Course Outline

Department: Humanities
Course Number: ARTH 3311, Section:
Course Title: History of Graphic Design
Hours: 3 Class Hours
Credits: 3 Credits
Pathways: Creative Expression
Prerequisites: ENG 1121

Instructor:
E-mail: 
Phone: 
Office: Library Building L630

Course Description

The major designers, and the aesthetic and technical developments in print media from antiquity to the present, are studied in their cultural and artistic contexts. Renaissance to modern practices are extensively examined.


COURSE INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

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<thead>
<tr>
<th>LEARNING OUTCOMES</th>
<th>ASSESSMENT METHODS</th>
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<tbody>
<tr>
<td>1. Students will be able to identify and explain</td>
<td>1. Analysis of objects in group discussions and in-class</td>
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<td>general stylistic characteristics of graphic design</td>
<td>writing exercises; graded online worksheets; quizzes and</td>
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<td>movements and historically significant specific</td>
<td>exams.</td>
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<td>examples.</td>
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<td>2. Students will be able to place design movements</td>
<td>2. Take-home discussion questions, written responses to</td>
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<td>and examples of those movements in historical,</td>
<td>image presentations and short documentary films. quizzes</td>
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<td>geographical, and cultural perspective.</td>
<td>and exams.</td>
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<td>3. Students will be able to explain technological</td>
<td>3. Graded online worksheets, take-home discussion</td>
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<td>changes in graphic design practice over time.</td>
<td>questions, quizzes and exams.</td>
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<td>4. Students will develop fluency in the vocabulary</td>
<td>4. In-class discussion and writing exercises, graded</td>
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<td>and concepts required to write about, discuss, and</td>
<td>online worksheets, museum response papers.</td>
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<td>analyze graphic design.</td>
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<tr>
<td>LEARNING OUTCOMES: History of Graphic Design</td>
<td>ASSESSMENT METHODS</td>
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<td>1. Gather, interpret, and assess information from a variety of sources and points of view.</td>
<td>1. Readings from the primary text are supplemented with video documentaries on the history of graphic design and online materials from authoritative museum and educational sites. Students attend at least two museum exhibitions on specialized topics, selecting, comparing, and analyzing multiple objects from each exhibition.</td>
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<td>2. Evaluate evidence and arguments critically or analytically.</td>
<td>2. Images are examined closely in class for visual evidence that supports or challenges claims and interpretations from readings and other course content. Guided visual analysis is combined with student-driven discussion informed by assigned material and museum visits.</td>
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<td>3. Produce well-reasoned written or oral arguments using evidence to support conclusions.</td>
<td>3. Museum exhibitions and published criticism are assigned and discussed in class. In museum-based writing assignments, students apply historical knowledge, concepts and terminology from readings and lectures to museum objects they select for visual and historical analysis.</td>
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<td>4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</td>
<td>4. Students demonstrate that they can identify visual characteristics of styles, movements, and canonical objects in guided visual analysis and in-class tests. They interpret graphic design in historical, social and cultural context in in-class writing exercises and museum papers. They demonstrate understanding of the origins and development of relevant technology on graded worksheets and take-home essay questions.</td>
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<td>5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</td>
<td>5. Students witness at the Morgan Library and Museum the Renaissance origins of present-day typography. Course materials interpret graphic design objects in the specific historical and cultural contexts of their creation, and functions that range from corporate tool to catalyst of change. Students demonstrate competence in these topics in museum papers, tests, and classroom discussion.</td>
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6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

Alongside concerns about abstraction and pure form, in discussions, museum papers, and in-class writing, students engage with questions of message and audience, the relationship of word and image, contrasting notions of graphic designers as artists or technicians, and the perpetual emergence of new media.

7. Demonstrate knowledge of the skills involved in the creative process.

In discussions and in-class writing, students consider the technological and cultural determinants that establish the range of skills, choices and interventions at play in every stage in the creative process. Lessons focus on periods of disruptive and creative change in tools and publics.

8. Use appropriate technologies to conduct research and to communicate.

Over the course of the semester, students are introduced to reliable online resources for the history of the book, the origins of the graphic design profession, Modernism, and the emergence and dominance of digital media. They consult museum collection databases, search professional and academic journals, create and revise online graded work, and produce written assignments in platform-independent digital formats.

**Attendance:** Students are expected to attend all classes. Poor attendance has a powerfully negative effect on student performance. In-class work accounts for 20% of your final grade.

**Schedule of class meetings.**
Blackboard will have more detail, handouts, copies of the presentations, and targeted readings.

**Week 1** – Class business. How to use Blackboard; first museum assignment (Morgan Library and Museum). The first three lessons will be concerned with the Ancient World, the Medieval Era, and the Printed book from Gutenberg (the Renaissance) to Bodoni (the Enlightenment). You will have a museum paper and an online worksheet to complete at the end of these three weeks.

*From the Ancient World to the first relief printing in China.* Writing systems, alphabets in the Mediterranean world, Classical (Greek and Roman) lettering, earliest handmade manuscripts. Chinese calligraphy, paper, and block printing. Chinese and Korean type systems. Papermaking in the Islamic empire. (*Selected readings from Chapters 1, 2, and 3. For page ranges and a helpful online outline, see Course Documents on Blackboard.*)

**Week 2** - *Medieval and Gothic handmade books in Western Europe ("illuminated manuscripts") and Gutenberg’s Bible, printed in Germany c. 1455.* (*Selected readings from chapter 4. For page ranges and a helpful online outline, see Course Documents on Blackboard.*)
Week 3 – **Printing from the Renaissance to the Enlightenment.** Continuation of first class topics, followed. Examples of Renaissance printing in Germany, Venice and Paris, through the Enlightenment and the design of “modern” type. (*Selected readings from Chapters 5 to 8. For page ranges and a helpful online outline, see Course Documents on Blackboard.*)

*Your graded online worksheet and your Morgan Museum assignment should be complete before Week 5.*

Week 4 – **Industrialization and design reformism in the nineteenth century.** The key developments that transformed the reproduction of text and images in the nineteenth century. *(Chapter 9) Design Reform Movement (read essay on Design Reform at metmuseum.org. Link on Course Documents.) William Morris and the Arts and Crafts Movement. The Private Press movement and Bruce Rogers. (Chapter 10)*

Week 5 – **The international poster craze** (color lithography). *Art Nouveau in Paris. Will Bradley in America.* *(Ch. 11) Plakatstil (Ch. 14) Secession movements in Germany and Austria. Kolomon Moser, Peter Behrens. (Ch 11, 12) The view of the original Bauhaus as a culmination of the Design Reform movement.*

Week 6 – **Design and radicalism:** Futurism, Dada. *(Chapter 13) Russian Constructivism and (Dutch) De Stijl as sources for “machine age” design. (Chapters 15 and 16)*

Week 7 – **First in-class test: – multiple choice plus essay.** Class will last the full period. Bauhaus video after the test.

Week 8 – **Modernist design at the Bauhaus and elsewhere in Europe, 1920s to WWII.** History of the Bauhaus 1919-1933. Moholy-Nagy. Herbert Bayer. Jan Tschichold. Plus Kurt Schwitters (German) and French modernism: Art Deco, Surrealism. *(Chapters 13, 14, 15, 16)*


Week 10 - **American design in the 20th century**

Week 11 - **International modernism and the Postmodern response.** What is modernism and the “Swiss school”? What is Postmodernism? (New Wave, appropriation, grunge, legibility wars, expressionism). April Greiman, the Macintosh, *Emigre*, and Cranbrook. Dutch and French postmodernism. *(Chapters 22, 23, and 24)*

Week 12 – **Test 2: multiple choice, plus essays. Helvetica documentary.** (begin) Late modernism, Postmodernism, computers, and neo-Modernism.

Week 13 – **(Finish) Helvetica documentary.** *(Addresses material in Chapters 20-24, esp. 20 and 22) Study guide and online worksheet for the video on Blackboard. Part 2: Globalism and the changing history of graphic design.*

Week 14 - **Graphic design after Postmodernism.** Exhibition *Graphic Design: Now in Production; MoMA and Digital Type; Who is Saul Bass?: The rise of the film title sequence. Interactive graphic design. (See Blackboard for online reading.)*

Week 15 – **Final exam.** Limited cumulative options.
Evaluation and Grade Distribution:
In-class work: 15%
Online worksheet: 10%
First museum assignment. 15% Instructions will be posted online.
First test. 10% Multiple choice and take-home essays.
Second test. 20% Multiple choice and take-home essays.
Second museum assignment. 15% Instructions will be posted online.
Final Exam (on new material) 15%. Cumulative options for students with deficiencies.

MUSEUM PAPERS
Exhibitions for Museum assignments will change every semester. Details, instructions, and supplemental readings will be posted on Blackboard as soon as each exhibition is open to the public.

POLICY STATEMENTS

NYCCT ACADEMIC INTEGRITY POLICY
Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

HUMANITIES DEPARTMENT ATTENDANCE POLICY
It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

DISABILITY/MEDICAL ACCOMMODATIONS STATEMENT
City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, please contact the Center for Student Accessibility at 300 Jay Street room L-237, 718 260 5143, or http://www.citytech.cuny.edu/accessibility/. N.B., Students who miss a scheduled presentation or exam due to illness or medically-related emergencies will be referred to the Center for Student Accessibility. The CSA will review any documentation requested and give the student a letter to share with the relevant instructor if accommodations need to be made.

HUMANITIES DIVERSITY STATEMENT
The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students’ ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.