

## SYLLABUS

# history of graphic design

**GRFX-3573-001 (63644) | FALL 24**

**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) | Canvas | Webex

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### Notes:

- This class is required for any student acquiring a BFA in Graphic Design. 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. No independent studies of the course will be created.
- This class is the same as [ARTH-3573](#) History of Graphic Design. If you are on a Bulletin that is 2022 or earlier, please ask your advisor to complete a Course Substitution form so your Degree Evaluation is updated (though it might not show until the course is completed).

## **COURSE DESCRIPTION**

### **TEACHING METHODS**

#### **REQUIRED**

- Book
- Materials
- Adobe Creative Cloud
- Online Apps
- *Computer Lab Access*

#### **RECOMMENDED**

- PDF Reader
- Further Study
- Student Professional Club Membership
- Other Student Club Opportunities

#### **POLICIES**

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

## **ASSESSMENT + GRADING**

- Course Grade
- Project Grades
- Second Try
- Extra Credit
- Participation
- Overall

### **LEARNING OUTCOMES**

- Course Learning Outcomes
- 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
- Title IX and Child Maltreatment Reporting
- 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.

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**A-State 2024 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.

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**Class Location:** Library 336

**Class Time:** Tues and Thurs | 11:00am - 1:50pm

- Classroom door is shut at 11:05am.
- Attendance is taken at 11:05am. Do not be tardy.
- Plan to be present the entire class time.

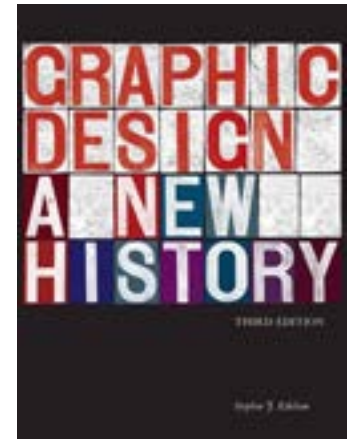
# teaching methods

- **This class is taught face-to-face**, unless the university states otherwise during the semester.
- **Attendance is strictly enforced by the professor.** Consequences for not attending will impact course grade.
- This course is based on group lecture and instruction **plus at least 8 hours** of work out of class each week. See [2022-23 Dept. of Art + Design Student Handbook](#), page 6 “Definition of a Credit Hour, Studio/Lab Classes.”
- It is imperative that student have command of her/his/their **time management** and **communication skills**. Be prepared for consequences if these are not taken seriously. If you are unsure what this means, please stop by professor’s office hours to casually discuss.
- Canvas (and possibly Webex) will be used in addition to the class website on [nikkiarnell.net](http://nikkiarnell.net). **Participation is key throughout the class.** Being an active contributor is crucial. If you are unsure what this means, please stop by professor’s office hours to casually discuss.
- **Reading** and study are required in this course to supplement work. Proof of textbook comprehension is part of one project.
- 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. This project takes the place of a large research paper. Plan your time well from the beginning of the semester.
- **Weekly Online Quizzes** will occur over the previous week’s readings and lecture material. The quizzes are online and “open-book.” These quizzes create the study guides for the multiple-choice sections (almost half) of the midterm and final, as the questions will be pulled almost directly from the quizzes. **If you miss a quiz, you will have an incomplete study guide.**
- **Midterm and Final:**
  - 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. (There may also be essay question(s) that will require knowledge of information covered before the midterm, as history will obviously inform any artwork.)
  - Both the midterm and final will contain multiple-choice questions, slide identification, and essay questions.
  - Students will receive guidelines before each.

# 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 asked to show proof of purchase. If book has not been purchased to read by this time, student will be asked to drop the class.



## MATERIALS

- **Preferred materials for taking notes during lecture.** Student may record audio of professor lecturing if she/he/they ask first. Student may not record video of professor lecturing.
- **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.
- **Pen** to take Midterm and Final.

## 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:** Most applications will be available on the computer labs in the Art Annex. Students will also have access to course software within the first weeks of class. [See here for more information.](#)
  - **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.**

## ONLINE APPS



### Canvas

- Course materials will be in Canvas, including required weekly videos, Weekly Online Quizzes, calendar, and project/assignment submissions.  
*Note: Syllabi and Timeline Project directions will be linked to the professor's website, [nikkiarnell.net](http://nikkiarnell.net), rather than uploaded to Canvas.*



### Class Website

- All projects, outside reading material, notes, and syllabus will also be posted on: [www.nikkiarnell.NET](http://www.nikkiarnell.NET).



### Webex

- Download the app on your phone and computer, and set up notifications. Then join the **Opportunities**, **Events**, **Resources**, and **General** channels.
- If professor uses Webex for announcements, she will guide students to join appropriate channels. In the meantime, check Canvas for class announcements.



### Zoom

- Download the free version of Zoom on your phone (and personal computer) 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.



### Grammarly

- It is required to use (at least) the free version of [Grammarly](https://www.grammarly.com) (or similar) every time you write something to be graded. It is recommended to use the paid version.

## COMPUTER LAB ACCESS

- **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 [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.
- **Library 340:**  
This is the graphic design lab that only enrolled Art + Design students have access to [whenever the library is open](#). This is also where the Minolta printer is, which can only be used by enrolled Art + Design students. Use student ID to open door. Keep door closed.

- **Fine Arts Center 114 and Library 205:**

Open when the respective building is open and the space is not reserved by a class.

- **Library 336, 338:**

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.

# recommended

## PDF READER

- Your computer or phone will read PDF files out loud to you, which may help you better comprehend typed documents. There are plenty of apps available; however the following options are free on a Mac, so find which works best for you. Google for similar on your non-Mac or mobile device. *Please remember to use headphones in class.*
  - **Adobe Acrobat** (Pro or Reader): View : Read Out Loud
  - **Preview:** Edit : Speech : Start Speaking
  - **ChatGPT:** Upload the PDF and ask ChatGPT to read it to you.
- Obtaining the textbook book in digital format requires an e-Reader, which will usually also read the text aloud. Reading while listening is a proven way to retain information. Try it! :)

## FURTHER STUDY

- **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.
- *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: 97741689178



## **STUDENT PROFESSIONAL CLUB MEMBERSHIP**



### **AAF – America Advertising Federation (or “Ad Fed”)**

- Local Chapter: [AAF-NEA](#)
- Plan for the Spring semester >> Participate in the annual Student Addy awards. Also, attend other events, which are all held in Jonesboro.

## **OTHER STUDENT CLUB OPPORTUNITIES**

- There are multiple clubs in the Dept. of Art + Design. See WebEx for announcements about these groups.
- Participation in any of them can provide you with extra credit for the class, better connections with your fellow students, and even leadership/service experience that can help you with internships and jobs.

## INFORMATION REQUIRED TO KNOW

- **Students are required to review the updated** [Dept. of Art + Design Student Handbook](#). Acknowledgment 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 like Canvas 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 (check Project Sheet) and you will fall behind
- Deadlines for **Weekly Online 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 or 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
- 5th unexcused absences = final letter grade reduced by 1 (ex. if you have an A for the semester, you receive a B)
- 6th unexcused absences = final letter grade reduced by 2 (ex. if you have an A for the semester, you receive a C)
- 7th 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

- **Cell phone** and/or **Smart Watch** usage during lecture is not allowed and computers are to be used for coursework only.
  - **New policy this semester:** Professor will give one 5-minute break during class specifically so students may check – and respond on – all devices. *This is new, so please respectfully remind professor if she doesn't provide this promised time! :)*
- Bring **headphones** if you would like to listen to music during studio or in-class work 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. Please ask professor for wipes if they are not readily available.
- In computer labs, students may wear disposable latex gloves and/or use their own keyboard and mouse if desired. Students may also mask if they wish. If student wishes to socially distance, please see professor for help.

## USE OF A.I.

- **Visual and Verbal:** No assignments or projects generated entirely by AI tools will be accepted unless otherwise explained in writing by the professor.
- **Crediting A.I. Sources:** Plagiarism violations could result in expulsion from the university; therefore, ask if you have questions before consequences arise.
  - **Verbal (ChatGPT, QuillBot, and other AI Language Models):** Failing to cite a direct quote or paraphrased source of information in any written work can be considered an academic integrity violation - and this will include AI-generated content. In other words, a student cannot run something she/he/they grabbed from the internet through QuillBot a couple times and call it theirs.
  - **Visual (Firefly, MidJourney, Dall-e, and other AI Art Models):** Though using visual A.I. in the ideation stage of a project is allowed, failing to cite/explain this inspirational source

when presenting thumbnail sketches (etc.) to professor will be considered cheating. Professor can also then help guide student to evolve from this inspiration to one's own work instead of just copying. Outright copying of or uncited use of an A.I. visual will cause the student to fail the project.

- **How to Credit:**

- When using any AI (verbal or visual) for ideation, student must provide professor the source(s), answers found, and how/why this will be used in the final project. To not do so will impact the project grade, as this will be an item listed on the rubric.
- IF visual AI use is approved by the professor in any way, student must list the following when turning in the Behance Self-Evaluation required with the final project. In the future, student should keep this source documentation when considering any work to showcase in your portfolio – from a student portfolio for internship acquisition to your professional book.
  - “The designer acknowledges the use of [Generative AI Tool Name], an art model developed by [Generative AI Tool Provider], in the preparation of this assignment. The [Generative AI Tool Name] was used in the following way(s) in this assignment [e.g., brainstorming, grammatical correction, style research, stock imagery appropriation, which portion of the assignment, etc.]”

- **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 a reliable product of research and assessment.** Given that you're considering whatever it told you with a big grain of salt, try a Google search with the same query and see what it turns up. Review, compare, and investigate, considering the validity of the source(s).
- Consider how to verbalize a visual idea that doesn't do the work for you.
  - > In other words, don't type in something like “how to show springtime.”
  - > Not only is that a vague prompt, but it's also not challenging YOU to do the critical thinking.

Perhaps instead after some quick sketches and ideation, you type in “spring flowers growing on ocean wave, summertime, extreme lighting,” which is much more precise. Then see what AI produces and sketch some more.
  - > Maybe after even more sketching of ideas, you ask ChatGPT for some words about springtime, then throw those into the visual AI you're using and see what comes up.

## **YOU DO THE THINKING.**

- Use AI Generative Fill in Photoshop, Generative Color in Illustrator, and whatever else Adobe comes up with this year. However, you **MUST** credit this.
- **Things you cannot do:**
  - Do not use a language model AI (ChatGPT, QuillBot, etc.) to write your papers.
  - 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.
  - Do not use an art model AI (Firefly, MidJourney, Dall-e, etc.) to create any final artwork you claim to be yours. If you use AI generative backgrounds in the final artwork, they must be credited.
- **© Copyright Protection:**
  - US law states that intellectual property can be copyrighted only if it was the product of human creativity, and the USCO [United States Copyright Office] only acknowledges work authored by humans at present...

“In the case of works containing AI-generated material, the Office will consider whether the AI contributions are the result of ‘mechanical reproduction’ or instead of an author’s ‘own original mental conception, to which [the author] gave visible form’. The answer will depend on the circumstances, particularly how the AI tool operates and how it was used to create the final work. This is necessarily a case-by-case inquiry,” the USCO declared. - [source](#)

## **RECORDING**

- Student may record audio of professor lecturing if she/he/they ask first. :)
- Student may not record video of professor at any time.

# assessment + grading

## COURSE GRADE

- The course grade will be based on:
  - **Tests [Midterm and Final] (80%)**
  - **Timeline Project (14%)**
  - **Weekly Online Quizzes (3%)**
  - **Class Participation, including Discussion on Canvas (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 Online Quizzes and tests students' information retention.
- Each will also contain multiple slide identifications and essays requiring higher critical thinking skills.

## WEEKLY ONLINE QUIZZES

- Students are continuously assessed on skills learned in lecture(s), online supplementary videos posted on Canvas, and assigned reading via Weekly Online Quizzes on Canvas.
- 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 quiz will be released in Canvas by **Friday end of day** each week. Quizzes must be submitted by **11:59pm the following Sunday** (2 days later), as the link will not be accessible after professor closes it. Canvas will grade the 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.

## 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**

- Students will be able to place design movements and examples of those movements in historical, geographical, and cultural perspective. Students will also be able to identify and explain general stylistic characteristics of this categorization, as well historically significant primary examples.
- Students will be able to explain technological changes in graphic design practice over time, exploring both cause and effect. This awareness will lead to a comprehensive view of how theory and application coincide.
- Students will develop fluency in the vocabulary and concepts required to write about, discuss, and analyze graphic design. These research skills will be primary for any working designer to begin a solid design process that answers objectives. To expand research into verbal expression will aid communication skills to excel in the professional world.
- The Timeline Project's essay 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. This will introduce students to the the purpose – and shortcomings – of a canon, as well as societal constructs that deem who decides who/what creates a canon.

## **NASAD CORE COMPETENCIES:**

*This course responds to these NASAD Essential Competencies, Opportunities, and Experiences*

*(X. Specific Professional Baccalaureate Degrees in Design; C. Communication Design).*

*This includes introducing concepts that will be reinforced in later courses in the major curriculum.*

- Understanding of how communication theories, principles, and processes have evolved through history and the ability to use this knowledge to address various types of contemporary problems.
- Understanding of and ability to develop strategies for planning, producing, and disseminating visual communications
- Fluency in the use of the formal vocabulary and concepts of design—including content, elements, structure, style, and technology—in response to visual communication problems. Studies in critical theory and semiotics are strongly recommended.
- Understanding of design at different scales, ranging from components to systems and from artifacts to experiences.
- Ability to recognize and analyze the social, cultural, and economic implications of technology on message creation and production and on human behavior, and to incorporate results into design decisions.

- Ability to use analytical tools to construct appropriate visual representations in the execution of research activities.
- Functional knowledge of professional design practices and processes including, but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights. > Overview in relation to history.

## **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)** in the unlikely event 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 and the university website.

## **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.

*Note from Prof. Nikki: If you have questions about your grade, please make an appointment to meet with professor in a face-to-face meeting or a Zoom/video call 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 on Canvas. If the weather is questionable, also check the Canvas 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.
- *2023-24 A-State Student Handbook, Page 51: ACCESS & ACCOMMODATION SERVICES:* Reasonable and appropriate accommodations are made for qualified students with disabilities and impairments to provide access and remove barriers to success. Reasonable access includes but is not limited to academic adjustments (extra time on exams, preferential seating, recording class lectures, note-taking services), access to buildings/locations/spaces, use of various modes of communication, use of assistive devices and technology, adjustments regarding extracurricular activities, and more. Students who want to receive accommodations must register with Access and Accommodation Services, participate in an intake session, and follow the process required to maintain accommodations for each term.  
<https://www.astate.edu/disability>

## TITLE IX AND CHILD MALTREATMENT REPORTING

- As an Arkansas State University faculty member, it is my responsibility and my privilege to contribute to the creation of a safe learning environment for all ASU students. Because of my position as a member of the A-State faculty, I am also a **mandatory reporter** for purposes of Title IX and the Arkansas Child Maltreatment Act. I want you to be able to share information related to your life experiences with me or in class during this course. However, I also want you to understand that: (1) under the ASU System Child Maltreatment Reporting Policy, I must immediately report known or suspected child maltreatment by contacting both the Child Abuse Hotline and the University Policy Department; and (2) under the A-State Title IX Grievance Procedure, I must report to the A-State Title IX Coordinator incidences of sexual discrimination that I observe or that are reported to me. For purposes of Title IX, sexual discrimination includes sexual harassment, sexual assault, stalking, domestic violence, and dating violence occurring within the Title IX jurisdiction. Reports of sexual assault, sexual violence, stalking, domestic violence, and dating violence will also be reported to law enforcement authorities. You may also report instances of sexual discrimination directly by contacting the A-State at Title IX office or [title9@astate.edu](mailto:title9@astate.edu).

## 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.
- *Note from Prof. Nikki: Sometimes I get pronouns wrong or might accidentally say something that offends you. I promise I never have any intention of hurting you. Please help me be supportive of exactly who you are. Thank you for your guidance and patience.*

## 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.



All project sheets (Timeline Project) and in-class announcements override these dates, but lectures and readings will likely follow this plan. See class's calendar in Canvas for the most up-to-date schedule.

## WEEK OF AUG 19

### ASYNCHRONOUS VIRTUAL ATTENDANCE THIS WEEK ONLY

Mon Aug 21: A-State classes begin

- **Course Introduction (SEE CANVAS)**
- Class contract (Google Form) **DUE** >> See A-State email for link.
- **LECTURE 1 (SEE CANVAS):** Early Writing Systems
  - *In preparation for next week:*
    - > See Canvas weekly module for **required videos** to watch or other material to review.
    - > Get your textbook!!! No readings this week.

## WEEK OF AUG 26

- **LECTURE 2:** Notable Asian Contributions to Early European Graphic Design; Illuminated Manuscripts Overview
- **Weekly Online Quiz**
- Begin **Timeline Project**: see video and linked project sheet on Canvas module
- *After Thursday class, in preparation for next week:*
  - > See Canvas weekly module for **required videos** to watch or other material to review.
  - > Read:
    - > **Introduction: The Origins of Graphic Design (12-27):** 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 SEPT 2

Mon Sept 2: Labor Day. No A-State classes. (Does not affect this TR class)

- **LECTURE 3:** Germany and Rise of Printing, Renaissance, 1700s-1800s European Typographic Developments Overview
- **Weekly Online Quiz**
- **Timeline Project:** work on **A** and **B-1** (check Project Sheet)
- *After Thursday class, in preparation for next week:*
  - > See Canvas weekly module for **required videos** to watch or other material to review.
  - > 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 9

- **LECTURE 4:** Industrial Revolution, Victorian Era, Invention of Photography, Printing; Reaction against mass production >> William Morris, Arts & Crafts Movement, Private Press Movement Overview
- **Weekly Online Quiz**
- **Timeline Project: B-1 DUE** Artist/Designer picked. Work on **A** and **B-2** (check Project Sheet)
- *After Thursday class, in preparation for next week:*
  - > See Canvas weekly module for **required videos** to watch or other material to review.
  - > *Read:*
    - > **CHPT. 2: Art Nouveau: A New Style for a New Culture** (54-103): 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 16

- **LECTURES 5 and 6 :** Introduction to Modernism; La Belle Epoque, Ukiyo-e, Art Nouveau; Art Nouveau Evolves: Scotland, Austria, Belgium, Germany
- **Weekly Online Quiz**
- *After Thursday class, in preparation for next week:*
  - > See Canvas weekly module for **required videos** to watch or other material to review.
  - > *Read:*
    - > **CHPT. 3: Sachplakat, the First World War, and Dada** (104-135): Recounts the decline of Art Nouveau in the face of the pioneering Sachplakat (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.

## WEEK OF SEPT 23

- **LECTURES 6 (cont.) and 7 :** (Finish LECTURE 6); Review of WW1; Sachplakat/Plakastil, Wartime Propaganda (East vs. West), Dada, Influence of Cubism and Futurism
- **Weekly Online Quiz**
- **Timeline Project: B-2 DUE** (check Project Sheet); Begin **C**
- *After Thursday class, in preparation for next week:*

> See Canvas weekly module for **required videos** to watch or other material to review.

> Read:

> **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 30

A-State Midterms Oct 3-9

- **LECTURE 8:** The London Underground, Machine Aesthetic, Art Deco
- **No Weekly Online Quiz (key provided)**
- **MIDTERM** Guidelines provided; Study Group Activity

## WEEK OF OCT 7

A-State Midterms Oct 3-9

**MIDTERM: Tuesday, October 8** (in normal classroom at usual class time)

- **Timeline Project:** work day (continue your work on **A** and **C**)
  - After midterm, in preparation for next week:
    - > See Canvas weekly module for **required videos** to watch or other material to review.
    - > 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 14

- **LECTURES 9 and 10:** Review of WW1 Aftermath, Review of Russian Revolution; Dutch DeStijl, Russian Bolshevik Posters, Russian Suprematism and Constructivism; Review of Weimar Republic's formation, The Bauhaus (LECTURES 9 and 10)
- **Weekly Online Quiz**
- **Timeline Project** > **C DUE** (check Project Sheet)
- After Thursday class, in preparation for next week:
  - > See Canvas weekly module for **required videos** to watch or other material to review.
  - > 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.]*  
*^^^ this chapter reviews much of Lecture 10, but also covers information for next week*

## **WEEK OF OCT 21**

*A-State Mid-Semester Break Oct 24-25, no classes*

- **LECTURE 11:** The New Typography, European Modernism Evolves, Information Graphics
- **Weekly Online Quiz**
- *After Tuesday class, in preparation for next week:*
  - > *See Canvas weekly module for **required videos** to watch or other material to review.*
  - > *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 28**

- **LECTURES 12 and 13:** 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
- **Weekly Online Quiz**
- **Timeline Project** > **A DUE** (check Project Sheet)
- *After Thursday class, in preparation for next week:*
  - > *See Canvas weekly module for **required videos** to watch or other material to review.*
  - > *Read:*
    - > **CHPT. 8: The Triumph of the International Style (270-303):** *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 NOV 4**

*Sun Nov 3: Daylight Saving Time ends*

- **LECTURE 14 and 15:** 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

- **Weekly Online Quiz**
- **Timeline Project** > **D DUE** (check Project Sheet)
- *After Thursday class, in preparation for next week:*
  - > See Canvas weekly module for **required videos** to watch or other material to review >> this week includes a big one >> the entire **Helvetica** documentary
  - > Read:
    - > 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 11

- **LECTURES 15 (cont.), 16, and 17:** (Finish LECTURE 15 if necessary); Historical Reminders: VietNam War, Woodstock, American Civil Rights Movement, Early Postmodernism 1960s-70s: Polish Conceptual Posters, Psychedelic and Rock Graphics, Push Pin Studios, Postmodernism of Resistance; Overview of Postmodernism Terms
- **Weekly Online Quiz**
- **Timeline Project** > Discuss **E** directions and progress (check Project Sheet)
- *After Thursday class, in preparation for next week:*
  - > See Canvas weekly module for **required videos** to watch or other material to review.
  - > Read:
    - > Remainder of **CHPT. 9: Postmodernism: The Return of Expression** (319-355, start at "Postmodern Graphic Design")
    - > **CHPT 10: Contemporary Graphic Design** (356-385): 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 18

- **LECTURES 18 and 19:** 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)
- **Weekly Online Quiz**
- **Timeline Project** > **E DUE** (check Project Sheet)
- *After Thursday class, in preparation for the week after Fall Break:*
  - > See Canvas weekly module for **required videos** to watch or other material to review.

> 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.
- > **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)

*\*The book was published in 2019, but this is a study of the HISTORY of graphic design. What you might think is of major importance in the last 5 years may prove to be just a trend with no historical impact.*

## WEEK OF NOV 25

Fall Break Nov 25-29 - no classes

## WEEK OF DEC 2

Thurs Dec 5: A-State Last Day of Classes

- **LECTURES 20 and 21:** 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; 2010-Present Post-postmodernism Discussion: what will make history and what's just a trend?; Conclusion
- **No Weekly Online Quiz (key provided)**
- **FINAL** Guidelines provided

## WEEK OF DEC 9

[A-State Finals](#) Dec 9-13

**FINAL:** (in normal classroom)

If you have class:	Then your final exam will be:	
11:00 am TR, T or R	T, Dec 10	12:30 pm – 2:30 pm