

**San José State University**  
**Department of Art and Art History**  
**ARTH 72-03: Design in Society**  
**Fall Semester 2019**

**Course and Contact Information**

<b>Instructor:</b>	<b>Dr. Molly Hankwitz</b>
<b>Office Location:</b>	Art Building 115
<b>Telephone:</b>	(415) 283-7757
<b>Email:</b>	<a href="mailto:molly.hankwitz@sjsu.edu">molly.hankwitz@sjsu.edu</a>
<b>Office Hours:</b>	T, R 12:10 - 1:10pm
<b>Class Days/Time:</b>	T, R (Tuesday/Thursday) 10:30 - 11:45am
<b>Classroom:</b>	Art Building 133
<b>Prerequisites:</b>	This course meets Area C-1 requirement for Core GE and is a major requirement for Design students. Completion of 1A (or concurrent enrollment) is strongly recommended.

**Units: 3**

**Additional Contact Information**

- \* E-mail is generally the best method of contact during non-office hours. Canvas email or [sjsu.edu](http://sjsu.edu) email.
- \* Please allow 48-hours for an e-mail response.
- \* Emergency: 911 Campus Escort: 42222
- \* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

- Syllabus can located here: <http://www.sjsu.edu/art/documents/greensheets/>.

**Course Format - In person, Lecture and Activity.** This course may require the use of the ARIS app available for both Apple or Android and will be used for a specific class assignment. Specific in-class assignments may be submitted through IClicker app also accessed via mobile for both Apple and Android.

**Faculty Web Page**

Course materials such as syllabus, lecture images, handouts, assignment instructions, review sheets, image lists and supplemental readings can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. Required readings not in your textbook can be found on Canvas under Files or by link or via King Library Articles Databases at [libguides.sjsu.edu/a-z](http://libguides.sjsu.edu/a-z) or use your own student

number and password to access and download readings. Please note that any supplemental study materials are posted within seven days after completion of related lectures. Useful images and information also appears on the Art History VRL website at [arth.sjsu.edu](http://arth.sjsu.edu). Finally, periodic reminders and updates will be sent through the Canvas course website. All students are responsible for regularly checking with the messaging system <http://my.sjsu.edu/> or Canvas for any updates.

### **Course Description**

This course provides a thematic and chronological introduction to major types of design around the globe from prehistory to the present. It will consider the cultural role of design in finding creative solutions to basic human needs such as shelter, clothing, useful objects, visual communications, transportation and built environments in a variety of social contexts. Works by designers from many diverse cultures will be studied within their historical and cultural context. Because cost of materials and amount of labor varies in producing different objects, even objects of the same type, issues of economic and social class will be introduced as they are critical to understanding designs. This area of “Design in Society” will address issues of sustainability in lectures and assignments.

### **Course Goals**

This is a lecture-based class, however discussion and/or activity is often an important component of the classroom experience. A minimum of 1500 written words is required and the culminating group project including a presentation.

### **GE Learning Outcomes (GELO)**

Design in Society will enable students to:

- Learn the design characteristics of the examples studied. This will include an understanding of both of the aesthetics and processes particular to the cultures and the historical periods from which they come;
  - Learn to respond to works of design both analytically and effectively in writing and in class discussion, and to take these skills into the world outside the classroom;
  - Learn to recognize how significant works illuminate enduring human concerns by studying examples of designs that meet basic human needs in creative ways;
  - Learn to do research in the area of design;
  - Recognize issues related to and accomplishments of diverse cultures as reflected in examples of design;
  - Develop an understanding of how design is affected by cultural and historical context; and
  - Write clearly, effectively, and critically using terminology appropriate to the history of design.
- Note: As in any university course, ARTH 72 does not give you these competencies, but creates an opportunity for you to work toward achieving them.

### **Upon successful completion of this GE course, students will be able to:**

- GELO1 - translate visual perceptions into verbal and written communication;
- GELO2 - write clearly, effectively, and critically using terminology appropriate to the field of design.
- GELO3 - recognize basic issues inherent to designed objects in general;
- GELO4 - interpret designed objects from multiple points of view;
- GELO5 - research, analyze and apply theoretical concepts in the field of design

## **Course Learning Outcomes (CLO)**

Upon successful completion of this course, students will be able to:

CLO1 – Identify design characteristics of the examples studied. This will include an understanding both of the aesthetics of the objects and processes particular to the social contexts from which they come.

CLO2 - Demonstrate knowledge of the aesthetic qualities and functional processes that characterize design works of the human intellect and imagination.

CLO2 - Demonstrate knowledge of the issues related to and accomplishments of diverse cultures as reflected in examples of design.

CLO4 - Demonstrate understanding of how design is affected by its cultural and historical contexts.

CLO5 - Demonstrate understanding of basic themes and problems in design, particularly as these have emerged industrialized cultures of the past 250 years.

CLO6 - Be able to analyze and write about significant works of design in the classroom and/or in local design.

## **Required Texts/Readings**

- Textbook - David Raizman. *History of Modern Design*, 2nd ed. (2011)  
This textbook is available at the SJSU Bookstore. ISBN 978-0205728503
- Supplemental Readings - ARTH 72 non-textbook readings are available through our Canvas Course Page or through library databases. [DAAI: Design and Applied Arts Index](#) , or Art & Architecture Source. There are more listed in this lib guide: <https://libguides.sjsu.edu/design>.
- Optional books/guides that will help you with writing. Strunk and White, *The Elements of Style*. Kate Turabian, *A Manual for Writers* and a good dictionary such as *Webster's New World Dictionary*.

## **Other Technology Requirements / Equipment / Materials:**

We will use Canvas for some assignment submissions. Others will be turned in at the start of class or submitted during class. It is essential that you use a computer (or potentially a mobile device) to submit assignments via Canvas. Please look for Canvas announcements and be sure to understand how to submit assignments on Canvas. A smartphone camera or digital camera may be useful when we visit interiors or architectural projects.

## **Library Liaison - Gareth Scott**

email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Your Library liaison is an excellent resource for research information for our research-based assignments.

## **Course Web Materials**

- ARTH72- Course materials on-line on the SJSU Canvas site for the course at: <https://sjsu.instructure.com>. Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.
- ARTH72 - Course Website. Available at <http://arth.sjsu.edu/>, select **Course Web Pages**. Access through User: and Password: (login instructions to be announced in class).
- **Optional Resources include:** Electronic Resources links to writing guides and Internet sites will posted to the Course Website and/or to Canvas.

- **Art and Art History Resources:** <https://libguides.sjsu.edu/Art>
- **MLK/SJSU Library Writing support:** <http://www.sjsu.edu/writingcenter/>

## Course Requirements and Assignments

There will be in-class activity participation points, weekly questions/responses (250 words), two quizzes, two short papers, one individual, one group, a scheduled Midterm and a Final.

- The writing requirement for a GE course is a minimum of 1500 words (a total of six pages, double-spaced). For the first written assignment each student will submit an individual paper with required citation information (appropriate academic resources), images and bibliography. The paper will be given ample feedback from the Instructor. The aim of both papers is to advance students' writing skills. These assignments fulfill the first portion of the GE course minimum of 1500 words.
- In-class activity points are given for student participation and include a variety of means to both advance and improve your overall grade throughout the semester, for instance on written work. These points will be based upon activities such as weekly questions/responses regarding fundamental readings, film/media assigned during the semester; field trips or other activities. Classroom behavioral expectations are part of this grade.
- Weekly responses to questions will be assigned each week after Lecture and are due by Friday via Canvas as a pdf. Weekly questions will be posted in Assignments. No paper version is necessary. The purpose of these questions is to ensure active engagement with the readings and as a study guide for quizzes, Midterm and Exam. Answers will be graded on a 10pt scale.
- The first written assignment on "local design" is a 2-3 page paper with illustration, requiring critical and comparative responses to various designs. Topics will be given. The assignment requires scholarly research. The King Library reference librarians are here to help you. See King Library Electronic "Articles and Databases." A research visit will be included with the assignment.
- The second written assignment is a 3-5 page group paper and a 3-5 minute presentation. Each group will submit a paper with individual authors cited, and present research on the chosen topic. Students will receive individual grades on this project and a workflow for marks will be included in the assignment. This fulfills the second part of the GE 1500-word requirement. \* Both written-assignments fulfill GELO3 - recognize basic issues inherent to designed objects in general; GELO4 - interpret designed objects from multiple points of view; and GELO5 - research, analyze and apply theoretical concepts in the field of design.
- **Papers are to be written with one-inch margins, double-spaced text, page numbers and in 12-point font. Student name, title, date, instructor name, and assignment should be included on the cover page. Please cite all sources as per the Chicago Manual of Style, and list Bibliography on a separate page. Illustrations should be on separate pages with captions and credits. Before handing in your paper, staple the upper left-hand corner. Assignments must be handed in in hardcopy and online on Canvas.**

"Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus." [University Policy S16-9](#),

## Final Examination or Evaluation

The material covered on quizzes, midterm and the final exam will come from class lectures, discussions and readings from textbook and articles. In other words, it is extremely important to attend lecture because information from lecture only (not found in the readings) will be considered “fair game” for test material.

\*These evaluative assignments fulfill both GELO1 - translate visual perceptions into verbal and written communication; and GELO2 - write clearly, effectively, and critically using terminology appropriate to the field of design. The final examination is a blend of slide identifications, content-driven multiple choice questions, unknown identification and an essay question. There are no make-up quizzes/exams without a previous agreement with the instructor, or a documented excuse such as a medical note. Otherwise missed exams and late assignments will be given a grade of “0”.

“Faculty members are required to have a culminating activity for their courses, which can include a final examination, a final research paper or project, a final creative work or performance, a final portfolio of work, or other appropriate assignment.” University policy S17-1 (<http://www.sjsu.edu/senate/docs/S17-1.pdf>)

## Grading Information

Your letter grade in the course is determined by the following weighted components:

- In-class participation and activities (10%);
- Weekly Study questions (10%)
- Two quizzes, 20 questions each. (10%);
- Local design paper (10%); Midterm (10%);
- Group sustainability paper (20%);
- Final exam (30%)
- Extra Credit (to be earned 1x only) by attending a Tuesday night Lecture which will be announced and posted on Canvas.

**Assignment Format and Submission:** The Course requires weekly written responses to Questions to be turned in on Canvas either in Discussion or as an individual submission as a pdf. Check Canvas for instructions.

Assignments will be introduced in class. Students should be prepared to utilize Canvas and should check all deadlines for weekly write-ups via Canvas. Written assignments, paper, and group project are to be turned in on time. Quizzes and exams will be completed in class. Group projects will consist of paper and presentation.

**Letter grades will be determined by the following Evaluation Criteria and Grade Scale.**

**Example of Paper Rubric:** (also posted on Canvas) assesses the following areas by points:

- Content-1 20 points which answers, what does the design look like? Visual appearance, form and function? Is there a high level of specificity in description, defines main issues?
- Content-2 Application of theory is worth 15 points.
- Research (R) worth 20 points.
- Style (G) (grammar and punctuation) worth 25 points.
- Organization (O) Is this paper organized in a logical way with introduction, support and conclusion, worth 20 points.

**Specific grading criteria for all assignments are included in each Assignment.**

LATE WORK will not be accepted without a legitimate circumstance and submission of a formal written Excuse to the Instructor. It is the student's responsibility to communicate Absences to the Instructor in a timely manner in order to receive credit for late work excused by the instructor. A formal excuse for Absence is required for all graded assignments, tests and papers to receive credit for the work.

**Numeric Grade Equivalents Scale:**

93% and over	A	77% - 73%	C
92% - 90%	A-	72% - 70%	C-
89% - 88%	B+	69% - 68%	D+
87% - 83%	B	67% - 63%	D
82% - 80%	B-	62% - 60%	D-
79% - 78%	C+	below 60%	F

**Please note: Except in cases of documented emergencies, incomplete grades are not given in this course.**

“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 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details. More guidelines on grading information and class attendance can be found from the following two university policies:

- **University Syllabus Policy S16-9 - Links to an external site.** <http://www.sjsu.edu/senate/docs/S16-9.pdf>.
- **University Attendance and Participation policy F15-12.** <http://www.sjsu.edu/senate/docs/F15-12.pdf>

**Additional Note:** This syllabus is subject to change, in the event of unforeseen circumstances or where changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

**Department Advising**

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

**Classroom Protocol** - Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should be turned off or silenced.

**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/>.

**Design in Society, Course Schedule - ARTH72-03 - Fall 2019**

<b><u>Wk</u></b>	<b><u>Tuesday</u></b>	<b><u>Thursday</u></b>
<b>1</b>	N/A.	<b>8/22 - Introduction to ARTH72</b> Lectures, Readings, Coursework and Mechanics.  <b>Plaza assignment - due 8/29.</b>
<b>2</b>	<b>8/27 - PART 1: Demand, Supply, Design, 1700-1800. Ch. 1: <i>Royal Demand and the Control of Production</i>, State-owned Manufactories, Artists and Craftsmen, Porcelain, The Guilds, The Printer's Art. Questions due Monday, Week 3.</b>	<b>8/29 - Slide/concepts.</b>
<b>3</b>	<b>9/3 - Ch. 2: <i>Entrepreneurial Efforts in Britain and Elsewhere</i> Expanding Markets, Wedgwood and Antiquity, Commodities and Fashion, The United States, Popular Literature and Freedom of the Press. Questions due Monday, Week 4.</b>	<b>9/5 - Slide/concepts.</b>
<b>4</b>	<b>9/10 - PART II: Expansion and Taste, 1801-1865. Ch. 3: <i>Growing Pains: Expanding Industry in the Early 19th Century</i>, Industry Culture and Progress, New Materials and Processes, Beyond the Printed Page, Wallpaper and Fabric Printing, The American System. Questions due Monday, Week 5.</b>	<b>9/12 - Local Design paper assigned.</b> <b>Library research visit.</b>
<b>5</b>	<b>9/17 - Ch. 4: <i>Design, Society and Standards</i>. Early Design Reform, Industry and Its Discontents, Reform and the Gothic Revival, Henry Cole and the "Cole Group", The Great Exhibition of 1851, Images for All, Popular Graphics in the United States, A Balance Sheet of Reform. Questions due Monday, Week 6.</b>	<b>9/19 - Quiz on class material.</b>

6	<p><b>9/24 - PART III: Arts, Crafts, and Machines - Industrialization: Hopes and Fears (1866-1914)</b>  <b>Ch. 5: <i>The Joy of Work</i>.</b> Ruskin, Morris, the Arts &amp; Crafts Movement in Britain; Morris and Socialism; Morris as Publisher; The Influence of William Morris in Britain; The Arts and Crafts Movement in the US; Printing in the US; Chicago and Frank Lloyd Wright. <b>Questions due Monday, Week 7.</b></p>	9/26 - TBA
7	<p><b>10/1 - Ch. 6: <i>The Equality of the Arts</i></b> - Design Reform and the Aesthetic Movement; Books, Illustration, Type; The Aesthetic Movement in the United States; Dress; Design Reform in France: L'Art Nouveau; Art Nouveau in Print and Public; Glasgow: Charles Rennie Mackintosh; Austria; Belgium; Munich; Scandinavia, Eastern Europe, and the Vernacular of Italy and Spain. <b>Questions due Monday, Week 8.</b></p>	<b>10/3 - Local Design paper due. Midterm review.</b>
8	<p><b>10/8 - Ch.7: <i>Mechanization and Industry</i>.</b>  Design and the Workplace, Germany; The American System of Manufacture and Fordism; Developments in Merchandising, Printing, and Advertising.  <b>No questions due.</b></p>	<b>10/10 - Midterm</b>
9	<p><b>10/15 - PART IV: <i>After World War I: Art, Industry, and Utopias (1918-1944)</i></b> <b>Ch. 8: <i>Paris and Art Moderne (Art Deco) Before and After World War I.</i></b> Furniture and Modern Art, Glass and Metal, The Paris Exposition of 1925; Early 20th Century Design. <b>Questions due Week 10.</b></p>	<b>10/17 - Group assignment starts. Slides/concepts.</b>
10	<p><b>10/22 - Ch. 9: <i>Modernism</i></b> - Futurism, De Stijl, Constructivism, The Bauhaus, Design, Utopia, and Technology, Beyond the Bauhaus, The Printing Industry and the “New, Jan Tschichold and the “New Typography”, Britain and Modern Design, Scandinavia and Modern Design. <b>Questions due Monday Week 11.</b></p>	<b>10/24 - Slides/concepts.</b>
11	<p><b>10/29 - Ch. 10: <i>Design, Industry, and Advertising in the United States.</i></b> Industrial Design and Fordism, Advertising, Art, &amp; the Selling of Modern Design in the US; The US and International Modernism; Streamlining; The 1939 New York World's Fair; Photography and Graphic Design; Industrial Design and Austerity; Graphic Design During World War II. <b>Questions due Monday Week 12.</b></p>	<b>10/31 - Slides/concepts.</b>

12	<p><b>11/5 PART V: <u>Humanism and Luxury: International Modernism and Mass Culture after World War II (1945-1960).</u> Ch. 11: <i>Modernism After World War II: From Theory to Practice</i>, Promoting Postwar Design: Art Direction and the New Advertising o Graphic Design and Technical Information, The International Graphic Style (Die Neue Grafik), Means and Ends, Japan, Design and Corporate Culture, Trademarks and Beyond. Ch. 12: <i>Design and Mass Appeal - A Culture of Consumption</i>. Detroit: Transportation as Symbol, Critics of Styling, Resorts and Luxury Housing: Suburbia, Domesticity, and Conformity, Beyond High and Low Art. <b>Questions due Week 13.</b></b></p>	<p><b>11/7 - Quiz on class material.</b> Slides/concepts.</p>
13	<p><b>11/12 - Group Presentations.</b></p>	<p><b>11/14 - Group Presentations.</b></p>
14	<p><b>11/19 - Group Presentations.</b></p>	<p><b>11/21 - 11/19 - PART VI: <u>Progress, Protest, and Pluralism (two chapters together)</u> Ch. 13: <i>New Materials, New Products o Plastics and their Progeny (1961-2010)</i>. Product Housing, Sports: Equipment and Progress, Visual Identity, Information, and Art Direction o Laminated Materials, Nature and Craft. <b>Questions TBA.</b></b></p>
15	<p><b>11/26 - Ch. 14: <i>Dimensions of Mass Culture of Mass Design and the Home</i>, Mass Design: the Fringes; Pop, Protest, and Counterculture; Graphics and the Underground; Anti-design in Italy Radical Reform: Technology, Safety, and the Environment. Ch. 15: <i>Politics, Pluralism, and Postmodernism</i>. Design and Postmodernism, Postmodern Products, Pluralism and Resistance, Hi-Tech, The Expanding Definition and Role of Design. <b>Questions due Monday Week 16.</b></b></p>	<p><b>11/28 - Thanksgiving Day NO CLASS</b></p>

<p><b>16</b></p>	<p><b>12/3 - Ch. 16: <u>Design in Context - An Act of Balance.</u></b>                  Consumers; Reform and Social Responsibility; Design, Safety, and Terror. Production Technology: Meanings of Miniaturization; Design and Softness Lifestyle; Politics, Technology, and the Media; Graphic Design in a Digital Age; Craft: the Persistence of Process; Design and Continuity: Creativity, Responsibility, and Design Resilience. <b>No questions due.</b></p>	<p><b>12/5 - EXAM REVIEW</b>  <b>Course wrap-up.</b></p>
<p><b>17</b></p>	<p><b>12/10 - NO CLASS - Study Day</b></p>	<p><b>12/12 - NO CLASS</b></p>
	<p><b>12/13 - Friday - FINAL EXAM, 9:45 - 12:00pm.</b>  <b>Green or blue book is required and a pen.</b>  <b>Room 133.</b></p>	