

**San José State University Department
of Art & Art History**

ARTH-DSGD 176A, Section 2, History and Theory of Graphic Design

Fall Semester 2019

Course and Contact Information

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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 Goals

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. 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.

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>;
- Memorize terms, names, dates, and historical facts about iconic works of graphic design;
- Recognize the dominant period-styles of graphic design through the characteristics of each one;
- Use required readings, lecture notes and on-line Study Guides to increase knowledge of the concepts and contexts of iconic works, major designers and key movements of graphic design;
- Complete a written research project on an approved graphic 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 graphic design into papers and essays;
- Develop critical thinking skills by engaging in in-class discussion and writing about graphic 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 graphic design.

Course Learning Outcomes (CLO)

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.

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

- 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

Required 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.*

Recommended Textbook

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*. James Craig and Bruce Barton, *Thirty Centuries of Graphic Design, An Illustrated Survey* (1987). Johanna Drucker and Emily McVarish, *Graphic Design History, A Critical Guide* (2003). Steven Heller and Seymour Chwast, *Graphic Style from Victorian to New Century* (3rd Edition, 2011). Susan Doyle, Jaleen Grove and Whitney Sherman, *History of Illustration*, 2018. Poulin Richard, *Graphic Design and Architecture, a 20th Century History: A Guide to Type, Image, Symbol and Visual Storytelling in the Modern World*. 2012.

Other 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 <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.

Library Liaison

Gareth Scott: gareth.scott@sjsu.edu

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>.

Course Requirements and Assignments

There will be one quiz, a midterm, an individual paper submission; and a group project (presentation) 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;

- All drafts and papers will require scholarly research as well as analytical and affective responses to works of design. Inasmuch 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. 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. Keep a printed copy and a back-up disk of all your work. Papers must be received in hardcopy;

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.

Midterm and Final Examination

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** consist of a

combination of slide identification and analysis of design works, comparisons of design works,

terminology, multiple choice and/or short essay answer questions. Both the Midterm and Final will follow the same format.

Grading Information

Assignments	Due Date	Percentage of Grade
Take Home Quiz	September 16	10%
Midterm Exam	October 9	30%
Paper Thesis and Bibliography	October 23	15%
Student Presentations	December 2, 4, 9	10%
Final Exam	December 12	30%
Class Participation		5%

Determination of Grades

- 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".

- **Numeric Grade Equivalents**

93% and above	A
92% - 90%	A-
89% - 88%	B+
87% - 86%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds. Further information about course readings and exam details and paper submission guidelines will be announced during the semester.

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 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

Per University Policy S16-9 (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is 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, “History and Theory of Graphic Design”

Please note that study materials are posted to the Course Website within seven days after completion of related lectures. Schedule subject to change.

Week	Date	Topics, Readings, Assignments, Deadlines
1	08/21	Course Introduction & Concepts: Design and Graphic Design Reading: S. J. Eskilson-Introduction Chapter. Optional: S. Heller and S. Chwast-Introduction Chapter.
2	08/26	Concept, Context and Material Value: ‘Why is Design History so Obsessed by Appearance?’ Discussion on Bridget Wilkins’ Article. Reading: Bridget Wilkins, “No more heroes,” <i>Eye</i> , vol. 6 (Spring 1992), < http://www.eyemagazine.com/opinion.php?id=35&oid=175 >
2	08/28	The Roots and Initial Approaches from Prehistoric Era to Renaissance Reading: J. Craig and B. Barton, pp. 10-48.

3	09/02	Labor Day (No Class)
3	09/04	Standardization and Modularization: Gutenberg, Bodoni and Renaissance. Reading: S. J. Eskilson-Introduction Chapter. Optional: J. Drucker and E. McVarish-Chapter 4, pp. 56-82.
4	09/09	Print Technology, Developments in Typography: Type Faces and Methods (Lithography and Chromolithography, Jules Chéret, William Morris and the Beggarstaffs) Reading: S. J. Eskilson-Introduction Chapter. Optional: Richard S. Thornton, "Japanese Posters: The First 100 Years." <i>Design Issues</i> 6.1 (1989): 4-14 (JSTOR). Video: Ellen Lupton, Letter Terminology ” (http://www.thinkingwithtype.com/contents/letter/) Video: Gutenberg Printing Press Works (https://www.youtube.com/watch?v=DLctAw4JZXE) Video: Lithographic Process (https://www.youtube.com/watch?v=nUXDltQfqSA) *** Take Home Quiz: Due Date September 16, 2019.
4	09/11	Arts and Crafts, Art Nouveau I Reading: S. J. Eskilson-Second Chapter.
5	09/16	The Four, Vienna Secession and Graphic Design Reading: S. J. Eskilson-Second Chapter. Optional: Želimir Košćević, "The Poster in Yugoslavia." <i>The Journal of Decorative and Propaganda Arts</i> 10 (1988): 54-61 (JSTOR). *** Take Home Quiz Due Date
5	09/18	Early Modern: The First World War, Dada. Reading: S. J. Eskilson-Third Chapter. Reading: “Graphic Design” from Introduction through Graphic design in the 20th century: Early developments (Encyclopedia Britannica).
6	09/23	Modernism Period: Modern Art, Architecture and Graphic Design. Reading: S. J. Eskilson-Fourth Chapter. Reading: S. Heller and S. Chwast-Modern Chapter, pp. 88-118.
6	09/25	Art and Technology: A New Unity. Reading: S. J. Eskilson-Fourth Chapter. Reading: Poulin Richard - Second Chapter, pp. 65-82. *** Individual Paper Outline Due Date
7	09/30	Library Research Day 1: Research and Improve your Paper.
7	10/02	Library Research Day 2: Research and Improve your Paper.
8	10/07	Bauhaus, De Stijl, Constructivism, Futurism Reading: S. J. Eskilson-Fourth Chapter. Reading: David Cundy, “Marinetti and Italian Futurist Typography,” in <i>Art Journal</i> , vol. 41, no. 4, Futurism (Winter 1981): 349-352 (JSTOR). Reading: S. Mason, “A. M. Cassandre: A Poster Genius in Retrospect,” in <i>Graphis</i> (Switzerland), vol. 37, no. 218 (1982): 460-469, 538.

8	10/09	MIDTERM (covers weeks 1-6).
9	10/14	Design and Revolutions: Soviet Environment, Stenberg Brothers Reading: S. J. Eskilson-Sixth Chapter. Reading: Steven Heller, "The Revolutionary Designs of the Stenberg Brothers," in <i>MoMA</i> , no. 25 (Summer, 1997), 12-15 (JSTOR)
9	10/16	Art Deco, American Modernism and the Second World War. Reading: S. J. Eskilson- Seventh Chapter. Reading: S. Heller and S. Chwast-Art Deco Chapter, pp. 126-166.
10	10/21	The International Style & Corporate Identity & Information Design Reading: S. J. Eskilson- Eighth Chapter, pp. 286–303. Reading: R. Roger Remington, excerpt from <i>Lester Beall: Trailblazer of American Graphic Design</i> . Reading: S. Heller and S. Chwast- Late Modern Chapter, pp. 182-214.
10	10/23	The International Typographic Style Comes to America: American Innovators, The New York School, Brand and Identity. Reading: S. J. Eskilson- Eighth Chapter, pp. 304–319. ***Individual Paper Submission DUE DATE
11	10/28	Post-Modernism: Art, Design and Graphic Design , Push Pin Studio, Tibor Kalman, Richard Eckersley. Reading: S. J. Eskilson- Eighth Chapter, pp. 286–303. Reading: excerpt from Seymour Chwast, <i>The Push Pin Graphic: A Quarter Century of Innovative Design and Illustration</i> , ed. Steven Heller and Martin Venezky. Reading: J. Drucker and E. McVarish, Chapter 14, pp. 288-310.
11	10/30	Digital Design: Graphic Design between 1970 and 2000, Technology and Tools. Reading: J. Drucker and E. McVarish, Chapter 15, pp. 310-329. Reading: S. Heller and S. Chwast, pp. 234-255.
12	11/04	The Beginning of 21th Century: Collaborations with other Professions. Reading: Poulin Richard – Fourth Chapter, pp. 229-246.
12	11/06	Contemporary Graphic Design Reading: S. J. Eskilson- Chapter 10.
13	11/11	Graphic Design and Globalization Reading: J. Drucker and E. McVarish, pp.330-341.
13	11/13	New Century: Street Art, Hand Lettering, Neo-Modern. Reading: S. Heller and S. Chwast, pp. 259-272.
14	11/18	A Brief History of Illustration in Graphic Design Reading: S. Doyle, J. Grove and W. Sherman, <i>History of Illustration</i> , 2018.
14	11/20	Workshop: Master Graphic Designs and Designers
15	11/25	New Media and Tools: Graphic Design and User Interface.
15	11/27	Non-Instructional Day (No Class)
16	12/02	Student Presentations / Mandatory Attendance
16	12/04	Student Presentations / Mandatory Attendance
17	12/09	Student Presentations/ Mandatory Attendance
Final Exam	Dec 12 9:45-12	Final Exam, 9.45 am-12.00. Art Building, Room 133.

