

## SYLLABUS

# history of graphic design

**GRFX-3573-001 (64877) | FALL 23**

**Instructor:** Professor Nikki Arnell

**Office:** HSS 3085

**Office Hours:** TR 7:25-7:55am in HSS3085 and 4:50-5:20pm in LIB336; Zoom by appt.

**Phone:** 303-842-3039 > call or txt

**Email:** [narnell@astate.edu](mailto:narnell@astate.edu)

**Online Coursework:** [nikkiarnell.net](http://nikkiarnell.net) | | Slack | Google Drive | Adobe Express

---

This class is the same as **ARTH-3573 History of Graphic Design**.

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**

- Book
- Materials
- Adobe Creative Cloud
  - Computer Lab Access
- Class Website and Apps
- Other Expected Expenses

## **RECOMMENDED**

- Website and Apps
- Further Study

## **POLICIES**

- Information Required to Know
- Deadlines
- Attendance
- Class Distractions and Disruptions
- Health Precautions
- Use of A.I.

## **ASSESSMENT + GRADING**

- Course Grade
- Midterm and Final
- Weekly Quizzes
- Timeline Project
- Extra Credit
- Participation
- Overall

## **LEARNING OUTCOMES**

- Course Learning Outcomes
- BFA - Graphic Design Program Learning Outcomes

## **UNIVERSITY AND DEPARTMENT POLICIES**

- Notice Concerning the Possibility of Interruption of Instruction Due to Emergency
- F.E.R.P.A.
- Health and Safety Policy
- Inclement Weather
- Access and Accommodation Services
- Educational Equity Statement
- Academic Integrity Policy of the Department of Art + Design

## **CALENDAR**

# course description

**Design objects don't just happen. They exemplify an idea that emerges from a social condition and is in dialogue with a culture.**<sup>1</sup> 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 2023 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 and postmodern graphic design. Prerequisites, declared Graphic Design major; a grade of C or better in ARTH 2583 and ARTH 2593; or instructor permission. Fall.

---

**Class Location:** Library 336

**Class Time:** Mon and Wed | 2:00 - 4:50pm

- Classroom door is shut at 2:05pm.
- Attendance is taken at 2:05pm. Do not be tardy.
- Plan to be present the entire class time.

**Prof Arnell Classes Zoom URL** (only if deemed necessary by professor):

<https://astatecall.zoom.us/j/6661919843>

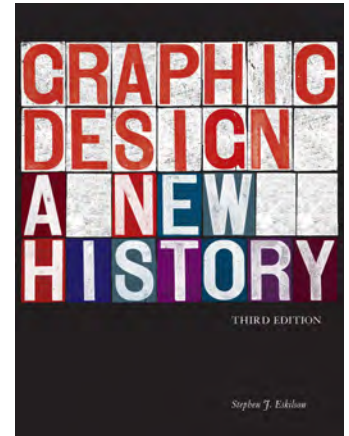
# teaching methods

- **This class is taught face-to-face**, unless the university states otherwise during the semester.
  - If virtual class is necessary, join via the GRFX-3573 Fall 2023 Zoom URL when directed.
- **Attendance is strictly enforced by the professor.**
  - Consequences for not attending will impact course grade.
- **Participation is also key throughout the class.** Being an active contributor is crucial.
- This course is based on group lecture and instruction **plus at least 6 hours** of individual reading and research out of class each week. See [Dept. of Art + Design Student Handbook](#), page 6 “Definition of a Credit Hour, Lecture Classes.”
- Slack, Google Drive, and Google Calendar will be used in addition to the class website on [nikkiarnell.net](http://nikkiarnell.net).
- It is imperative that student have command of her/his/their **time management** and **communication skills**. **Independent study** is key throughout the class.
  - Student should enter schedule into her/his/their calendar at the beginning of the semester and plan time around due dates.
- The **Timeline Project** will reinforce chronology of events and evolution of design genres, as well as display problems with the canon. Each student will also compose a short report of an individual artist/designer. **The full version of Grammarly is required for this.** This project takes the place of a large research paper. Plan your time well from the beginning of the semester.
- There will be one **midterm** covering all lectures and reading material before it.
- There will be one **final** that covering 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




- **Graphic Design: A New History, Third Edition, by Stephen J. Eskilson**
  - Only obtain the 3rd edition of this book.
  - ISBN-10 : 0300233280 | ISBN-13 : 978-0300233285.
- **Student must have book (physical or PDF) BY the end of the second week of classes.** Students will be expected to bring the book to class on Thursday, August 31st to show proof it has been acquired. If book has not been purchased to read by this time, student will be asked to drop the class.



## MATERIALS

- **Digital storage device:** USB flash drive or external hard drive – **at least 4GB.**
  - This will be used for the Timeline Project.
  - This device does not need to be solely for this class.
  - Student can save work to the cloud (Google shared folder or Adobe), but backing up work to an external device should also be routine..
- **Sketchbook with white pages**, close to 9 x 12 inches. No lines of any kind.
  - Plain (8.5 x 11 in.) white copy paper can be used if necessary.
  - Sketchbook does not need to be solely for this class.
  - Procreate or Adobe Fresco (free with Creative Cloud) may be used instead (or in addition to) if student has the necessary hardware.
- **Pencils and Eraser(s).** No lead weight specified; however, the mark must be dark. Be sure the eraser completely removes any marks you made.

## ADOBE CREATIVE CLOUD

- This class will use **InDesign**  and **Acrobat Pro**  for the Timeline Project. **Adobe Express**  may also be explored in the class.

- **How to access:** You do not need to purchase this software. Adobe Creative Cloud is available in the Art+Design computer labs (see below).
  - **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.

## COMPUTER LAB ACCESS

- The design computer labs are now in the Dean B. Ellis Library.
- Only students enrolled in classes of the Dept. of Art + Design are allowed to use the computer labs and equipment.
- See page 23 of the [2022-23 Dept. of Art + Design Student Handbook](#) for information about the Building Pass and ID Card to access these. Also, review pages 14-15 for how students are expected to act and treat the space.
- **Keycard access is required.** Hours may vary during holiday and summer breaks.
  - **Library 340:**  
This is the computer lab you have access to whenever the library is open. Use your student ID to open the door to the lab.
  - **Fine Arts Center 114:**  
Open whenever the building is open and the space is not reserved by a class.
  - **Library 336, 388:**  
It is possible a professor might allow students not enrolled in a course to work quietly on empty lab computers while a class is in session. Student must speak with professor before attempting to sit during a class in which they are not enrolled, and may be asked to leave at any time. When a class is not in room, the door is locked.
  - **Library 205:**  
Lab hours when class is not in session TBD.

**If you prefer to use your own computer,** you must also purchase Adobe Creative Cloud.

- Use your school ID to receive the substantial [Adobe Education Discount](#).

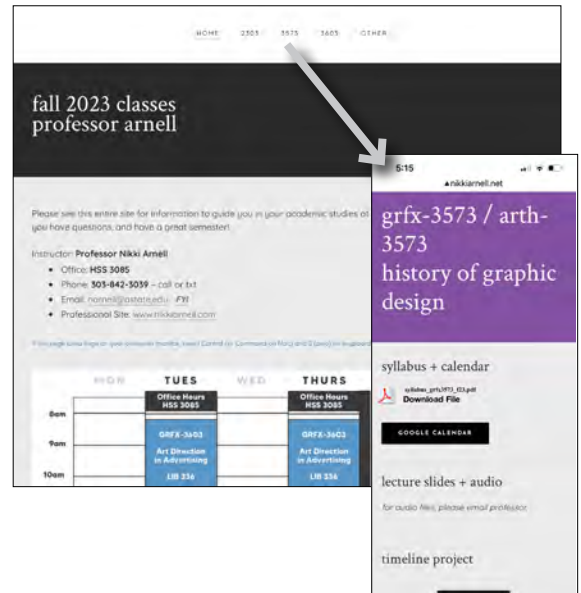
- Student may also be able to get Cloud free on their one personal computer through A-State. See professor about this.
- Review the hefty [minimum requirements of a computer on which the software is installed](#).

## WEBSITE AND OTHER APPS

### Website

- All projects, outside reading material, notes, and syllabus will also be posted on:

[www.nikkiarnell.NET : 3573](http://www.nikkiarnell.NET : 3573).



### Web Browser

- Chrome (or Safari for Apple) is suggested for best use across all platforms.



### Slack

- Download the **FREE Slack app** on your phone and all other devices. Avoid using Slack as a website.
  - You must join the **Workspace: Prof. Arnell FALL 2023 A-State Classes**
  - See A-State email for invite or [click this link](#). See professor if link has expired.
- Also immediately find and join the **#general** and all **#3573\_** channels.
- [“Star” and “Un-Star” channels as you need them for an organized workspace.](#)
- **Check on a daily basis** via notifications and/or manually.



### Google Drive

- **Each student will use a Google Drive folder shared with Prof. Nikki for this class** to turn in projects. The link to this shared folder will be supplied via **A-State email**.
- 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**

- Download the FREE version of Zoom so it is available whenever needed.
- Office hours are available on Zoom via appointment.
- Zoom could be used in class for any conversations that cannot safely be held face-to-face, like a student who is ill or in quarantine who must speak with professor.
- **If classes move online**, there will be still be the regularly scheduled class meeting in virtual synchronous delivery.



**Grammarly:** It is required to use the [paid version](#) of Grammarly for the Timeline Project.

## **OTHER EXPECTED EXPENSES**

- **Printing:**
  - Students enrolled in an Art + Design course may print in LIB-340.
  - A student may also be required to – or decide to – print files at an external source like FedEx Office, Office Max/Depot, etc.
    - Be sure to understand the costs before submitting your files.
    - Also, supply written detailed directions to the person printing your file to ensure success.



# recommended

## WEBSITE + APPS

- **The People’s Graphic Design Archive** <http://peoplesgdarchive.org> is a crowd-sourced virtual archive of inclusive graphic design history. The Archive includes everything from finished projects to process, photos, correspondence, oral histories, anecdotes, articles, essays, and other supporting material.



**Grammarly:** It is recommended to use the free grammar checker of [Grammarly](#) (or similar) for anything you compose in class.

## FURTHER STUDY

The following are only suggestions for further study. They are **NOT REQUIRED** for this course.

- **Writing About Art: 6th Edition** by Henry M. Sayre, ISBN: 0205645787
- **The History of Graphic Design Vol. 1, 1890–1959** by Jens Muller, ISBN: 3836563079
- **The History of Graphic Design Vol. 2, 1960–Today** by Jens Muller, ISBN: 3836570374
- **Graphic Design Theory: Graphic Design in Context** by Meredith Davis, ISBN: 0500289808
- **Meggs’ History of Graphic Design 6th Edition**, by Philip B. Meggs and Alston W. Purvis, ISBN: 1118772059
- **The Black Experience in Design: Identity, Expression, and Reflection** by Berry, Collie, Laker, Noel, Rittner, Walters, ISBN: 1621537854
- **Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics** by Elizabeth Otto, ISBN: 0262043297
- **Latin American Graphic Design**, edited by Julius Wiedemann and Felipe Taborda, ISBN: 3822840351
- **Chinese Graphic Design in the Twentieth Century**, by Scott Minick, ISBN: 0500288739
- **A History of Arab Graphic Design**, by Bahia Shehab and Haytham Nawar, ISBN: 9774168917

## INFORMATION REQUIRED TO KNOW

- **Students are required to review the updated [2022-23 Dept. of Art + Design Student Handbook](#).** Acknowledgement that you have read and understand it is part of the contract signed with professor in order to continue in the class.
- Linked within the handbook are other important policies to review, including the [A-State Student Handbook](#) and [A-State Student Code of Conduct](#).
- Also see [University and Department Policies](#) at the end of this syllabus..

## DEADLINES

Deadlines must be observed. If you miss deadlines in this course, you will receive a lowered grade for that part of the project - 1 letter grade for each day something is late (unless excused).

- This includes any participation in class, including assignments, Slack posts, and discussions.
- Strict deadlines also apply to the **Timeline Project** throughout the semester. If you miss a deadline for this project, the grade will be affected (see project sheet) and you will fall behind.
- Deadlines for **Weekly Quizzes** will be enforced via the app no longer taking submissions.

## ATTENDANCE

- **All classes are expected to be attended in person this semester unless otherwise officially notified.** Attendance and participation are essential to passing this class; however, immediately contact Prof. Arnell via A-State email, Slack Direct Message, call or text (303-842-3039) before showing up to class if you feel ill.
- **A-State Student Handbook:** “Students should attend every lecture, recitation, and laboratory session of every course in which they are enrolled. Student who miss a class session should expect to make up missed work or receive a failing grade on missed work...  
**Students must use their available absences for any cause which requires them to miss including, but not 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.”

- **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.)

[Dept. of Art+Design Student Handbook:](#)

**ATTENDANCE**

Attending class constitutes participation. Faculty expect participation because it builds facility of technique, professional work ethic, and quality output. A class period is the full published time (2 hours 50 minutes twice a week). **If a student has 4 unexcused absences (2x the number of class days per week for a MW/TR class) or accumulated tardies, their final grade will be lowered by one letter.** For each unexcused absence after that (5, 6, 7), an additional letter grade will be deducted. Each faculty member will determine their own policy for what constitutes a tardy and the penalty for arriving late or leaving early.

- **For classes or other virtual activities 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 connection to internet is a problem, student must contact professor immediately via phone or text. Don't suffer consequences for something that isn't your fault.

- **For classes or other virtual activities student is expected to attend virtually BY a scheduled time (asynchronous delivery):**

- Same as above. If this is not done on time, it will be considered an absence or a lack of credit.

## **CLASS DISTRACTIONS AND DISRUPTIONS**

- Bring headphones if you would like to listen to music during in-class work time after lecture/discussion.
- Cell phone and/or Smart Watch usage during lecture is not allowed and computers are to be used for coursework only.
- Calling, texting, checking social media sites (other than for coursework), e-mailing, etc. are prohibited during lecture and discouraged during studio time.
- If you do not follow these rules, you will be asked to leave the classroom and counted absent for the day.
- If student causes any disruption in class after professor clarifies there is a problem, student will be asked to leave and student will be counted absent (see attendance policy and grade consequences).
  - Campus security will also be notified if professor feels this is necessary.
  - A permanent record of the student's disruption may also be registered if professor feels this is necessary.

## **HEALTH PRECAUTIONS**

- **Students should wipe down all public surfaces and/or shared equipment before and after use.**
  - These include computer keyboards, mice, screens, and tables.
  - In computer labs, students may wear disposable latex gloves and/or use their own keyboard and mouse if desired. Please see professor if help is needed.
- **Students should sanitize hands before and after each class:**
  - Wash hands in bathroom with soap for at least 20 seconds.
  - Or use an alcohol-based hand sanitizer (at least 60% alcohol).
- Avoid sharing common office supplies such as pens and notebooks.
- Avoid touching eyes, nose and mouth with unwashed hands.
- Cover cough or sneeze with a tissue, then throw the tissue in the trash. Sanitize your hands immediately.
- **Students are encouraged to mask or socially distance if they wish to do so.**
- Avoid close contact with people who are sick.

## USE OF A.I.

- No assignment (discussion posts, reflective essays) answers generated entirely by AI tools (like ChatGPT or QuillBot) will be accepted.
- The Timeline Project essay cannot be entirely generated by AI tools (like ChatGPT or QuillBot). In-depth outlines are required before the final essay, plus the project sheet will explain paraphrasing and citation requirements.
- Failing to cite a direct quote or paraphrased source of information can be considered an academic integrity violation - and this will include AI-generated content. This plagiarism violation could result in expulsion from the university; therefore, ask if you have questions before consequences arise.
- **Things you can do:**
  - Ask ChatGPT questions. Chat with it about topics in which you're interested. For example, "What are some current issues related to sustainability in the design industry?"
  - When you read what it says, remember that it's probably 60-70% correct, but perhaps not more than that. **What you're getting from AI is crowdsourced information, not the reliable product of research and assessment.**
  - Given that you're considering whatever it told you with a big grain of salt, you'll then need to research to find peer-reviewed ([JSTOR](#) through the A-State library) and reliable evidence that may - or may not - corroborate what the AI tool told you.
  - You can use those articles to find other articles that consider the same question (review the citation list for other articles to read).
  - Try a Google search with the same query before or after you ask ChatGPT a question and see what it turns up.
  - Review, compare, and investigate.
  - Repeat this cycle.
- **Things you cannot do:**
  - Do not use a language model AI (ChatGPT, QuillBot, etc.) to write your essays.
  - Do not use a language model AI (ChatGPT, QuillBot, etc.) to give you citations. (Really. Most of the time, these don't work, and it's the first way to spot a cheater!)
  - If you didn't write it, don't put your name on it and claim that you wrote it.
  - Do not modify a few words here and there and claim you wrote it, either.

# assessment +grading

## COURSE GRADE

- The course grade will be based on:
  - **Tests [Midterm and Final] (80%)**
  - **Timeline Project (14%)**
  - **Weekly Quizzes (3%)**
  - **Class Participation, including Discussion and Slack Replies (3%)**

*(Percentages are approximate. Also, see how attendance affects grade.)*
- Letter grades will be supplied on tests and Timeline Project.  
Percentages and corresponding letter grades will be supplied on quizzes.
  - A+ = 100%                      A = 95%                      A- = 90%                      = *exceptional work*
  - B+ = 88%                        B = 85%                      B- = 80%                      = *average work*
  - C+ = 78%                        C = 75%                      C- = 70%                      = *work needs improvement*
  - D+ = 68%                        D = 65%                      D- = 60%                      = *major problems*
  - F = 50% and below (see Deadlines)                      = *Zoom meeting with professor required*
  - Not turning anything in at all: 0%                      = *^^ + consider dropping this course*
- Grades for midterm and final and final Timeline Project are supplied to student on paper supplied to them by the professor. If student needs another copy, just ask and she will supply in person.
- If student is ever unsure of a grade, please contact professor in person or on a video chat like Zoom or Facetime. (F.E.R.P.A. requires positive identification of student.)
- Professor avoids placing grades online.

## MIDTERM AND FINAL

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

## WEEKLY QUIZZES

- Students are continuously assessed on 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**.
- These quizzes are completed outside of class time. Therefore, it is expected student will use class notes and book to complete. Students could even work in groups if they desire.
- The link to the quiz will be provided in A-State email by **Friday end of day** each week. Quizzes must be submitted to professor by **10pm the following Sunday**, as the link will not be accessible after professor closes it.
- Graded quizzes will be returned weekly to each student's shared Google Drive folder in a sub-folder titled "Quizzes".
- **Quizzes are not a significant part of the final course grade; however, they create the study guide for half of the midterm and final!**
- **Professor will not provide these quizzes, nor their answers, in any other way or at any other time.** Therefore, student must complete the quizzes weekly to ensure a strong performance on the midterm and final. **Set aside time each week!**

## TIMELINE PROJECT

- The Timeline Project requires each student to create a visual chronological digital PDF timeline of the most important work studied in this course, as well as researching a designer from an under-represented population not covered in the canon.

## PARTICIPATION

- Participation in all assigned activities is required unless stated otherwise. This includes discussions in class, critiques, online Slack posts, and anything else the professor states as required in the class.

## EXTRA CREDIT

- Extra credit is available to help increase one's course grade. Options for extra credit include attending events and entering juried competitions. [See more information here.](#)

## **OVERALL**

- 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.
- Thank you for being part of my class. I hope you are excited to learn and ready to excel to your highest potential!

**If you do not understand something about how you are assessed in this course, PLEASE speak to the professor as soon as possible but AFTER you have read over all materials provided for the course.**



# learning outcomes

## 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 the 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:** Timeline Project and essays 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.

## 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/their **Creative Practice (Review)** if it has not already been completed. The class and its Review portion 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.

# university and department policies

## **NOTICE CONCERNING THE POSSIBILITY OF INTERRUPTION OF INSTRUCTION DUE TO EMERGENCY:**

While it is the goal of Arkansas State University to offer face-to-face classes for its on-campus programs, the university recognizes that in the event of emergency it may become necessary to shift courses into hybrid or online delivery modes. The recent experience of the COVID-19 pandemic made this necessary; however, the same need to shift could be the product of other natural or civil disasters, and could be for short or extended periods of time. To prepare, this means nearly every course offered will have a component where high-speed, reliable internet access is essential to course success. Other technology such as web cameras or specific software may be required by instructors to facilitate remote instruction (please consult the A-State Internet and Technical Services website for more details). Students are strongly encouraged to secure broadband access they can use for the semester either on or off campus. In the event of the need to change the mode of instruction, A-State will endeavor to keep as many on-campus facilities and support areas open as possible dependent on the circumstances of the emergency.

Please remember, all official notifications are made through your official A-State email account, the university website, and Blackboard Learn.

## **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 meeting or a Zoom meeting with cameras on.

## 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.
- *Undergraduate Bulletin: 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/their 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

## **EDUCATIONAL EQUITY STATEMENT**

A-State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of discrimination and/or harassment on the basis of color, sex, sexual orientation, gender identity, race, age, national origin, religion, marital status, veteran status, genetic information or disability in any of its practices, policies or procedures are not tolerated. This includes, but is not limited to, employment, admissions, educational services, programs or activities which it operates or financial aid. It is the responsibility of all departments and all personnel, supervisory and non-supervisory, to see that this policy is implemented throughout the university. Direct all inquiries regarding the nondiscrimination policy to the Office of Title IX and Institutional Equity, 870-680-4161 and the Administration Building, Room 104.

# 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.

## Cheating/Unapproved Collaboration

Cheating is an act of dishonesty with the intent of obtaining and/or using information in a fraudulent or unauthorized manner. Examples of cheating include, but are not limited to:

- Observing and/or copying from another student's assignment.
- Giving or receiving assistance during an examination period. This includes
- providing specific answers to subsequent examinees and/or dispensing or receiving information that would allow the student to have an unfair advantage in the examination over students who did not possess such information.

- Using class notes, outlines, and/or other unauthorized information during an examination.
- Using, buying, selling, stealing, transporting, or soliciting, in part or in whole, the contents of an assignment when such action is not authorized by the instructor of the class.
- Using for credit in a subsequent class an assignment written for credit in a previous class without the knowledge and permission of the instructor of the subsequent class. This includes when a student is repeating a course for credit.
- Impersonating or attempting to impersonate another person, or permitting or requesting another person to impersonate you for the purpose of taking an examination or completing other assignments.
- Unauthorized collaborating during an examination, lab, or any course requirement with any other person by giving or receiving information without specific permission of the instructor.
- Altering grades or official records.
- Falsifying or signing another person's name on any academically-related University form or document.
- Sabotaging or interfering with the academic progress of others.
- Submitting altered, fraudulent, or falsified data, course, degree program requirements, including but not limited to honor's thesis; doctoral dissertation; qualifying exam; dissertation defense, and University records/forms.

**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.

**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.

Following is a general schedule created in August 2023. All project sheets and in-class announcements override these dates. Also, **see class's Google Calendar for most up-to-date schedule.**

## WEEK OF AUG 21 1 OF 17

Mon Aug 21: A-State classes begin.

- **Lecture:** Course Introduction, Early Writing Systems, Notable Asian Contributions to Early European Graphic Design (LECTURE 1)
- Class contract (Google Form) **DUE** >> See Slack **#3573\_main** for link.
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_aug29**
    - > Read:
      - > **Introduction: The Origins of Graphic Design (12-29):** Traces the birth and development of alphabets and writing, up to and beyond the invention of the printing press at the time of the Renaissance, introducing some key concepts about type along the way.

## WEEK OF AUG 28 2 OF 17

- **Lectures:** Illuminated Manuscripts Overview, Germany and Rise of Printing, Renaissance, 1700s-1800s European Typographic Developments Overview (LECTURES 2 & 3)
- **Discussion/In-Class Activity**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_sept5**
    - > Read:
      - > **CHPT. 1: The Nineteenth Century: An Expanding Field (28-53):** Examines how 19th-century (1800s) industrialization and the connected role of mass communication transformed the visual culture of Europe and the United States.



## WEEK OF SEPT 4 3 OF 17

Mon Sept 4: Labor Day. No A-State classes.

- **Lecture:** 1700s-1800s European Typographic Developments Overview (cont.), Industrial Revolution, Victorian Era, Invention of Photography, Printing; Reaction against mass production >> William Morris, Arts & Crafts Movement, Private Press Movement Overview (Remainder of LECTURE 3; LECTURE 4)
- **Discussion/In-Class Activity > work on Timeline Project**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_sept12**
    - > Read:
      - > Half of **CHPT. 2: Art Nouveau: A New Style for a New Culture** (54-78, stop after "Beggartstaff Brothers"): Tracks the revolt against Victorian aesthetics, which was initiated by the Arts & Crafts Movement in the late 1800s. Surveys the flowering of Art Nouveau in France, the United Kingdom, the United States, Austria, and Germany.

## WEEK OF SEPT 11 4 OF 17

- **Lectures:** (Finish any lecture from previous week); Introduction to Modernism; La Belle Epoque, Ukiyo-e, Art Nouveau (LECTURE 5)
- Begin **Timeline Project:** CHECK PROJECT SHEET FOR ACTUAL DATES  
Start on **B-1**.  
Start on **A** >> work on throughout semester
  - **Quiz:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_sept19**
    - > Read:
      - > Remainder of **CHPT. 2: Art Nouveau: A New Style for a New Culture** (78-102, start at "Art Nouveau in Scotland, Austria, and Germany")
      - > You have a LOT to read next week! Maybe get started this week if it doesn't confuse your comprehension of lectures. :)

## WEEK OF SEPT 18 5 OF 17

- **Lectures:** Art Nouveau Evolves: Scotland, Austria, Belgium, Germany (LECTURE 6)
- **Timeline Project > B-1 DUE >>** Artist/Designer picked this week. Begin **B-2**.  
CHECK PROJECT SHEET FOR ACTUAL DATE!
- **Discussion/In-Class Activity > work on B-2**
- **QUIZ:** see Google Form URL in A-State email by Friday end of day,  
due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_sept26**
    - > Read:
      - > **CHPT. 3: Sachplakat, the First World War, and Dada** (104-135): Recounts the decline of Art Nouveau in the face of the pioneering Sackplakat (a.k.a. Plakastil) style that arose in Germany before the First World War, and then shifts gears, tracking two important trends tied to that war: propaganda posters and Dada experiments of the 1910s.
      - > **CHPT. 4: Modern Art, Modern Graphic Design** (136-167): The focus shifts to the links that were generated between graphic design and emerging modernist art movements, especially Cubism, Futurism, Vorticism, and Purism. The chapter concludes by thoroughly considering how these influences coalesced to help form the commercial design style now known as Art Deco.

## WEEK OF SEPT 25 6 OF 17

- **Lectures:** Review of WW1; Sachplakat/Plakastil, Wartime Propaganda (East vs. West), Dada, Influence of Cubism and Futurism, The London Underground, the Machine Aesthetic, Art Deco (LECTURES 7 and 8)
- Midterm Guidelines provided
  - **No QUIZ** for students this week. See provided KEY.

## WEEK OF OCT 2 7 OF 17

A-State Midterms Oct 2-6

- **Lectures:** (Continue any LECTURES if necessary)
- Required **Study Group Activity for Midterm**
- **MIDTERM: Thursday, October 5** (in normal classroom at usual class time)

- *After Thursday class, in preparation for next week:*
  - > See Spark link on **#3573\_watch-before\_oct10**
  - > Read:
    - > **CHPT. 5: Revolutions in Design** (168-201): Traces the pivotal role of Dutch DeStijl and Russian Constructivism artists in formulating a geometric abstract style that would have long-standing and unforeseen consequences for the history of graphic design.

## WEEK OF OCT 9 8 OF 17

- **Lectures:** Review of WW1 Aftermath, Review of Russian Revolution; Dutch DeStijl, Russian Bolshevik Posters, Russian Suprematism and Constructivism (LECTURE 9)
- **Timeline Project** > **B-2 DUE** >> Begin **C** > CHECK PROJECT SHEET FOR ACTUAL DATE!
- **Discussion/In-Class Activity**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_oct17** >> set aside time for multiple long videos!
    - > Read:
      - > **CHPT. 6: The Bauhaus and the New Typography** (202-229): Considers the complicated origins of the Bauhaus and the New Typography in Germany during the 1920s, which set the stage for Constructivist precepts to spread across Europe and, eventually, the world. [Note: Bauhaus ≠ Nazis. DO NOT forget this. Nazis closed the Bauhaus.]

## WEEK OF OCT 16 9 OF 17

- **Lectures:** Review of Weimar Republic's formation (before Nazis destroyed it), The Bauhaus, The New Typography, European Modernism Evolves, Information Graphics (LECTURES 10 and 11)
- **Discussion/In-Class Activity**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_oct24**
    - > Read:
      - > **CHPT. 7: American Modern and the Second World War** (230-269): Shifts the focus back

to the United States, investigating the gradual (WAY later than Europe) adoption of Art Deco and Constructivist techniques, the latter promoted in the 1930s mainly by the MoMA (Museum of Modern Art) in NYC. This chapter also delves into the re-emergence of strident propaganda in Germany under the Nazi regime, concluding with propaganda produced by the adversaries of the Second World War.

## WEEK OF OCT 23 10 OF 17

- **Timeline Project** > **C DUE** >> Begin **D**. CHECK PROJECT SHEET FOR ACTUAL DATE!
- **Lectures:** Review of the Great Depression, The New Deal, and WPA; Modernism in America - American Magazines and Advertising; MoMA Exhibitions; Harlem Renaissance; Review of Nazis, WW2 and Propaganda (LECTURES 12 and 13)
- **Discussion/In-Class Activity**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_oct31**
    - > Read:
      - > Half of **CHPT. 8: The Triumph of the International Style** (270-287, stop after "France"): Investigates the nuances of the emerging International (or "Swiss") Style through which European and American graphic design was swept up in a newly reinterpreted version of Constructivist aesthetics.

## WEEK OF OCT 30 11 OF 17

- **Lectures:** Review of Nazis, WW2 and its Aftermath; International Typographic Style; International Typographic Style comes to America, Corporate Identity and Visual Systems, Advertising's Creative Revolution in America (LECTURES 14 and 15)
- Watch **Helvetica** documentary
- **Discussion/In-Class Activity**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > Remainder of **CHPT. 8: The Triumph of the International Style** (287-303, start at "American Innovators")
    - > Half of **CHPT. 9: Postmodernism: The Return of Expression** (304-319, stop after

*“Push Pin Studio”): Explores the first wave of resistance to the International Style, which developed in the 1960s and eventually coalesced into the group of styles and ideologies that formed postmodernism.*

## WEEK OF NOV 6 12 OF 17

Sun Nov 5: Daylight Saving Time ends

- **Timeline Project** > **D DUE** >> Begin **E**. CHECK PROJECT SHEET FOR ACTUAL DATE!
- **Lectures:** Historical Reminders: VietNam War, Woodstock, Civil Rights Movement, Early Postmodernism 1960s-70s: Polish Conceptual Posters, Psychedelic and Rock Graphics, Push Pin Studios, Postmodernism of Resistance; Overview of Postmodernism Terms (LECTURES 16 and 17)
- **Discussion/In-Class Activity**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_nov14**
    - > Read:
      - > Remainder of **CHPT. 9: Postmodernism: The Return of Expression** (319-355, start at “Postmodern Graphic Design”)
      - > **CHPT 10: Contemporary Graphic Design** (356-370): Examines developments in graphic design and typography under the full expression of postmodernism of the last decades of the 1900s, finding much to celebrate and question (and much to annoy the modernists).

## WEEK OF NOV 13 13 OF 17

- **Lectures:** 1980s Postmodern Graphic Design > New Wave, Early Desktop Publishing; Begin 1990s Postmodern Graphic Design > Grunge, Deconstruction and Appropriation, Depoliticization of Design (LECTURES 18 and 19)
- **Discussion/In-Class Activity**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - *After Thursday class, in preparation for next week:*
    - > See Spark link on **#3573\_watch-before\_nov28**

> Read:

> **CHPT. 11: The Digital Present** (386-429): Provides an up-to-date\* survey of the wealth of aesthetic, conceptual, and technical developments of the digital age.

*\*The book was published in 2019, but this is a study of the HISTORY of graphic design.*

*What you might think is of major historical importance in the last 4 years may prove to be just a trend with no historical impact.*

## WEEK OF NOV 20 14 OF 17

Fall Break

## WEEK OF NOV 27 15 OF 17

- **Timeline Project** > **A DUE** > **E DUE** CHECK PROJECT SHEET FOR ACTUAL DATE!
- **Lectures:** Continue 1990s; 2000-2010 Postmodern Graphic Design, Web 1.0 and Beyond, Motion Graphics, Multifaceted Digital World and its Experiences, Experimental and Conceptual Type, Contemporary Design, The Effect of Social Media (Remainder of LECTURE 19 and LECTURE 20)
- **Discussion/In-Class Activity**
  - **QUIZ:** see Google Form URL in A-State email by Friday end of day, due by following Sunday 10pm
  - After Thursday class, in preparation for next week:
    - > See Spark link on **#3573\_watch-before\_dec5**
    - > Read:
      - > **EPILOGUE: The Citizen Designer, Sustainability, Bruce Mau and Massive Change, Jonathon Barnbrook, Center for Urban Pedagogy** (430-436): Ponders the ever-evolving professional status of the graphic designer and the role that social activism plays in the contemporary scene. (SO much to discuss here, especially considering major shifts after the COVID pandemic and continuously evolving technology.
      - > **CONCLUSION** (437)

## WEEK OF DEC 4 16 OF 17

Fri Dec 8: A-State Last Day of Classes

- **Timeline Project** > **F DUE** CHECK PROJECT SHEET FOR ACTUAL DATE!
- **Lectures:** (Finish any lectures), 2010-Present Post-postmodernism Discussion: what will make history and what's just a trend?; Conclusion (LECTURE 21)

- **Discussion/In-Class Activity**
- Final Guidelines provided
  - **No QUIZ** for students this week. See provided KEY.

## **WEEK OF DEC 11** 17 OF 17

[\*A-State Finals\*](#) Dec 11-15

- **FINAL: Thurs Dec 14, 12:30-2:30pm** (in normal classroom)