

## CLASS DESCRIPTION

This course will allow the student to study and research the history of graphic design and commercial art from the perspective that cultural and societal needs and advancements alter the way visual information is presented. The emphasis will be to develop an awareness and understanding of the historical role that graphic communication has played and the ways in which it has been used to bring about cultural and societal changes. You will also explore the potential effect that graphic design/communication is having on contemporary society.

## COURSE OBJECTIVES:

Upon completion of this course the student will be able to:

- A. Identify and discuss graphic design styles of key movements in graphic design.
- B. Use some key publications and research databases on art and graphic design.
- C. Analyze graphic reproductions, listing and describing technical requirements.
- D. Conduct research on artists and movements.
- E. Discuss several different methods of analyzing graphic design such as semiotics, formalism, post-colonial critiques, and post-industrial revolution critiques.
- F. Discuss and debate the geographic, cultural, and ideological limits on graphic communications intended for a mass audience.
- G. Identify in graphic imagery instances of emotive and rhetorical devices used to persuade the reader.
- H. Reconstruct in discussion the various ideological uses of subject in commercial visual imagery.
- I. Write critical essays with effective arguments for or against a given viewpoint, stating premises and conclusion.

## METHODS OF INSTRUCTION:

Will include lecture and media presentations, class discussions, demonstrations, instructor presentations, assigned readings, and critiques.

## COURSE REQUIREMENTS:

Verbal arguments, oral presentation, activity projects, research papers, and class participation.

## MEANS OF EVALUATION:

Based on style notebook, papers, class participation, and the mid-term and final exams.

## TEXTBOOKS

During the semester your textbooks will serve as a source of information as well as instruction for preparing your papers.

- *Meggs' History of Graphic Design, Fourth Edition*, by Phillip Meggs and Alston Purvis, Wiley & Sons, Inc., 2006.
- *Graphic Style: From Victorian to Digital*, by Steven Heller and Seymour Chwast, Harry N. Abrams, Inc., 2000.
- *Rules for Writers, Fifth Edition*, Diana Hacker, Bedford/St. Martin's, 2003.

## PRINT FEE:

Students are encouraged to print papers and assignments for class on printers outside of the Art department. However, if a student decides to print in the graphic design studio, they are required to pay for each color print they produce. This fee is paid at the bursar's prior to being allowed to print. Students with financial difficulty can speak to Cynthia. B&W prints should be done outside the graphic design facilities..

## SUPPLIES

- Notebook
- Report Folders
- Storage media for digital files

## STUDENTS WITH DISABILITIES:

If you have a disabling condition which may interfere with your ability to successfully complete this course, please contact Office of Disabled Student Services, Campus Center, Phone: (315) 312-3358, Email: dss@oswego.edu. It is up to the student to identify, if necessary, to the instructor as having a registered disability.

## STUDENT BEHAVIORAL CODE:

All forms of misconduct in the classroom as defined by the provisions in the Student Handbook may result in disciplinary action in the form of one or more sanctions listed in Section 44. When misconduct occurs, the student will meet with the instructor and receive a letter documenting the misconduct and actions agreed upon by both parties, including a warning that further misconduct may cause more severe disciplinary action from the Office of Judicial Affairs.

## FINAL GRADE RUBRIC:

Style Notebook = 37.5% (3/8)

Styles 1 & 2 = 12.5% (1/8)

Styles 3 & 4 = 12.5% (1/8)

Styles 5 & 6 = 12.5% (1/8)

Exams = 25% (1/4)

Midterm Exam = 12.5% (1/8)

Final Exam = 12.5% (1/8)

Artist/Movement Paper/Presentation = 37.5% (3/8)

Paper 1 = 12.5% (1/8)

Paper 2 = 12.5% (1/8)

Paper 3 = 12.5% (1/8)

# COURSE REQUIREMENTS:

## HOURLY COMMITMENT

The requirements for this class assumes a 8 hour weekly commitment by the student; 2.5 in class, 5.5 outside of class.

## ATTENDANCE

Attendance is mandatory. Missing more than three classes will lower your grade. If you need to miss class, please notify me at clabough@oswego.edu. Contact your study partner for notes on what you missed.

## SUBMITTING WORK FOR GRADING

- Assignments are due at the start of class on dates specified in the calendar.
- All assignments should be well written with attention paid to grammar and organization. Assignments are to be turned in as prints as well as in electronic format using either Microsoft Word, Appleworks, InDesign, or as PDF. Assignments will be submitted via email to clabough@oswego.edu

## REQUIREMENTS

### EXAMS

- There will be a midterm and final examination. Questions will be based on information in the assigned texts as well as the material presented in class during lecture. The test will contain true/false, multiple choice, and short essay questions.
- Students not in attendance for exams will be considered unprepared and graded as such unless the absence is the result of a documented illness or family emergency. Students needing special consideration need to self identify in advance of the exam and be registered with the Office of Learning Services.

### ARTIST/MOVEMENT PAPER/PRESENTATION

During the semester you will have the opportunity to research the life and time of a particular artist, or group of artist involved in a specific movement. This assignment is defined in a separate handout.

### THE STYLE NOTEBOOK

Students will prepare a style notebook. This assignment is defined in a separate

## WEEKLY AGENDA

### Week 1 (Aug 27)

Discussion: Class Intro and Overview, Review of Syllabus, Class Roster & Contact Info  
Topic Covered  
• Lecture: Field of Graphic Design

### Week 2 (Sep 3)

Discussion: Artist Papers  
Topics Covered  
• Writing: Pictures, Symbols, Letters, Words, Content  
• The Book: The Knowledge Repository  
• Evolution of Printing

### Week 3 (Sep 8 & 10)

Discussion: Style/Movement Notebook Project  
Topics Covered  
• Style  
• Industrial Revolution and Victorian Art  
• Arts and Crafts Movement

### Week 4 (Sep 15 & 17)

Topics Covered  
• Style  
• Art Nouveau, Jugendstil,  
• Glasgow School, Vienna Secessionist

### Week 5 (Sep 22 & 24)

Topics Covered  
• Pictorial Modernism including Wiener Werkstate, Plakatstil and the Object Poster (Sach plakat)  
• Art Deco  
Due–Paper 1

### Week 6 (Sep 29 & Oct 1)

Topics Covered  
• Futurism, Dada, Vorticism  
• Post-Cubist Pictorial Modernism

### Week 7 (Oct 6 & 8)

Topics Covered  
• Constructivism  
• Bauhaus, De Stijl  
Due–StyleNotebook--Styles 1 & 2

### Week 8 (Oct 13 & 15 Midterm)

• Discussion: Midterm Review  
• Midterm: Wednesday

### Week 9 (Oct 20 & 22)

Discussion: Midterm/Notebook results  
Topics Covered  
• New Typography  
• Swiss and the Object Poster  
• Swiss International Style AKA The International Typographic Style

### Week 10 (Oct 27 & 29)

Topics Covered  
• Classical Modernism  
• American Modernism  
• New York School  
Due–Paper 2

### Week 11 (Nov 3 & 5)

Topics Covered  
• Corporate Style  
• Information/Scientific Design  
Early Post-Modernism  
• Revival, Eclectic, Psychedelic, and Push Pin Studio

### Week 12 (Nov 10 & 12)

Topics Covered  
• Heroic Realism  
• Surrealism and Expressionism  
Due–StyleNotebook--Styles 3 & 4

### Week 13 (Nov 17 & 19)

Topics Covered  
• Conceptual Image Makers  
• Global and National Visions

### Week 14 (Nov 24)

Topics Covered  
Post-Modernism I:  
• Basil/Zurich/Memphis, New Wave  
• Post-Modern/San Francisco  
• Punk  
• Retro and Vernacular  
Due–Paper 3

### Week 15 (Dec 1 & 3)

Topics Covered  
Post-Modernism II:  
• Digital, Emigre, Fontism  
• Deconstruction  
• Controlled Chaos—New Typographic Expression  
• Rave & Techno  
• Kinetics  
• Neo-Modernism  
• New Simplicity  
Due–StyleNotebook--Styles 5 & 6

### Week 16 (Dec 8 & 10)

Topics Covered  
• What is Happening Now.  
Discussion: Review for final exam

### Week 17 (Exam Week)

• Monday, December 15

## Lecture and Reading List

GS = Graphic Style: From Victorian to Digital, Steven Heller & Seymour Chwast

HGD = Megg's History of Graphic Design, 4th Edition, Philip B. Meggs and Alston W. Purvis

Supplemental Essay's available on Professor's website for download as PDF--These are not required reading, but they can help you understand the material more indepthly.

### Weeks 1 thru 3—Introductory Period

- Field of Graphic Design (HGD Preface and Preface to 1st Edition)
- Writing: Pictures, Symbols, Letters, Words, Content (HGD 4-41)
- The Book: The Knowledge Repository (HGD 42-130)
- Evolution of Printing
- Style (GS pg 9-12)
- Style Notebook

### Weeks 3 thru 4—Late 19th and Early 20th Century

- Industrial Revolution and Victorian Art (GS 14-29 and HGD 134-166)
- Arts and Crafts Movement (GS 30-39 and HGD 167-189)
- Art Nouveau (GS 40-51 and 66-71 and HGD 190-216, 219-220)
- Glasgow School, Jugendstil, Vienna Secessionist, Wiener Werkstate (GS 52-65, 80 and HGD 216-219, 221-243)

### Weeks 5 thru 6—Early Modernism (AKA Pictorial Modernism)

- Pictorial Modernism (HGD 269-270)
- Plakatstil and the Object Poster (Sach plakat) (GS 73-79 and HGD 270-274)
- Post-Cubist Pictorial Modernism (HGD 278-286)
- Art Deco (GS 126-167)

### Weeks 6 thru 9—Modernism and the Rise New Typography (GS 89 HGD 248-250)

- Futurism (GS 92-95 and HGD 250-256)  
Essay 1—Destruction of SYntax—Imagination Without Strings—Words-In-Freedom by F.T. Marinetti
- Dada (GS 168-175 and HGD 256-262)
- Vorticism (GS 96-97)
- Constructivism (GS 98-109 and HGD 287-309)  
Essay 2—Program of the First Working Group of Constructivists by Alexander Rodchenko and Varvara Stepanova
- De Stijl (GS 110-111)
- Bauhaus (GS 112-117 and HGD 310-318)  
Essay 3—Morality and Myth: The Bauhaus Reassessed by Dietmar R. Winkler
- New Typography (GS 118-125 and HGD 319-335)  
Essay 4—Our Book by El Lissitzky

### Weeks 9 thru 11—Late Modern and the Rise of the Corporation (GS 182-183)

- Swiss and the Object Poster (GS 184-185)
- Classical Modernism (GS 186-195)
- Swiss International Style AKA The International Typographic Style (GS 196-199 and HGD 356-370)
- American Modernism (HGD336-352 and 370-373)  
Essay 5—Some Thoughts on Modernism: Past, Present and Future by Milton Glaser, Ivan Chermayeff, Rudolf deHarak

- New York School (HGD 374-398)  
Essay 6—Advertisement: AD Vivum or Ad Hominem? by Pauland Ann Rand
- Corporate Style (GS 200-201 and HGD 399-423)  
Essay 7—First Things First by Ken Garland  
Essay 8—Here Are Some Things We Must Do By Ken Garland

### Week 11—Early Post-Modernism

- Revival (GS 202-203)
- Eclectic (GS 204-205)
- Psychedelic (GS 210-213 and HGD 438-440)
- Push Pin Studio (HGD 428-437)

### Week 12—The Body Politic: Propagandist, Conceptualist and Expressionists

- Essay 09—Culture Agents by Max Bruinsma
- Surrealism and Expressionism (GS 82-87 and HGD 262-266)
  - Heroic Realism (GS 176-181 and HGD 274-278)
  - Conceptual Image Makers (HGD424, 440-446)
  - The New Conceptual Poster (GS 244-247 and HGD 507-521)

### Weeks 13 & 14—Post-Modernism (GS220-221 and HGD 466-468)

- Essay 11—Reading Outside the Grid: Designers and Society by Frances Butler
- Essay 12—A Brave New World: Understanding Deconstruction by Chuck Byrne and Martha Witte
- Basil/Zurich/Memphis (GS 222-224 and HGD 468-470, 477-478)
  - New Wave (GS 224-227 and 231-233 and HGD 471-476)
  - Punk (GS 228-229)
  - Post-Modern/San Fransisco (GS 230-231 and HGD478-479)
  - Retro and Vernacular (HGD 482-487)
  - Digital (GS 234 and HGD 488-490)
  - Deconstruction (GS 236-237 and HGD 492-495)
  - Emigre (GS 238-239 and HGD 490-492)
  - Fontism (GS 240-243 and HGD 494-503)
  - Controlled Chaos—New Typographic Expression (HGD 522-528)
  - Rave & Techno (GS 248-249)
  - Kinetics (GS 250-253 and HGD 503-507)

### Week 15—Neo-Modernism

- Essay 13—First Things First Manifesto 2000
- Essay 14—A Manifesto With Ten Footnotes by Michael Bierut
- New Simplicity (GS 254-257)

### Week 16—Global and National Visions (HGD 447)

- Essay 10—Posters: Advertisement, Art, Political Artifact, Commodity by Susan Sontag
- The Polish Poster Artist (GS 206-209 and HGD 424-428)
  - UK (HGD 447-448)
  - Japanese Graphic Design (214-219 and HGD 448-455)
  - Netherlands (HGD 456-465)
  - Mexico (HGD 528-530)