GRC 270: History of Graphic Design – SYLLABUS

Course Description:
An introduction to the history of graphic design from the dawn of writing until today, including the development of handwriting, typefaces, and books; Arts & Crafts and the private press; posters, printing history, history of advertising; the Bauhaus; digital design and typography.

Course Objectives:
Students of this course will gain an understanding of the history of graphic design from the dawn of writing until today, including the development of handwriting, typefaces, and books; Arts & Crafts and the private press; posters, printing history, history of advertising; the Bauhaus; digital design and typography.

In this course students will learn how to:
  • Demonstrate fluency and understanding of the major historical movements, styles and developments in graphic design.
  • Identify major works of graphic design from the time periods and cultures presented in class
  • Articulate the formal elements (e.g. line, color, composition, perspective, etc.) of works of art.
  • Identify differences and similarities between graphic designs from the same or different historical moments presented in class.
  • Apply theoretical concepts to graphic designs studied in class.
  • Learn more about historical periods through studying graphic designs and designers from those periods studied in class.
  • Knowledgeably discuss graphic design historical styles and movements studied in class.
  • Articulate and respond to unfamiliar designs based on skills developed studying known designs studied in class.
  • Analyze and critically respond to examples of graphic design.

Grading:
10 Module QUIZZES............10 points each = 100 points total 10 Class DISCUSSIONS......20 points each = 200 points total 2 Class ACTIVITES...........150 points each = 300 points total 1 MID-TERM PROJECT....200 points
 1 FINAL PROJECT............200 points
=   1000 points TOTAL
GRADE SCALE: A: 930-1000 A-: 900-920 B+: 870-890 B: 830-860 B-: 800-820 C+: 770-790 C: 730-760 C-: 700-720 D+:670-690 D: 630-660 D-: 600-620 F: 590 >

Texts, readings, and instructional resources:
• **Required Text:** Meggs, Philip B. *History of Graphic Design*. 5th edition. New York: John Wiley & Sons, 2011. Print. ISBN: 978-0- 470-16873-8
• **Recommended Text:** Meggs' History of Graphic Design, 5e Interactive Resource Center Access card: ISBN: 978-1-118-92224-8

Description of Instructional Procedures: Online (asynchronous)

Missed/late coursework policies:
Missed **CLASS DISCUSSIONS** may NOT be made up after Module closes.
Missed **CLASS ACTIVITIES** and **MID-TERM PROJECT** may be made up, but will be MARKED DOWN 10 points for each day late. Missed **FINAL PROJECT** may NOT be made up.
No make-up work will be accepted after last day of instruction.

Weekly Schedule
Module 1 - INTRO & the Invention of Writing & Alphabets
- Reading: Online readings AND Meggs: Chapters 1-3
- Quiz
- Class Discussion
- Optional Film: *Cave of Forgotten Dreams*
  Werner Herzog gains exclusive access to film inside the Chauvet caves of Southern France and captures the oldest known pictorial creations of humanity.

Module 2 - Early European Manuscripts, Prints, & Books
- Meggs: Chapters 4-6
- Quiz
- Class Discussion

Module 3 – ACTIVITY #1: Marshall McLuhan's LAWS OF MEDIA
- Film: *McLuhan's Wake* (2002)
- **MCLUHAN TETRAD ACTIVITY**

DIRECTIONS:
View the assigned video excerpt and rreading, then CREATE & EXPLAIN YOUR OWN TETRAD using a Graphic Design EXAMPLE (*can't use an example given in the video or reading assignment!*). For example, you could discuss a technological development that changed how Graphic Designers work. Be specific, provide relevant DATES and NAMES in a brief INTRODUCTION (required).
EXAMPLE: The printing press (movable type) in Europe.

Module 4 - An Epoch of Typographic Genius
- Reading: Meggs: Chapters 7-8
- Quiz
- Class Discussion

Module 5 - Industrial Revolution & the Arts & Crafts Movement
- Reading: Meggs: Chapters 9-10
- Quiz
- Class Discussion

Module 6 - Genesis of 20th-century Design
- Reading: Meggs: Chapters 11-12
- Quiz
- Class Discussion
- Optional Film: *The Genius of Design Episode 1: Ghosts in the Machine*

Module 7 - MID-TERM PROJECT: SEMIOTICS in Graphic Design
DIRECTIONS:
PERFORM an interpretive analysis of the SEMIOTICS of the visual elements of a 2016 presidential campaign political LOGO or other graphic image (*can't use an example given in the video or reading assignment!*). Conclude your interpretive analysis with a summary of the design's overall message/meaning.

Be sure to provide an IMAGE (required) and to fully IDENTIFY the design that you choose as follows: Designer and/or design firm, *Title* (or purpose) of the design (date).
Here is a good online source of 2016 presidential campaign logos: Petit, Zachary. "2016 Presidential Campaign Logos (Updated!)." Print Magazine. 2016. Web. Retrieved 10 January 2016. (http://www.printmag.com/imprint/2016-presidential-campaign-logos/)

EXAMPLE (*I'm using a 2008 example to leave all 2016 logos open for you to choose from):* Sol Sender, *Barack Obama's 2008 Election Campaign Logo* (2008)

Module 8 - Modernist Design Aesthetics
- Reading: Meggs: Chapters 13-15 & 1 online reading
- Quiz
- Class Discussion

Module 9 - The Bauhaus & American Modernism
- Reading: Meggs: Chapters 16-17 & 1 online reading
- Quiz
- Class Discussion

Module 10 - The International Typographic Style & the New York School
- Reading: Meggs: Chapters 18-19
- Quiz
- Class Discussion

Module 11 - Corporate Identity, the Conceptual Image, & Postmodern Design
- Reading: Meggs: Chapters 20-22
- Quiz
- Class Discussion
- Optional Film: *The Genius of Design Episode 5: Objects of Desire*

Module 12 - ACTIVITY #2: Graphic Design's Powers of Persuasion
DIRECTIONS:
TYPE your reaction (in your own words) to what you learned in this Module's Assignments and discuss your thoughts about how & where politicians first began to use visual image strategies to persuade us and how they evolved as follows:
1) How did DARIUS invent the 1st POLITICAL LOGO & WHY? *Be* SPECIFIC *in your explanation and use* YOUR OWN WORDS*.*
2) What new innovation did Alexander the Great add to political propaganda? *(Hint: How he used his FACE) Be* SPECIFIC *in your explanation and use* YOUR OWN WORDS*.*
3) What was the "1st Political Lie"? Told BY who? Told TO who? HOW? *WHY? Be* SPECIFIC *in your explanation and use* YOUR OWN WORDS*.*
4) Copy & paste a graphic design image from one of the 2016 US presidential campaigns and discuss HOW (in your opinion) it uses imagery to manipulate/persuade voters. *Be* SPECIFIC *in your explanation and use* YOUR OWN WORDS*.*

Module 13 – Globalization & the Digital Revolution
- Reading: Meggs: Chapters 23-24
- Quiz
- Class Discussion

Module 14 - FINAL PROJECT PREPARATION ACTIVITY
Directions: CLICK THE LIVE LINKS TO REVIEW ALL 3 PARTS *(nothing to turn in for this Module):*

PART 1: POLITICAL ADS IN HISTORICAL CONTEXT
Students will analyze ads from two presidential campaign years. In the process, they will learn how ads reflect their historical context while also addressing themes and concerns common to most modern presidential campaigns.

OBJECTIVE
Students will analyze ads from two presidential campaign years. In the process, they will learn how ads reflect their historical context while also addressing themes and concerns common to most modern presidential campaigns.

OVERVIEW
Presidential ads are products of the time periods in which they were made, and are inspired by domestic and world events. Effective campaign ads refer to the events and issues that concern the voting public during an election, but they do so in limited, casual, and fragmentary ways. Because ads are made to persuade voters, they usually focus on just a few major issues that each campaign believes will be most important to voters. At the same time that ads address these specific issues, they make more general arguments about the candidates' personalities and leadership qualities. Campaign ads are historical artifacts. In some instances, students would need to do additional historical research in order to understand an ad's content and the historical information it conveys. In other instances, an ad's meaning is not historically specific. Whether ads address timely issues or more general themes, they can help teach us what mattered to voters in a given campaign. As such, they are valuable primary sources.

PART 2: WHAT MAKES AN EFFECTIVE AD?
By viewing and analyzing selected presidential campaign advertisements, students will develop criteria for evaluating what makes an effective political ad.

OBJECTIVE
By viewing and analyzing selected presidential campaign advertisements, students will develop criteria for evaluating what makes an effective political ad.

OVERVIEW
Political ads can communicate, persuade, and even entertain. A 30-second ad can be an effective tool for convincing voters to support a candidate. Ads can target general or specific audiences, and they can be effective or ineffective in different ways and for different reasons. They use emotion, persuasion, factual claims, and cinematic style to influence voters. Critical analysis of political advertising entails evaluating ads on all of these levels.

This lesson addresses topics that are examined in greater detail in other lesson plans on *The Living Room Candidate*. Teachers wishing to explore any of the four levels of analysis discussed here more deeply should consult the other lesson plans on the site:

- Playing on Emotions (emotion)
- The Use of Language in Political Ads (persuasion)
- Evaluating Information (factual claims)
- Developing Critical Analysis (cinematic style)

Campaign 2016
- Democratic Presidential Primary Ads
- Republican Presidential Primary Ads

PART 3: DEVELOPING CRITICAL ANALYSIS
Students will learn how to be critical viewers of presidential television campaign commercials by analyzing the use of images and sounds in a series of ads.

OBJECTIVE
Students will learn how to be critical viewers of presidential television campaign commercials by analyzing the use of images and sounds in a series of ads.

OVERVIEW
Their experiences with film, television, and video games often inspire students to consider how the aesthetic choices made in these media communicate meaning. In this lesson, students will analyze political commercials by focusing on their use of images and sounds.
A careful analysis of a campaign commercial, like that of a film or a television show, uncovers the

choices the creators made in pre-production, the choices they made during shooting, and the choices they made during the editing process. During pre-production, ad-makers must decide about lighting, the set, props, and performances. Before starting photography they choose settings and costumes and decide whether to film in color or black-and-white, where they will place the camera in relation to what they are filming, whether or not the camera will move, and how the camera will frame the images.

After filming is complete, material from different sources and locations is edited together, and the soundtrack is created. The soundtrack can include the sound recorded during filming, but can just as well include a voice-over, which the ad-makers are likely to have recorded separately; sound effects; and music. The overlaying of on-screen graphics is also part of typical post-production activity. None of these choices is accidental or random, and each one plays a specific role in contributing to the overall effect of the campaign ad, just as in a film.

Campaign 2016

- [Democratic Presidential Primary Ads](#)
- [Republican Presidential Primary Ads](#)

Module 15 - Reading Week (no Quiz, no Discussion)
Directions: CLICK THE LIVE LINKS TO REVIEW ALL ITEMS *(nothing to turn in for this Module):*
What makes a good logo? http://www.davidairey.com/what-makes-a-good-logo/
Evaluating the Campaign Logos of the 2016 Field - Mad Blog:
http://yeswearemad.com/blog/evaluating-campaign-logos-2016-presidential-candidates/

FINALS WEEK - Final Project due
Final Project DIRECTIONS:

1) **Design a presidential campaign ad (or a "get out the vote" public service ad) in any medium of your choice (web ad, TV ad, or print ad) in the style of one of the historical design periods we studied in this class. Incorporate "Effective Ad Campaigns" and "CRITICAL ANALYSIS" knowledge gained in lesson to design an effective ad. Be sure to provide an IMAGE (*required*) and to fully IDENTIFY the design that you create as follows:**
Your Name, *Title* (or purpose) of the design (date).

2) **Write a 500 word (*bare minimum, less than 500 words will be graded as "Incomplete"*) essay analyzing your design using this OUTLINE (*required*):**

I.
II. **INTRO & IDENTIFICATION**
- Provide an image of your ad and an image of an example of the historical style that inspired you. Clearly identify both images.
- Write a brief introduction clearly identifying both images and a short description of what your ad is for (candidate if so which one OR get out the vote PSA).

III.
IV.   **COMPARATIVE FORMAL ANALYSIS WITH HISTORICAL REFERENCE**
- Describe the historical style that inspired your design.
- Compare your design with your historical example from your INTRODUCTION. Use all of the BASIC ELEMENTS OF DESIGN (Module 1). Use descriptive language.

V.
VI. **CRITICAL CONTENT ANALYSIS OF YOUR DESIGN**
- Analyze the effectiveness of your ad using the criteria used to analyze political ad campaigns (emotion, persuasion, factual claims, style).
- Analyze the quality of your design by using the criteria used to analyze effective logo design (describable, memorable, effective without color, scalable, relevant).

CONCLUSION
Conclude your essay as follows:
- Restate the main idea of your essay, or your thesis statement (introduction)
- Summarize the three sub-points of your essay (historical reference, formal analysis, and critical content analysis)
- Leave the reader with an interesting final impression/final thought

Academic Misconduct—Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the Student Academic Misconduct Policy (approved December 9, 2005) located at: https://www.unlv.edu/studentconduct/student-conduct.

Copyright—The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: http://www.unlv.edu/provost/copyright.

Disability Resource Center (DRC)—The UNLV Disability Resource Center (SSC-A 143, http://drc.unlv.edu/, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to the instructor during office hours so that you may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach the instructor in front of others to discuss your accommodation needs.

Religious Holidays Policy—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor within the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or within the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: http://catalog.unlv.edu/content.php?catoid=6&navoid=531.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information: https://www.unlv.edu/provost/teachingandlearning or https://www.unlv.edu/provost/transparency

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Library Resources -- Students may consult with a librarian on research needs. For this class, the subject librarian is found here**:** https://www.library.unlv.edu/contact/librarians_by_subject. UNLV Libraries provides resources to support students' access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and
ask questions at https://www.library.unlv.edu/.

Tutoring and Coaching—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit http://www.unlv.edu/asc or call 702-895-3177. The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

UNLV Writing Center—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: http://writingcenter.unlv.edu/.

Rebelmail—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. Emailing within WebCampus is acceptable.

Final Examinations—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: http://www.unlv.edu/registrar/calendars