SYLLABUS

honors history of graphic design

ARTH-3573-H01 (64297) | FALL 20

Instructor: Professor Nikki Arnell
Office: Art Annex 211
Office Hours: Zoom meeting or phone call by appointment
Office Phone: cell preferred 303-842-3039 > call or txt
office: 870-680-8457 > leave a message
Email: narnell@astate.edu
Online Coursework: nikkiarnell.net | Slack | Google Drive | Zoom | Blackboard

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Note: This class is required for any student acquiring a BFA in Graphic Design (with or without Digital Design emphasis). You must receive at least a C for this class to count toward this degree. Earning a D or an F means you must take the class again. This class is only offered in the fall semester.

COURSE DESCRIPTION

TEACHING METHODS

REQUIRED

- Books
- Materials
- Adobe Creative Suite
- Website & Other Apps
- COVID-19 University Technology Recommendations for Students

RECOMMENDED

- Materials
- Books
- Student Memberships

POLICIES

- Pandemic Precautions
- Distractions
- Deadlines
- Attendance
- Art Annex Building Access

COURSE LEARNING OUTCOMES

- Problem Solving Skills
- Technical Competence
- Communication Skill
- Interpretation of Historical Artistic Skills
- Organizational Skills
- Collaboration Skills

ASSESSMENT + GRADING

- Course Grade
- Midterm and Final
- Weekly Quizzes
- Timeline Project
- Participation

BFA - GRAPHIC DESIGN PROGRAM LEARNING OUTCOMES

BFA - DIGITAL DESIGN PROGRAM LEARNING OUTCOMES

HONORS REQUIREMENTS

AND...

UNIVERSITY AND DEPARTMENT OF ART + DESIGN POLICIES

- COVID-19 University Statement : Fall 2020
  - COVID-19 Precautions : Students
  - Social Distancing Protocol
  - Using Face Coverings on Campus
- F.E.R.P.A.
- Safety Concerns
- Inclement Weather
- Access and Accommodation Services
- Academic Integrity Policy of the Department of Art + Design

CALENDAR

MENU

course description

"The immediacy and ephemeral nature of graphic design, combined with its link with the social, political, and economic life of its culture, enable it to more closely express the Zeitgeist of an epoch than many other forms of human expression..."

- Meggs

Design objects don't just happen. They exemplify an idea that emerges from a social condition and is in dialogue with a culture.[1] Lecture, readings, and supplementary material will aim to shed light on the complex social worlds in which ALL those who had a hand in visual communication existed. **Students should be able to see the connective tissue of movements' design objects with the reality of its creators at each point in time.**

Only when designers truly understand their past as it is mediated by history can they create a progressive future. With this knowledge, students can become more self-aware as powerful designers and humans of change in the 21st century.

A-State 2019 Course Catalog: A historical overview of visual communication from the origins of printing and typography, through the impact of industrial technology, to the development of modern graphic design. Prerequisites, declared Graphic Design major; a grade of C or better in ARTH 2583 and ARTH 2593; or permission of instructor. Fall.

Class Location: Humanities & Social Sciences Bldg. 2001
Class Limit: 16 students + 1 instructor
Class Time: MW 2-3:50pm - HYBRID INSTRUCTION

teaching methods

- This class is a **hybrid** of in-person and online instruction. Slack, Zoom, Google Drive, and Blackboard will be used in addition to the class website on nikkiarnell.net.
- Due to class size, each student will either be assigned Group A or Group B.
  During most weeks (see calendar):
  Group A will attend lecture in person on Monday and synchronous online on Wednesday.
  Group B will attend class synchronously online on Monday and in person on Wednesday.
- Lectures will make use of Zoom and/or Slack to prove participation. Lectures will be recorded, but not offered to students in an asynchronous delivery unless absence is excused.
- This course is based on group lecture and instruction plus at least 6 hours of individual reading and research out of class each week
- It is imperative that student have command of her/his **time management** and **communication skills**. **Independent study** is key throughout the class. Student should enter schedule into her/his calendar at the beginning of the semester and plan time around due dates. Procrastination should not be a habit.
- **Participation is key throughout the class.** Though attending class is important, being an active contributor is crucial.
- The **Timeline Project** will reinforce chronology of events and evolution of design genres. Each student will also compose a short report of an individual artist. This entire project takes the place of a large research paper. Plan your time well from the beginning of the semester.

- There will be one midterm that covers all lectures and reading material before it. There will be one final that covers all lectures and reading material after the midterm. Also on the final, there may be essay question(s) that will require knowledge of information covered before the midterm. Both the midterm and final will contain multiple-choice questions, slide identification, and essay questions. Students will receive guidelines before each.

- If student does not understand something, please **speak to the professor** as soon as possible but AFTER one has read over all materials provided for the course.

required

BOOK

- **History of Graphic Design, 5th** or **6th edition** by Philip B. Meggs and Alston W. Purvis,
- **DO NOT BUY ANY EARLIER EDITIONS.**
- **Why this text?** Meggs' book is *the* history of graphic design textbook; however, other people have taken over authorship and updating since he died in 2002. (I believe) postmodernism of 1980s and on has never been covered in these books to an acceptable level – even by Meggs. Therefore, **much of postmodernism will be instructed from texts that are only recommended to keep costs manageable to students.**
- *There are many supposedly free PDFs available online of this important text. Use at your own risk.*

MATERIALS

- **Digital storage device**: USB flash drive or external hard drive – at least **4GB**.
  > This will be used for the Timeline Project.
  > Student should save work to the cloud (Google shared folder), but backing up work to an external device should also be routine.
  > Though it is encouraged to work with files directly on the computer desktop while working, DO NOT store files here where safety depends on a lab computer's hard drive.

ADOBE CREATIVE CLOUD

- You will specifically use the program **InDesign** for the Timeline Project.
- **How to access:** Most applications will be available on the computer labs in the Art Annex. However, your correct password allows you to use the software.
    - **Password:** The Adobe Creative Suite is included with your enrollment as a student. Due to its hefty price and licensing agreements with the university, it requires a password.
    - Whenever you first signed up to access the Creative Cloud as a student here at A-State, the password you held at the time for A-State's MyCampus was used. Then A-State continually asks for an updated password for better security; however, Adobe is separate from A-State. Therefore, **the Adobe password may be from an old A-State password**.
    - If you can't sign on, put in a work order with A-State, as this is a licensing issue a professor cannot fix. Go to MyCampus and see "Adobe Creative Cloud" at the bottom of choices available. This will lead you to page about how to contact IT.

Software purchase is not required for this class; however, Adobe Creative Cloud is available for purchase from Adobe. As a student, your monthly price is much lower than a professional, but be aware of the minimum requirements of the computer on which the software is installed. Photoshop is a monster. (See COVID-19 University Technology Recommendations for Students.)

WEBSITE AND OTHER APPS

Website

- All projects, outside reading material, notes, and syllabus will also be posted on: www.nikkiarnell.net : ARTH3573. This is password protected with **DesignFall20**.

Web Browser

- Chrome is *suggested* for best use across all platforms. Do not use Internet Explorer or Edge for anything.

Slack

- Download the **FREE Slack app** on your phone and all other devices instead of relying on the website. This is especially important because other graphic design professor likely have their own Slack workspaces with a different icon and channels. It is then easy to move between the workspaces.
- You must join the **Workspace: Prof. Arnell Fall20 A-State Classes**.
- Also immediately join the **#general** and **#3573_arth_main** channels (see A-State email for invitation).
- You will also join the weekly channels (**#3573_week1_aug31**, **#3573_week2_sept7**, **etc.**), which will contain all supplementary reading and viewing material. Required participation during and after lecture will be on these weekly channels too.
- All channels will begin with **#3573** to easily keep track of the channels for this class if you are also in other classes of Prof. Arnell this semester.
- *Tip: "Star" a channel for a more organized workspace.*
- Check via notifications and/or manually on a daily basis.

Google Drive

- Each student will create and use a shared Google Drive folder with Prof. Nikki to turn in projects. The link to this shared folder will be supplied to you - see A-State email for invitation.
- **Students must have a g-mail account** to access all Google work. Students will be asked to supply the g-mail account from which they are working.
- The Typography Workbook is all handled via Google Forms, which also asks for the g-mail account.
- Because the class folder (and its sub-folders) is shared (not native to student's drive), each student should add a shortcut for easy viewing on screen.
  See here > https://support.google.com/drive/answer/2375057?co=GENIE.Platform%3DDesktop&hl=en
- Access Google Drive online quickly by bookmarking it. A free app is available for phone, tablet, and other devices if this is preferred.

Zoom

- Zoom will be used during all lectures, as half of each class will be viewing and participating virtually while the other half of students will be present in person (see Teaching Methods, assigning Group A or B to each student)
- All lectures will be provided and recorded on Zoom. Required participation will be done through comments on a Slack channel.
    - Lectures will be in **40-45 minute increments** (maximum) with 5-10 minute breaks in between. These breaks may have a brief online quiz or discussion required to increase retention of information.
    - Participants will not be allowed to record.
    - A password will be required to enter the meeting.
    - All participants will enter with audio and visual on. After greetings and any questions, all participants' video and audio will usually be turned off so that only name avatars are present. Then the lecture will be recorded and the archived file shared on Blackboard in ARCHIVED LECTURES.
    - **If student has question** during lecture while online, Zoom Chat will be used. Chat will not be recorded with Zoom for this class..
    - **Participation will be required via a Slack channel and thread** for that day of lecture in its weekly channel. This way asynchronous student involvement may still occur, but with a time stamp.
    - Professor will use **Zoom Reports to retake attendance** after Zoom meeting.
- Zoom will be used in class for any conversations that cannot safely be held face-to-face. This includes personal conference with professor at online office hours.
- If/when classes move online, all lectures will be provided in a Zoom meeting with all students present.
- Download the FREE version of Zoom so it is available whenever it is needed.
  If classes move online, there will be a regularly scheduled meeting for synchronous class contact.

Blackboard

- Blackboard will only be used for file storage and grades. All grades will be supplied on Blackboard, though any questions should be provided to professor in-person or on a Zoom unrecorded face-to-face conversation so identity is clear.

- Blackboard is available online through A-State MyCampus.
  An app is also available.
- Course grade computation in Blackboard should be taken with caution,
  as sometimes the math is not correct per this class. If student is ever unsure of a grade, please contact professor in person or via an individual Zoom meeting where identity is clear.

Flipgrid: This free app will be used in class. Download the app and **sign into this class grid**. Your **StudentID** will be whatever is before smail.astate.edu in your email address.

Grammarly: Download (at least) the free version of app (or similar) for all devices.

COVID-19 UNIVERSITY TECHNOLOGY RECOMMENDATIONS FOR STUDENTS

See here for information from the university.

Minimum system requirements for Adobe InDesign, the most computer-demanding program used in this course:

- See here for more details:
  https://helpx.adobe.com/indesign/system-requirements.html

recommended

MATERIALS

- **Grammarly:** It is highly recommended that you pay for the full Grammarly.com (or similar) subscription. Free is required on all devices

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BOOKS

This book is highly recommended after the midterm, though not required.

- **No More Rules: Graphic Design and Postmodernism** by Rick Poyner, ISBN: 1856692299

The following are only suggestions. They are in no way required for this course.

- **Graphic Design: A New History** by Stephen J. Eskilson, ISBN: 0300120117
- **Writing About Art: 6th Edition** by Henry M. Sayre, ISBN: 9780205645787
- **The History of Graphic Design Vol. 1, 1890–1959** by Jens Muller, 978-3836563079
- **The History of Graphic Design Vol. 2, 1960-Today** by Jens Muller, 9783836570374
- **Thinking With Type** by Ellen Lupton; ISBN: 1-56898-448-0 > **FREE PDF at** https://designopendata.files.wordpress.com/2014/05/thinkingwithtype_ellenlupton.pdf

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STUDENT MEMBERSHIPS

AIGA – the professional association for design

- See information online here: http://www.nikkiarnell.net/aiga.html
- Join A-State AIGA! Get involved!

AAF – America Advertising Federation (or "Ad Fed")

- See information online here: http://www.nikkiarnell.net/aaf.html
- Participate in the annual Student Addy awards and any (virtual) Lunch and Learns in Jonesboro.

policies

PANDEMIC PRECAUTIONS

See UNIVERSITY AND DEPT OF ART + DESIGN POLICIES at the end of this syllabus.

- If student does not wear mask in a correct manner or **causes any other class disruption that puts fellow students or professor in danger**, student will be asked to leave immediately.
- If student does not comply, **campus law enforcement** will be contacted at that time and student will be **reported to the university**.
- **Student must show up only on the day she/he has been assigned** (group A or B). If student would like to exchange days with one person from another group, this is allowed.

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- **Students will wipe down all public surfaces and/or shared equipment before and after use.** These include computer keyboards, mouses, screens, and tables.
- In computer labs, students may wear disposable latex gloves and/or use their own keyboard and mouse if desired.
- Avoid sharing common office supplies such as pens and notebooks.
- Students should wash hands often with soap for at least 20 seconds – use an alcohol-based hand sanitizer (at least 60% alcohol) if soap and water are not available after class.
- Avoid touching eyes, nose and mouth with unwashed hands.
- Cover cough or sneeze with a tissue, then throw the tissue in the trash.
- **Stay home if sick.** (See attendance policy later in this section.)
- Avoid close contact with people who are sick.

DISTRACTIONS

Cell phone usage is not allowed. Calling, texting, IM'ing, checking social media sites (other than for coursework), e-mailing, etc. are prohibited during class time. If you do not follow these rules, you will be asked to leave the classroom and counted absent for the day. If you use your phone during the midterm or final, your test will be collected and you will fail it.

DEADLINES

Deadlines must be observed. If you miss deadlines in this course, you will receive a lowered grade - 1 letter grade for each day the assignment is late (unless excused). **In this ARTH class, deadlines will only apply to the Timeline Project and overall small assignments throughout the semester.** If you miss a deadline, please speak with me and complete the project, as 50% (= F) is better than 0%. Obviously, deadlines do not apply to weekly quizzes, midterm, or final. Student may not retake any quiz, midterm, or final unless excuse deemed valid per A-State requirements and Professor Arnell

ATTENDANCE

Attendance and participation are essential to passing this class. However, health and safety are of paramount concern. See **UNIVERSITY AND DEPT OF ART + DESIGN POLICIES** at the end of this syllabus. **Do not show up to class if you feel ill or suspect any exposure to COVID-19. This is an excused absence.** Immediately contact Prof. Arnell: A-State email, Slack Direct Message, or text (303-842-3039).

- **For classes student is expected to attend in person:**
    - Attendance is taken at the beginning of class. If you are tardy, it is your responsibility to be recorded on the roster.
    - 3 tardies = 1 absence
    - Leaving early without being excused by instructor = 1 absence
    - 4th unexcused absences = final letter grade reduced by 1 (ex. if you have an A for the semester, you receive a B)
    - 5th unexcused absences = final letter grade reduced by 2 (ex. if you have an A for the semester, you receive a C)
    - 6th unexcused absences = final letter grade reduced by 3 (ex. even if you have an A+ for the semester, you still get a D)

- **For classes student is expected to attend virtually at a scheduled time (synchronous delivery):**
    - Same as above. Attendance and participation relate to whatever platform is in use. For example, if the class is meeting on Zoom, then student is expected to be present. If critique is online at a scheduled time on Slack, student is expected to participate.
    - If connection to internet is a problem, student must contact professor at the earliest opportunity. This is so help can be provided as soon as possible. There is a big difference between having technical issues for a class vs. plain old apathy – the latter causing student's participation grade to be greatly reduced. **Don't suffer consequences for something that isn't your fault.**

- **For classes student is expected to attend virtually BY a scheduled time (asynchronous delivery):**
    - Same as above. Attendance and participation relate to whatever platform is in use. For example, student will be expected to view a recorded lecture and comment/ participate on a Slack channel by a certain time. If this is not done on time, it will be considered an absence or a lack of credit.

Arkansas State University Student Handbook 2017-2018:
CLASS ATTENDANCE POLICY: "...Students should attend every lecture, recitation and laboratory session of every course in which they are enrolled...Students must utilize their available absences for any cause which requires them to miss class including, but not being limited to, vacation, illness, emergency, or religious observances. Students who are aware that they will have absences during a term should ensure that they do not exceed the absences available."

ART ANNEX BUILDING ACCESS

*Be aware that any of the following may change at any time in response to COVID-19 precautions. Also note the maximum room occupancy and social distancing required at all times.

- The computer labs in **AA204** and **AA208** have InDesign installed.
- The Art Annex is unlocked: **Weekdays 7am-11pm, Saturdays 8am-11pm, and Sundays noon-11pm**. Students may stay in the Art Annex reliably after hours if they follow the directions of the Building Access Policy. Students' names on the course roster will be supplied to the department after the first week of classes, but each individual must still acquire an **After-Hours Pass**.

MENU

course learning outcomes

PROBLEM SOLVING SKILLS

- Projects will apply theories studied via lectures and assigned readings. Together these will acquire the skills to create and develop the following:
    - The visual vocabulary of the development of signs and symbols
    - Insight into the continuity of design thinking
    - Understanding the social/political context of the practice
    - Foundation for pursuit of research in the field of design

TECHNICAL COMPETENCE

- Student will acquire demonstrable knowledge of tools needed for presentation of research. via assigned projects.

COMMUNICATION SKILLS

- Proper vocabulary and methods of presentation will allow student to communicate with others in a public forum both in person and social media. In addition, these skills will further develop the ability to critically evaluate artistic output for individual improvement.

INTERPRETATION OF HISTORICAL ARTISTIC SKILLS

- Essays and Projects will demand student evaluate and interpret historical graphic design output in relevance to the student's individual experience, within design subcultures, and to the world as a whole.

ORGANIZATIONAL SKILLS

- Time management and research skills will be reinforced by deadline-dependent grading.

COLLABORATION SKILLS

- Continuing methods of critique will improve self-awareness, as well as art reception per audience and context.

MENU

assessment +grading

COURSE GRADE

- The course grade will be based on tests [midterm and final] (80%), Timeline Project (8%), Honors Research Paper (8%), weekly quizzes (2%), and class participation (2%). *(Percentages are approximate. See how attendance affects grade.)*

- Be aware that the overall course grade does not use + or -; therefore, be sure something like poor attendance or participation doesn't pull your B+/A- to a B grade (for example).

- Letter grades will be supplied on tests and Timeline Project.
  Percentages will be supplied on quizzes.

A+ = 100%	A = 95%	A- = 90%
B+ = 88%	B = 85%	B- = 80%
C+ = 78%	C = 75%	C- = 70%
D+ = 68%	D = 65%	D- = 60%

  F = 50% and below (see Deadlines)
  Not turning anything in at all: 0%

- Grades for tests and final Timeline Project are supplied in Blackboard.

MIDTERM AND FINAL

- Midterm and final will provide the largest portion of course grade. Each will contain a multiple-choice section, which pulls questions from the weekly quizzes and tests student's information retention. Each will also contain multiple slide identifications and essay, which require higher critical thinking skills.

WEEKLY QUIZZES

- Students are continuously assessed of skills learned in lecture(s), online supplementary videos posted on Slack, and assigned reading via weekly quizzes. These weekly quizzes are completed on Google Forms.

TIMELINE PROJECT

- The Timeline Project requires students put all course information into a chronological explanation via a timeline and corresponding samples of work in an interactive PDF that also has reports on iconic artists/groups. See Project Sheet for more for complete information:

    A: Timeline created using supplied InDesign template. All images and text will be supplied.

    B-1: Each student will complete 1 questionnaire and short essay on assigned artist #1.

    B-2: Each student will complete 1 questionnaire and short essay on assigned artist #2.

    B-3: Each student will hand in final versions of the two above (B-1 and B-2).

    C: Add interactive elements in InDesign so that each student's report links to when the artist is mentioned in the timeline. Also complete colophon and short essay. These will export to an interactive PDF.

- In order to receive an A, a project must be exceptional in all respects. Letter grades A through D with + and -, and F. Rubric will be supplied on project sheet.

HONORS RESEARCH PAPER

- See more under Honors Requirements section.

PARTICIPATION

- Participation during and after lecture on Slack or other app is required.

If student does not understand something about how one is assessed in this course, PLEASE speak to the professor as soon as possible but AFTER one has read over all materials provided for the course.

MENU

bfa-graphic design program learning outcomes

SUBJECT KNOWLEDGE : EMPHASIZED

- Students will be able to synthesize professional work that answers project objectives using aesthetic, conceptual, and technical skills.

PROBLEM SOLVING SKILLS : EMPHASIZED

- Students will be able to solve complex problems for interconnected systems of objects, people and settings using knowledge of aesthetic and contextual issues.

TECHNICAL COMPETENCE : EMPHASIZED

- Students will be able to create a portfolio that proves adaptation to technological innovation via effective designs that display a working knowledge of multiple processes and media.

> Students in all BFA programs should KEEP ALL GRADED WORK from this course for possible inclusion in his/her **Graphic Design Review** if it has not already been completed. The review (ART-3330/**GRFX-3400**) is a counseling/advising practice for all art students and is the admissions' screening procedure for students interested in pursuing a BFA degree in art/design.

MENU

bfa-digital design program learning outcomes

SUBJECT KNOWLEDGE : EMPHASIZED

- Students will be able to apply a working knowledge of digital design principles to conceptualize, develop and complete professional work that answers project objectives and responds to audience and context.

CONCEPTUAL : EMPHASIZED

- Students will be able to distinguish and integrate key digital design concepts, principles and theories to the design of effective and meaningful interactions between humans and digital devices.

PROFESSIONAL DEVELOPMENT : EMPHASIZED

- Students will be able to demonstrate skills that reflect readiness for post-baccalaureate employment, graduate school, or professional certification.

TECHNICAL : EMPHASIZED

- Students will be able to demonstrate mastery of the technical skills required to develop web and mobile applications that are secure and user friendly.

> Students in all BFA programs should KEEP ALL GRADED WORK from this course for possible inclusion in his/her **Graphic Design Review** if it has not already been completed. The review (ART-3330/**GRFX-3400**) is a counseling/advising practice for all art students and is the admissions' screening procedure for students interested in pursuing a BFA degree in art/design.

MENU

honors requirements

One research paper will be written about a designer, group of designers, or movement comprised of a population that is underrepresented in the traditional graphic design history canon. The subject can be chosen by student but must answer the objective and not repeat anything already covered thoroughly in the class. Subject must be approved by professor.

FORMAT

- Final paper must be 15-20 pages. No more, no less.
- Type your paper on a computer on standard, white 8.5 x 11-inch paper, though all rounds will be turned in as a digital PDF.
- Double-space the text of your paper, and use Times New Roman. The font size should be 12* pt. *(*11 pts. allowed because 12 pts. is gross.)*
- Leave only one space after periods or other punctuation marks.
- Set the margins of your document to 1 inch on all sides.
- Indent the first line of paragraphs one half-inch from the left margin.
- Footnotes (vs. Endnotes) and Bibliography are expected with your paper.
- Include page numbers in the bottom right of each page after the title page.
- Use Chicago Style: https://www.chicagomanualofstyle.org/book/ed17/frontmatter/toc.html
    - "It is true that the Chicago Manual of Style (vs. MLA) is primarily intended for published works rather than class papers, however the Chicago system is often used in the humanities and provides writers with a system for referencing their sources through footnote...citation in their writing and through bibliography pages. It also offers writers an outlet for commenting on those cited sources...The proper use of [this] system can protect writers from accusations of plagiarism, which is the intentional or accidental uncredited use of source material created by others."
    - Examples of this use of footnotes for further explanation and citing any and all sources even when information is paraphrased will be provided to student upon request.

RUBRIC

Think of this rubric as a friendly checklist.

☑ Directions were followed accurately with absolutely no errors.

☑ Thesis statement provided, clearly and concisely stating the paper's purpose in a single sentence that is engaging and thought-provoking.

☑ 1 page written explanation to accompany thesis displays a clear and focused plan of research.

☑ Outline of paper shows finished research.

☑ Points should be so detailed that writing the paper is simply eloquently weaving the points into a clear narrative.

☑ Any quotes should be cited properly. This is ok to include in your outline, understanding that the final paper will be your own evaluation and synthesis of information.
(Avoid paraphrasing, but always cite any information you are relaying from another source.)

☑ Direct quotes are avoided in the final paper.

☑ All information retrieved from another source is cited.

☑ The introduction is engaging, states the main topic and previews the structure of the paper.

☑ Each paragraph has thoughtful supporting detail sentences that develop the main idea.

☑ Writer demonstrates logical and subtle sequencing of ideas through well-developed paragraphs; transitions are used to enhance organization.

☑ The conclusion is engaging and restates the thesis.

☑ Reflection of information, if author chooses to include, shows great depth of knowledge and learning, reveals feelings and thoughts backed by research, and abstract ideas reflected through use of specific details.

☑ No errors in punctuation, capitalization, or spelling.

☑ All cited works, both text and visual, are done so in the correct format with no errors.

☑ Bibliography is in the correct format with no errors.

☑ Bibliography includes more than 5 current sources, of which at least 3 are peer-review journal articles or scholarly books.

☑ Sources include both general background sources and specialized sources.

☑ No more than 2 internet sites and these sites must be academically reliable. (Academic periodicals available online are not considered internet site in this case. Use JSTOR - you have access to it through A-State. Also use Google Scholar to find sources online.)

☑ Any supplementary information is supplied in footnotes.

☑ No plagiarism (if you have any, you will receive an F on this project)

☑ Ambition - How much did you challenge yourself? Did you plan your time well?

CALENDAR

No tangible items will be exchanged. Instead, student should use whatever word processing software that can easily footnote work for them and create a PDF. Within the Google Drive shared folder for this class is a sub-folder entitled "HONORS RESEARCH PAPER". All work should be exchanged here.

WEEK OF AUG 31

- 1-page written explanation of research paper, including a clear thesis statement. 11 pt. Times New Roman, single-spaced. **DUE: ~~Wed Sept. 9, 1:30 pm~~ Fri Sept. 18, 11:59pm**
- PDF returned with any mark-ups or comments will be returned to students shared folder and a Direct Message on Slack. Please contact professor about any questions whatsoever!

WEEK OF OCT 19

- Detailed outline of paper and briefly annotated bibliography. **DUE: Mon Oct 19, 1:30 pm**
- PDF returned with any mark-ups or comments will be returned to students shared folder and a Direct Message on Slack. Please contact professor about any questions whatsoever!

WEEK OF OCT 26

- Meet virtually in one-on-one Zoom meetings to discuss progress.
  Times TBD on **Fri Oct 30**

WEEK OF NOV 9

- Meet virtually in one-on-one Zoom meetings to discuss progress.
  Times TBD on **Fri Nov 13**

WEEK OF NOV 30

- Final paper with complete bibliography **DUE: Fri Dec 4**

and...

I love a good story, but not when it's just a lame excuse for late work.

I encourage defense of your design choices and professional communication, but have no patience for lack of respect and bad manners.

So **thank you** ahead of time for being excited to be here and eager to learn!

university and dept. of art + design policies

COVID-19 UNIVERSITY STATEMENT : FALL 2020

Arkansas State University has made every effort to provide a safe and comfortable learning environment for our return to in-person instruction during the Fall 2020 semester. The University is following the most up-to-date guidelines set forth by the Arkansas Department of Health and the Centers for Disease Control and Prevention.

Given the uncertainty surrounding the continuing threat from the COVID-19 pandemic, we acknowledge there is potential for the interruption of in-person instruction during the course of this semester. While it is the goal of the institution to offer traditionally face-to-face classes, the social distancing measures arising out of the COVID-19 pandemic have caused many of the classes to be offered in a hybrid format this semester (i.e. a combination of face-to-face and remote modes of delivery). This means nearly every course offered will have a component where internet access is essential to course success. Students are strongly encouraged to secure WIFI access they can use for the semester either on or off campus. The purpose for this strategy is to protect our students, faculty, and staff while adhering to social distancing recommendations from public health officials while accomplishing the course learning objectives.

If the university transitions to all-online instruction, campus housing will remain available for students who do not have a safe place to move or who do not have access to the internet elsewhere. Students who leave campus will need to ensure that they have reliable access to the internet to continue their course work. Web cameras may also be required by instructors to facilitate remote instruction (please see technology recommendations section). University officials will provide students with as much advanced notice and information as possible if the transition to all-online instruction becomes necessary.

Please remember, all official notifications are made through your official A-State email account, the university website, and Blackboard Learn. You are responsible for checking your university email to ensure you receive the latest updates regarding this course.

COVID-19 PRECAUTIONS : STUDENTS

- Students are expected to follow the protocols for classroom safety as established by the university and as directed by their instructors. Failure to comply with the health and safety guidelines during the coronavirus pandemic may be referred to student conduct. **If a student becomes belligerent or causes a disturbance, university police will be contacted.**

SOCIAL DISTANCING PROTOCOL

- **Faculty, staff, and students must maintain social distancing while on campus.**
    - Face coverings must be worn in all public spaces and any other areas where social distancing cannot be maintained.
    - Maintain at least a six-foot distance from others. A good rule of thumb is about two arm's lengths away from you.
    - Follow any signage that directs you where to stand or areas to avoid.
    - Avoid gathering in groups in common areas in buildings.

USING FACE COVERINGS ON CAMPUS

- Students or employees at Arkansas State are required to **use face coverings in all common interior spaces and when physical distancing is not possible.** Per Academic Affairs guidelines, instructors in the classroom are required to use face shields, and **students in class are to wear face coverings.** Lack of compliance is considered a violation of university health and safety guidelines.

F.E.R.P.A.

- Under the Family Educational Rights & Privacy Act, the instructor is prohibited from posting grades in any manner that reveals the identity of the student. The instructor also cannot discuss grade information over the telephone or via email, text, or any other format in which positive identification cannot be established. **If you have questions about your grade, please make an appointment to meet with professor in a face-to-face Zoom meeting.**

HEALTH AND SAFETY POLICY

- This course may require the use of hazardous chemicals, equipment or processes that the University Safety Committee recognizes as potentially hazardous to a student's safety and health. Every instructor is required to provide instructional information and training on safe handling and usage procedures prior to engaging students in the use of hazardous chemicals or equipment. In addition, students are advised to notify the instructor or laboratory supervisor of any medications or conditions that may impair their mental alertness and/or their ability to safely engage in the use of any hazardous chemical or equipment.

- All students should use hazardous chemicals and equipment only under the direct supervision of the instructor or by approval of the instructor, using recommended methods and procedures. Failure to adhere to the outlined safety precautions could result in disciplinary action.

INCLEMENT WEATHER

- University closures are decided by university administration and announced to faculty, staff, and students concurrently. If weather or other unforeseen circumstances cause class to be canceled, immediately check the class's Slack group. If the weather is questionable, also check the class's Slack group just in case professor cancels classes (highly unlikely). If you are a commuter student and weather is extreme, it is imperative that you contact the professor as soon as possible to open a line of communication and not fall behind in coursework.

- *2015-2016 ASU-J Undergraduate Bulletin, Page 14: INCLEMENT WEATHER POLICY:*
  The university remains open for academic classes and all other services during inclement weather except in extreme circumstances determined solely by the Chancellor of the University. Regional and local news media will publicize the closing. Commuter students are encouraged to use good judgment in deciding whether to drive to campus during inclement weather. In those cases where the decision is made not to travel to campus under this policy, it is the responsibility of the student to immediately contact each of his/her professors upon return to explain the circumstances and to determine the need to complete any missed assignments. The student is responsible for all missed assignments during inclement weather within a time frame to be determined by the professor.

ACCESS AND ACCOMMODATION SERVICES

- Any student who is registered with A-State's Access and Accommodation Services (formerly known as Disability Services) and who needs reasonable accommodation must notify the professor by the end of the second week of classes.

- *2015-2016 ASU-J Undergraduate Bulletin, Page 53: DISABILITY SERVICES:*
  Disability Services (DS) specializes in facilitating full and equal access to ASU-Jonesboro and sister campus services, programs, and activities for students with disabilities. The philosophy of Disability Services is inclusion for students, while maintaining high standards of academic excellence and student satisfaction through the provision of accommodations that support students' personal, academic, social and career development. Students who are allowed access and accommodations are likely to achieve academically and develop their confidence to navigate college life and excel in a university setting. Disability Services offers a variety of support services, including; mentoring and transitional services, alternative testing options, advocacy, note-taking services, physical access to the classroom, buildings, and grounds; assistive technology, software training and alternative textbooks format. Students may participate in several DS programs that promote volunteerism, including; The Ghostwriter Program, Academic Success and Access Program (ASAP), Golf Cart Program, and Delta Sigma Omicron, a fraternity dedicated to promoting advocacy and inclusion of students with disabilities at Arkansas State University. For additional information, please visit our Disability Services' website at http://disability.astate.edu or call 870-972-3964

ACADEMIC INTEGRITY POLICY OF THE DEPARTMENT OF ART + DESIGN

Academic Integrity:

- Academic integrity calls for students to do their own work and not to claim as their work anything someone else has done. Intellectual growth calls for doing one's own work; so does academic honesty.
- Infringements of academic integrity include offering someone else's work as your own (see Plagiarism below), buying term papers, and cheating (see Test cheating below). Specific penalties may result.

Plagiarism*

- "Plagiarism" means giving the impression in an assigned paper or studio work that someone else's thoughts, ideas, images and/or words are your own.
- To avoid plagiarism give written credit and acknowledgment to the source of the thought, idea, image and/or words, whether you have used direct quotation, paraphrasing, or just a reference to a general idea.
- If you directly quote words written by someone else, enclose the quotation in quotation marks and provide a footnote.
- If you directly incorporate an image by someone else, you should give credit to that person, in the title, or following your signature, or in some other appropriate way.
  Example: ".. after Rembrandt."
- No written paper or studio project created for credit in one class should be used for credit in another class without the knowledge and permission of all professors concerned.
- The research as well as the complete written paper or studio project should be the work of the person seeking academic credit for the course.

Faculty members may respond to plagiarism in any of the following ways:

- Return the work to be redone; the grade may be reduced.
- Give a failing grade on the work ("F" or zero).
- Give the student a failing grade in the course.

- *Test Cheating may consist of any of the following:*
- Having access to exam questions beforehand.
- Having access to course information during an exam period.
- Observing another person's test during the exam period.

- *If cheating occurs during a test, a faculty member may:*
- Seize the test of the offending student, or
- Allow the testing to continue without interruption, informing the offending student at the end of the period about the offense.

- *Faculty members may respond to cheating in any of the following ways:*
- Give a failing grade on the exam ("F" or zero).
- Give a failing grade in the course.
- Refer the matter for disciplinary action to the Office of Student Affairs.

Scope: These policies cover all classes in the Department of Art and Design.

calendar

THROUGHOUT SEMESTER:

- Each week, see that **#channel** on Slack. There will be a Spark post containing multiple required and optional videos and readings. These give the necessary explanation of the historical CONTEXT in which the graphic design occurs. You cannot properly explain and evaluate art without understanding what/who created it or in what time and cultural context it occurred.
- Readings listed should be done that week in preparation for the following week. Midterm and Final may cover material that is only in the book and not covered by lecture. **YOU CANNOT PASS THIS COURSE WITHOUT READING YOUR TEXTBOOK.**
- Quizzes will be given every Thursday (unless otherwise noted) about the previous week's lecture and posted material. The quizzes will be supplied via an email link a Google Form. They are due for submission by Sunday at 10:00 am. Though the quiz grades count towards your final grade, they do not make up a significant portion. They are intended as study guides for the Midterm and Final, as the multiple choice questions (half of the midterm/final) will be pulled almost entirely from these quizzes.

THINK OF THE FOLLOWING CHAPTERS IN SECTIONS:

Part A | Chpts. 1 – 4 | c. 35,400 BCE (Meggs: 15,000 BCE) – 1470s CE

The visual message from prehistory through the medieval era. Exploration of the cause and effect of the written symbol - including pictographic and phonetic - and the relation of this form of communication to the building of civilizations and class structure. Also introduction to materials necessary - including writing tools and substrates - and their effect.

Part B | Chpts. 5 – 8 | 1270s – 1810s

Invention of the printing press (1450s), including its widespread and lasting effects.
Also exploration into the origins of European typography and design for printing.

Part C | Chpts. 9 – 12 | 1760s – 1910s

The Industrial Revolution: The impact of industrial technology upon visual communications. Design Arts (and "graphic design") as a recognizable field of value amongst factory output. Also the beginnings of Modernism as artists no longer look to the past for inspiration, beginning with Art Nouveau.

— **MIDTERM**

Part D | Chpts. 13 – 17 | 1890s – 1950s

Graphic design in the first half of the twentieth century and amongst two world wars. This is known as The Modernist Era. Designers create forms with tenets of a utopian future, replacing burdensome tradition with new forms and ideas. Though genesis is found in Europe, America becomes a major player by mid-century. Art Deco also appears.

Part E | Chpts. 18 – 20 | 1930s – 1990s

The Age of Information: Graphic design in the beginnings of a global village as visual language communicates what words alone cannot. Design and business become partners and the Creative Revolution occurs, changing the field of advertising forever. Modernism reaches its peak with International Typographic (or "Swiss") Style.

Part F | Chpts. 21 – 22 + information not in Meggs | 1950s – early 2000s

Postmodernism and the return of expression from psychedelic posters to grunge deconstruction and appropriation amongst world-changing technological advances. Though Modernist style is still alive, the ideology has increasing dystopian underpinnings. As the new millennium begins with paradigm-shifting communication advances available, what comes next? What recent events will be iconic in the history of graphic design and what are just sweeping trends that will be forgotten?

— **FINAL**

Following is a general schedule created in August 2020 for the course.
All project sheets and in-class announcements override these dates.

WEEK OF AUG 24

Aug 25: A-State classes begin.

- **Lectures**: Introduction - required attendance either in person or Zoom at the following times: **Honors should attempt to attend in person.**
- See Spark link on **#3573_week_1_aug24** in preparation for next week:
  Watch videos; skim Chpt. 1 "The Invention of Writing"; skim Chpt. 2 "Alphabets"; Read Chpt. 3 "The Asian Contribution", and skim Chpt. 4 "Illuminated Manuscripts"

All other weeks (except the midterm and final) will require:
*> **Group A:** attend in person on Monday and virtually on Wednesday, both 2-3:50pm*
*> **Honors are in Group B:** attend virtually on Monday and in person on Wednesday, both 2-3:50pm*

WEEK OF AUG 31

- **Lectures**: Early Writing Systems; Asian Contribution; Illuminated Manuscripts (Part A)
- *After Wednesday class:* View Spark link on **#3573_week_2_aug31** in preparation for next week: Watch videos; read Chpt. 4 "Illuminated Manuscripts"
- Begin **Timeline Project**
- **Timeline Project** Q&A, Artists assigned
- **Quiz**

WEEK OF SEPT 7

Mon Sept 7: Labor Day. No classes.

- **Lecture**: Illuminated Manuscripts (Part B)
- *After Wednesday class:* View Spark link on **#3573_week_3_sept7** in preparation for next week: Watch videos; read Chpt. 5 "Printing Comes to Europe"; read Chpt. 6 "The German Illustrated Book"; read Chpt. 7 "Renaissance Graphic Design
- **Honors**: 1-page explanation **DUE**
- **Quiz**

WEEK OF SEPT 14

- **Lectures**: German Typography and the Rise of Printing; Renaissance Graphic Design
- *After Wednesday class:* View Spark link on **#3573_week_4_sept14** in preparation for next week: Watch videos; skim Chpt. 8 "An Epoch of Typographic Genius"; read Chpt. 9 "Graphic Design and the Industrial Revolution"
- **Quiz**

WEEK OF SEPT 21

- **Lectures**: Typographic Explosion; Industrial Revolution; Victorian Era
- *After Wednesday class:* View Spark link on **#3573_week_5_sept21** in preparation for next week: Watch videos; read Chpt. 10 "The Arts and Crafts Movement and Its Heritage"
- **TImeline Project Part B-1 DUE**
- **Quiz**

WEEK OF SEPT 28

- **Lectures**: Arts and Crafts Movement, William Morris Art Nouveau,
- *After Wednesday class:* View Spark link on **#3573_week_6_sept28** in preparation for next week: Watch videos; read Chpt. 11 "Art Nouveau"; read Chpt. 12 "The Genesis of 20th Century Design";
- **TImeline Project Part A DUE**
- **Quiz**

WEEK OF OCT 5

A-State Midterms Oct 7-13

- **Lectures**: Introduction to Modernism Part 1
- **Study Group Activity for Midterm**
- *After Wednesday class:* View Spark link on **#3573_week_7_oct5** in preparation for next Wednesday's lecture: Watch videos; skim Chpt. 13 "The Influence of Modern Art; read Chpt. 14 "Pictorial Modernism"; read Chpt. 15 "A New Language of Form"; read supplementary material about the Harlem Renaissance
- **Quiz**

WEEK OF OCT 12

A-State Midterms Oct 7-13

- **MIDTERM: Oct 12 >> All students take test on this day**
- **Lecture**: Introduction to Modernism Part 2
- *After Wednesday class:* View Spark link on **#3573_week_8_oct12** in preparation for next week: Watch videos; skim Chpt. 16 "The Bauhaus and the New Typography" (we will thoroughly cover in lecture!); read Chpt. 17 "The Modern Movement in America"
- **TImeline Project Part B-2 DUE**
- **Quiz**

WEEK OF OCT 19

- **Lectures**: Bauhaus and the New Typography; 20th Century Type
- *After Wednesday class:* View Spark link on **#3573_week_9_oct19** in preparation for next week: Watch videos; read Chpt. 18 "The International Typographic Style"
- **Honors**: Outline **DUE**
- **Quiz**

WEEK OF OCT 26

- **Lectures**: Modernism in America; International Typographic Style
- *After Wednesday class:* View Spark link on **#3573_week_10_oct26** in preparation for next week: Watch videos, including *Helvetica* documentary; **read Chpt. 19 "The New York School"**
- **Honors**: Discuss progress
- **Quiz**

WEEK OF NOV 2

Nov 1: Daylight Saving Time ends

- **Lectures**: New York School; Paul Rand
- *After Wednesday class:* View park link on **#3573_week_11_nov2** in preparation for next week: Watch videos including *Art & Copy* documentary; read Chpt. 20 "Corporate Identity and Visual Systems"; read Chpt. 21 "The Conceptual Image"
- **TImeline Project Part B-3 DUE**
- **Honors**: Discuss progress
- **Quiz**
- **NOV 6 - AIGA-MEMPHIS VIRTUAL STUDENT DAY *REQUIRED**

WEEK OF NOV 9

- **Lectures**: Corporate Identity and Visual Systems; The Conceptual Image
- *After Wednesday class:* View Spark link on **#3573_week_12_nov9** in preparation for next week: Watch lots of videos; skim Chpt. 18 "The International Typographic Style"; read lots of links!
- **Honors**: Discuss progress
- **Quiz**

WEEK OF NOV 16

- **Lectures**: Introduction to Postmodernism; Early Postmodernism
- *After Wednesday class:* View Spark link on **#3573_week_13_nov16** in preparation for next week: Watch lots of videos and read lots of links!
- **TImeline Project Part B-4 DUE**
- **Quiz**

WEEK OF NOV 23

Fall Break

WEEK OF NOV 30

- **Lectures**: Postmodernism: New Wave and Grunge - Deconstruction, Appropriation, Technology, Authorship
- *After Wednesday class:* View Spark link on **#3573_week_14_nov30** in preparation for next week: Watch lots of videos and read lots of links!
- **Honors**: Final paper **DUE**
- **Quiz**

WEEK OF DEC 7

Dec 10: A-State Last Day of Classes

- **Lectures**: Postmodernism; Contemporary Design; Post-postmodernism
- *TBD:* View Spark link on **#3573_week_15_dec7** in preparation for final
- **Study Group Activity for Final**
- **TImeline Project Part C DUE**
- **Quiz**

WEEK OF DEC 14

A-State Finals Dec 14-17

- **FINAL: Day and Time TBD >> All students take test on this day**