
- Note:** As in any university course, ARTH-DSGD 176A does not give you these competencies, but rather creates an opportunity for you to work toward achieving them.

Required Texts/Readings

Textbook

- **Stephen J. Eskilson, *Graphic Design: A New History*, 2d. ed.** (New Haven CT: Yale University Press, 2012). ISBN: 9780300172607 or 0300172605. **NOTE: Do not use the first edition.**

The course textbook is supplemented by primary and secondary source materials including manifestoes, interviews, critical essays and popular press articles posted to Canvas and available through 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.

Other Readings

ARTH-DSGD 176A Readings. All mandatory non-textbook readings are posted to the SJSU Canvas site at <<https://sjsu.instructure.com>> or available through the King Library Articles & Databases at <<http://libguides.sjsu.edu/az.php>>. 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.**

Optional books available through King Library Reserves. Links to writing guides and Internet sites are posted to Course Website. Recommended books include: Philip B. Meggs and Alston W. Purvis, eds., *Meggs' History of Graphic Design*, 4th ed. (2006), 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*.

Course Website

ARTH-DSGD 176A Course Website. Study Guides, Study Images, assignments, and non-reading materials will be available through the “Course Web Pages” link at <<http://arth.sjsu.edu>>. Access using course User Name and Password (both announced at first class session; case sensitive). Course Website will have paper formats, writing and citation guides, recommended online resources, and links to professional organizations and legitimate on-line resources. Please note study materials will be posted within seven days after completion of related lectures.

Library Liaison

Rebecca Kohn <rebecca.kohn@sjsu.edu> is the liaison librarian for Art and Art History. She is an excellent resource for research information. Her website is at <<http://libguides.sjsu.edu/c.php?g=230242&p=1529032>>. In addition, King Library Reference librarians can assist you with questions regarding on-line Course Reserves and electronic resources available through the King Library.

Access to all University King Library Resources: <<http://library.sjsu.edu>>

Articles & Databases: <<http://libguides.sjsu.edu/az.php>>

Assistance evaluating sources:

<<http://library.sjsu.edu/start-your-research/i-am-not-sure-what-types-sources-i-need>>

Course Requirements and Assignments

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>.

Assignments:	% Grade:	Due Dates:
Quiz	5%	Tuesday, 2/7
Paper thesis and bibliography	5%	Introduced Thursday 2/9; Due by Tuesday, 2/28
Group Members worksheet	(N/A)	Tuesday, 2/28; submit as cover sheet for theses
Midterm	30%	Thursday, 3/16
Individual paper	15%	Due by Tuesday, 4/4
Group paper	15%	Due by Thursday, 4/27
Final Exam (non-cumulative)	30%	Part I: Thursday, 5/16 (student presentations); Part II: Tuesday, May 23: 7.45-9.30am

Assignment Formats:

- **There will be one quiz, a midterm, a group research paper on an assigned topic (graded components include an individual bibliography and thesis statement; an individual paper submission; and a final group paper with documented participation), and a two-part final exam.** Papers will be subject to peer review prior to submission. **Grading criteria** for all writing assignments appears below and 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-DSGD 176A 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). **All statements must be supported by documented fact, and all facts must be acknowledged in Chicago Style in-text source citations;**
- **Required paper formats.** Type all written assignments with one-inch margins and a 12-point font. Use **Chicago Style citation formats.** Double-space, use page numbers, 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 and before the bibliography. 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;**
- **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”;** and
- **See also Classroom Protocols on plagiarism and other forms of academic dishonesty.**

Final Examination

The Final Exam has two parts. The first part is Tuesday, May 16 (last day of class) and requires a typed summary presentation summary and associated notes. The second is the non-cumulative final exam scheduled for 7.45 to 9.30am on Tuesday, May 23. Attendance is mandatory for both parts. *Per University policy, “There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.”* More guidelines on grading information and class attendance can be found from the following two university policies:

- [University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (http://www.sjsu.edu/senate/docs/S16-9.pdf)
- [University policy F15-12](http://www.sjsu.edu/senate/docs/F15-12.pdf) (http://www.sjsu.edu/senate/docs/F15-12.pdf)

Grading Information

Grade Breakout:

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

Determination of Grades

Written Assignments will be graded according to the following SJSU academic standards for assessment:

A (excellent): A (excellent): The paper contains no grammatical, spelling, or typographical errors. It is outstanding in clarity, style, and organization. The depth and accuracy of the information covered are appropriate for the assignment. The style and format of the paper are appropriate for the assignment.

B (good): The paper may contain a few minor grammatical errors, but should contain few or no typographical or spelling errors. For the most part, the paper is clearly written and logically organized. The topic is covered in reasonable depth and the information presented is accurate. The style and format of the paper are appropriate for the assignment.

C (average): The paper may contain some minor grammatical, typographical, or spelling errors. For the most part, it is clearly written and logically organized. For the most part, the depth of coverage of the topic is appropriate and the information is accurate. For the most part, the style and format of the paper are appropriate for the assignment.

D (below average/unacceptable): The paper contains significant or serious grammatical, typographical, or spelling errors. It is not clearly written or logically organized. The train of thought is difficult to follow. The depth of coverage of the topic is not adequate. The information presented is inaccurate. The style and/or format of the paper are not appropriate to the assignment.

F (unacceptable): A paper will receive an F if two or more of the following conditions are satisfied: The paper contains significant or serious grammatical, typographical, or spelling errors; it is not clearly written or logically organized; the train of thought is difficult to follow or incomprehensible; the depth of coverage of the topic is not adequate; the information presented is inaccurate; the style and/or format of the paper are not appropriate to the assignment. The paper will also receive an F if some or all parts of the paper have been plagiarized, as defined below. See also Classroom Protocols on plagiarism and other forms of academic dishonesty.

Note: "All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades." See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

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 or other electronic devices for non-classroom related activities, or who hold private conversations during lectures or other presentations, will be asked to leave class and may be referred to Judicial Affairs;

- Papers must be original to this class (no “recycling”), meet all assignment requirements, and provide proper in-text source citations for all sources used (including textbook) for credit. All final papers must be submitted with draft versions for credit. **No late papers accepted without valid documentation;**
- 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 and other academic dishonesty 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

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

ARTH-DSGD 176A, Sect. 1, “History and Theory of Graphic Design,” Spring 2017 (27521, 28972)

Please note that study materials post to the Course Website within seven days after related lectures.
Schedule subject to change.

Assignments:	% Grade:	Due Dates:
Quiz	5%	Tuesday, 2/7
Paper thesis and bibliography	5%	Intro. Thursday 2/9; Due by 2/28
Group Members worksheet	(N/A)	Tuesday, 2/28; submit as cover sheet
Midterm	30%	Thursday, 3/16
Individual paper	15%	Due by Tuesday, 4/4
Group paper	15%	Due by Thursday, 4/27
Final Exam (non-cumulative)	30%	Part I: Tues., 5/16 (presentations); Part II: Tues., 5/23: 7.45-9.30am
 Other dates:		
Last day to drop: Tuesday, February 7		
Last day to add: Tuesday, February 14		
Spring Break: March 27-31 (campus closed)		
Last day of classes: Tuesday, May 16		

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/26	<p>Course Introduction: “Why it looks the way it does”</p> <p>Reading: Eskilson, Introduction.</p> <p>On-Line: Study Guide and Images No. 1</p>
2	2/1-3	<p>Contemporary Graphic Design; Ethics in Visual Communication</p> <p>Reading: Eskilson, Introduction and Chapter 9 (pp. 358-369); Bridget Wilkins, “No more heroes,” <i>Eye</i>, vol. 6 (Spring 1992), online at: http://www.eyemagazine.com/opinion.php?id=35&oid=175.</p> <p>On-Line: Study Guide and Images No. 2</p>
3	2/7-9	<p>International Typographic Style (also known as Swiss Typographic Style)</p> <p>Reading: Eskilson, Chapter 8; and Armin Hofmann, “Thoughts on the Study and Making of Visual Signs...,” Basel School of Design/Yale School of Art, 1947 to 1985,” in <i>Design Quarterly</i>, no. 130 (1985): 1-20 (JSTOR).</p> <p>On-Line: Study Guide and Images No. 3</p>

Week	Date	Topics, Readings, Assignments, Deadlines
4	2/14-16	<p>The International Typographic Style Comes to America; American Innovators (The New York School). Includes section on Art Directors in America</p> <p>Reading: Eskilson, Chapter 8; Paul Rand (1914-1996), <i>Thoughts on Design</i> (1951), pp. v, 1-5 (Canvas); and Alvin Lustig, “Contemporary Book Design: 1,” in <i>Design Quarterly</i>, no. 31, Contemporary Book Design (1954), pp. 2-6 (JSTOR). Optional but recommended: “Editorial,” “Identity,” and “Advertising,” images of Paul Rand’s work posted at www.paul-rand.com</p> <p>On-Line: Study Guide and Images No. 4</p>
5	2/21-23	<p>The “Computer Revolution”: April Greiman; Rudy VanderLans, Zuzana Licko and Émigré; Matthew Carter</p> <p>Reading: Eskilson, Chapter 10; David Barringer, “Mrs. Eaves” and other essays, in <i>Little Book of Love Letters: The Émigré Type Catalogue</i>, vol. I (2008), 32-47; and Alec Wilkinson, “Man of Letters,” in <i>The New Yorker</i> (December 5, 2005): 56+ (Canvas). Optional but recommended: “Fonts” and “Emigré Magazine,” posted to the Emigré commercial website at www.emigre.com.</p> <p>On-Line: Study Guide and Images No. 5</p>
6	2/28-3/2	<p>Renaissance Print Media and Print Technology: Johann Gutenberg and the Printing Press; Developments in Typography, c. 1454 to Present; Terms</p> <p>Reading: Ellen Lupton, “Letter” (Canvas), and William M. Ivans, Jr., “Geoffroy Tory,” <i>The Metropolitan Museum of Art Bulletin</i>, vol. 15, no. 4 (April, 1920): 79-86 (JSTOR).</p> <p>On-Line: Study Guide and Images No. 6</p>
7	3/7-9	<p>Nineteenth-Century Industry; Lithography and Chromolithography; Jules Chéret (France); William Morris and the Beggarstuffs (England)</p> <p>Reading: Eskilson, Chapter 1; “Graphic Design” [from Introduction through Graphic design in the 20th century: Early developments] (entry in King Library database, Encyclopædia Britannica).</p> <p>On-Line: Study Guide and Images No. 7</p>
8	3/14-16	<p>“The Four” (Glasgow, Scotland); Vienna Secession and Graphic Design (Vienna, Austria)</p> <p>Reading: Eskilson, Chapter 2, and Jeremy Aynsley, “The New Profession” (Canvas). Optional but recommended: “Ver Sacrum,” “Moser, Koloman,” and “Josef Hoffmann,” for images of work by Vienna Secession designers posted to Theviennasecession.com.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		On-Line: Study Guide and Images No. 8
9	3/21-23	<p>Modernism, Modern Art and Graphic Design: Picasso’s Cubism; “Calligrammes” (France); Futurism (Italy); Art Deco</p> <p>Reading: Eskilson, Chapter 4; and David Cundy, “Marinetti and Italian Futurist Typography,” in <i>Art Journal</i>, vol. 41, no. 4, Futurism (Winter 1981): 349-352 (JSTOR).</p> <p>On-Line: Study Guide and Images No. 9</p>
	3/28-30	Spring Break
10	4/4-6	<p>Modernism, Modern Art and Graphic Design: Art Deco</p> <p>Reading: Eskilson, Chapter 4; and S. Mason, “A. M. Cassandre: A Poster Genius in Retrospect,” in <i>Graphis</i> (Switzerland), vol. 37, no. 218 (1982): 460-469, 538 (Canvas). Optional but recommended: The Wolfsonian. “Art Deco.” <http://www.wolfsonian.org/explore/collections/collection-themes/art-deco></p> <p>On-Line: Study Guide and Images No. 10</p>
11	4/11-13	<p>Constructivism in Soviet Russia</p> <p>Reading: Eskilson, Chapter 6; and Steven Heller, “The Revolutionary Designs of the Stenberg Brothers,” in <i>MoMA</i>, no. 25 (Summer, 1997), 12-15 (JSTOR). Optional but recommended: Work by Constructivists El Lissitzky, Aleksandr Rodchenko, and Georgii and Vladimir Stenberg posted to MoMA, “Artists.” www.moma.org/artists</p> <p>On-Line: Study Guide and Images No. 11</p>
12	4/18-20	<p>Modern Graphic Design in Early Twentieth-Century Germany: Lucian Bernhard; Peter Behrens and logotype; Bauhaus</p> <p>Reading: Eskilson, Chapter 5 and 7 (pp. 265-281); Frederic J. Schwartz, “Commodity Signs: Peter Behrens, the AEG, and the Trademark,” in <i>Journal of Design History</i>, vol. 9, no. 3 (1996): 153-184 (JSTOR); and Jan Tschichold, excerpt from “The New Typography” (Canvas). Optional but recommended: Work by Jan Tschichold and Bauhaus designer Herbert Bayer posted to MoMA, “Artists.” www.moma.org/artists</p> <p>On-Line: Study Guide and Images No. 12</p>
13	4/25-27	American Modernism

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Reading: Eskilson, Chapter 7; Paul Shaw, “Tradition and Innovation: The Design Work of William Addison Dwiggins,” in <i>Design Issues</i>. vol. 1, no. 2 (Autumn, 1984): 26-41 (JSTOR); and R. Roger Remington, excerpt from <i>Lester Beall: Trailblazer of American Graphic Design</i> (Canvas). Optional but recommended: Work by designer Lester Beall posted to MoMA, “Artists.” www.moma.org/artists</p> <p>On-Line: Study Guide and Images No. 13</p>
14	5/2-4	<p>Post-War America; Advertising; Corporate Identity and Identity Programs</p> <p>Reading: Eskilson, Chapter 8; and Steven Heller, “Advertising: Modernism comes to Madison,” from <i>Paul Rand</i> (Canvas); and Larry Bloomenkranz, Vice President of Global Brand Management and Advertising, UPS, “Evolving the UPS Brand,” in <i>Design Management Review</i>, vol. 15, no. 2 (Spring 2004): 68-73 (Business Source Complete).</p> <p>On-Line: Study Guide and Images No. 14</p>
15	5/7-9	<p>Post-Modern Graphic Design: Push Pin Studio (Milton Glaser and Seymour Chwast); Tibor Kalman; Richard Eckersley</p> <p>Reading: Eskilson, Chapters 9; and excerpt from Seymour Chwast, <i>The Push Pin Graphic: a quarter century of innovative design and illustration</i>, ed. Steven Heller and Martin Venezky, intro. Milton Glaser (San Francisco: Chronicle Books, 2004) (Canvas). Optional but recommended: Work by designers Seymour Chwast and Milton Glaser posted to MoMA, “Artists.” www.moma.org/artists. Psychedelic posters in “When Art Rocked: San Francisco Music Posters 1966–1971,” SFO Museum. www.flysfo.com/museum</p> <p>On-Line: Study Guide and Images No. 15</p>
16	5/16	<p>Course Conclusion and Summary; Student Presentations Mandatory attendance on Tuesday, May 16; Handout for presentation summary notes (Final Exam Part I)</p>
Final Exam*	5/23	<p>Tuesday, May 23: 7.45-9.30am (non-cumulative Final Exam Part II). Presentation notes and typed summary due at start of exam In ART 133 lecture room</p>

*There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.