Course Outline
New York City College of Technology
Department: Humanities

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

Instructor: _____
E-mail: _____
Phone: 718-260-5018 ext. _____
Office: Library Building L630
Office Hours:

NYCCT Catalogue 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.

Required Textbook: Megg's History of Graphic Design, Author: Meggs and Purvis, Publisher: Wiley, Edition: 6th, Year Published: 2016. ISBN 978-1-118-77205-8

COURSE INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

LEARNING OUTCOMES	ASSESSMENT METHODS
1. Students will be able to identify and explain general stylistic characteristics of graphic design movements and historically significant specific examples.	1. Analysis of objects in group discussions and in-class writing exercises; graded online worksheets; quizzes and exams.
2. Students will be able to place design movements and examples of those movements in historical, geographical, and cultural perspective.	2. Take-home discussion questions, written responses to image presentations and short documentary films. quizzes and exams.
3. Students will be able to explain technological changes in graphic design practice over time.	3. Graded online worksheets, take-home discussion questions, quizzes and exams.
4. Students will develop fluency in the vocabulary and concepts required to write about, discuss, and analyze graphic design.	4. In-class discussion and writing exercises, graded online worksheets, museum response papers.

GENERAL EDUCATION INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

LEARNING OUTCOMES: **Creative Expression**	ASSESSMENT METHODS

1. Gather, interpret, and assess information from a variety of sources and points of view.	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.
2. Evaluate evidence and arguments critically or analytically.	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.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions.	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.
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.	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.
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.	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.
6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.	6. 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.	7. 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.	8. 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.

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 9 – *Review of the sources and practices of European Modernism.* Beatrice Warde and "The Crystal Goblet." European Modernism from the 1950s to the 1970s — The Swiss School. Dutch modernism. Corporate identity programs for international corporations. *(Chapter 18)*

Week 10 - *American design in the 20th century*
Part 1: *Modernist Pioneers in America. 1920s to 1950s.* Modernism in America. Legacy of the Bauhaus in the US. Corporate patrons of modernist design. Magazine design. *(Chapters 17, 19).*
Part 2: *Modernists, Pragmatism and Creativity in America.* The New York School, 1950s to 70s. Saul Bass. Milton Glaser. Paul Rand. Phototypography. *(Chapters 17 and 19)*

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." (See pp. 73-76 in the Student Handbook.)

ACCESSIBILITY 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, you can leave a voicemail at 718 260 5143, send an email to Accessibility@citytech.cuny.edu or visit the Center's website http://www.citytech.cuny.edu/accessibility/ for more information.

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 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.

SCHOOL OF ARTS & SCIENCES ATTENDANCE STATEMENT

When students miss class, they do not receive the full benefit of their education. Missing class includes absence, lateness, early departure and stepping out for prolonged periods during the session. Students must attend class consistently and on time: Failure to do so will negatively affect the final grade and could lead to an 'F' in the course.

HUMANITIES DEPARTMENT COMMITMENT TO STUDENT DIVERSITY

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.

ARTH COURSE AI POLICY
This course permits the thoughtful and ethical use of artificial intelligence (AI) as a learning tool to complete writing assignments such as museum papers and essay exams. AI can be a valuable resource for learning, research, and gaining different perspectives. However, it is crucial to understand the boundaries of its appropriate use. Examples of licit use are brainstorming and idea generation, research assistance (i.e. finding images and recommendation of sources to explore certain topics) and writing support, especially for students in need of proofreading a text before final submission. Students can also use AI ethically to obtain a clear description of an image or explanation of a difficult topic or to auto quiz their own understanding of a topic. Conversely, unacceptable use of AI is the submission of AI-generated work presented as your own original creation, including essays and museum papers. Likewise, the use of AI to complete assessments, answer exam questions, complete quizzes, or solve any type of assignments without demonstrating your own understanding is considered cheating.

Failure to adhere to these guidelines will be considered a breach of academic integrity and will be addressed according to university policies. When in doubt about the appropriate use of AI, please consult with your instructor.

Updated March 2021
Martha Hagood
Zhijian Qian