

GDHistory ART 4396: 001 Fall 2014

INSTRUCTOR	Pauline Hudel Smith
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OFFICE HOURS	MW 11- NOON T 11:00 AM by appointment only
COURSE & SECTION	Art 4396-001
TIME & PLACE	TTH 9:30 - 10:50 am in FA 148
FACULTY PROFILE	http://www.uta.edu/profiles/Pauline-Hudel-Smith

DESCRIPTION COURSE CONTENT

ART 4396. SPECIAL STUDIES IN ART HISTORY (3-0) The History of Graphic Design course is an art history course that covers the origins of symbols, pictorial communications, the development of alphabets, typography, printing, technological advances, individual designers, and design movements. It covers the breadth of the development of visual communications from prehistory to the modern day. It does not, however, focus at length on any one time period. Consider it analogous to a Survey of the History of Graphic Design.

STUDENT LEARNING OUTCOMES

- Students will learn about the extensive history and breadth of graphic design.
- Students will be able to identify visual work as originating during certain time-periods and movements.
- Students will review work by important graphic designers, and gain familiarity with artists, designers, and movements that are deemed historically "great."
- Through visual review, students will access the greater visual vocabulary of the graphic design field, for use and adaption in their own maturing work.
- Class presentations will provide experience in research; information organization; the use of current presentation software; presenting to groups; and engage the student through active learning.

TEXTBOOK

A History of Graphic Design | Phillip Meggs and Alston W. Purvis. 5th Edition
Graphic Design Theory | Helen Armstrong

READING MATERIAL OPTIONAL

Graphic Design A New History | Stephen Eskilson
Graphic Design Referenced | Bryony Gomez-Palacio & Armin Vit
Graphic Style: From Victorian to Digital | Stephen Heller & Seymour Chwast
Typography: Type Design from the Victorian Era to the Digital Age | S Heller & L Fili
Stylepedia | Stephen Heller & Louise Fili
Josef Muller-Brockmann: Pioneer of Swiss Graphic Design | Lars Muller & Paul Rand
Paul Rand | Steven Heller
Modernist Design: Issues in Cultural Theory | Paul Rand
From Lascaux to Brooklyn | Paul Rand
A Designer's Art | Paul Rand
Design, Form, and Chaos | Paul Rand
The Making of Thirty Extraordinary Graphic Designers | Stephan Bucher
Merz to Emigre and Beyond | Steven Heller
El Lissitzky Beyond the Abstract Cabinet | Margarita Tupitsyn

WEBSITES

inkling.com
<http://www.aiga.org/Inspiration/>

Academic Calendar

08/21	FIRST DAY OF CLASSES
08/26	LATE REGISTRATION
09/01	LABOR DAY HOLIDAY
10/27	ADVISATHON
10/29	LAST DAY TO DROP CLASSES
11/03	REGISTRATION BEGINS
11/27	THANKSGIVING HOLIDAY
12/03	LAST DAY OF CLASSES
12/08 -12	FINAL EXAMS

Course Outline

08/21	INTRO LECTURE. SYLLABI, obtain textbook for next class. Read Chapter 1
08/26	Chapter 1: The Invention of Writing (Read Chapter 2)
08/28	Chapter 2: Alphabets (Read Chapter 3)
09/02	Chapter 3: Asian Influences (Read Chapter 4)
09/04	Chapter 4: Illuminated Manuscripts (Read Chapter 5) Books & Kings film (45 Min)
09/09	Chapter 5: Print comes to Europe (Read Chapter 6 & 7)
09/11	Class cancelled - Field Trip to Bridwell Library at SMU on Friday 9/12.
09/16	Chapter 6: German Illustrated Books & Chapter 7: Renaissance (Read Chapter 8)
09/18	Chapter 8: An Epoch of Typographic Genius (Read Chapter 9)
09/23	Test - #1 Chapters 1 thru 8
09/25	Chapter 9: Graphic Design and the Industrial Revolution (Read Chapter 10)
09/30	Chapter 10: Arts and Crafts Movement (Read Chapter 11)
10/02	Chapter 11: Art Nouveau (Read Chapter 12) Toulouse-Lautrec film (51 min)
10/07	Chapter 12: The Genesis of Twentieth-Century Design (Read Chapter 13)
10/09	Chapter 13: The Influence of Modern Art (Read Chapter 14)
10/14	Chapter 14: Pictorial Modernism (Read Chapter 15)
10/16	Chapter 15: The New Language of Form (Read Chapter 16) Design Theory: Manifesto of Futurism and Who are we Manifesto of the Constructivist Group Design Theory: Our Book

10/21	Chapter 16: The Bauhaus and the New Typography (Read Chapter 17)
10/23	The Bauhaus Less is more (32mins) Chapter 17: The Modern Movement in America (Read Chapter 18) Design Theory On Typography
10/28	Test - #2 Chapters 9 thru 16 Chapter 18: The International Typographic Style (Read Chapter 19)
10/30	Chapter 19: The New York School (Read Chapter 20)
11/04	Chapter 20: Corporate Identity and Visual Systems (Read Chapter 21)
11/06	Movie Helvetica (95 mins)
11/11	Chapter 21: The Conceptual Image (Read Chapter 22) Milton Glaser to Inform and Delight (72 minutes)
11/13	Chapter 22: Postmodern Design (Read Chapter 23) Design Theory My Way to Typography Design Theory The Dark in the Middle of the Stairs
11/18	Chapter 23 National Visions within a Global Dialogue (Read Chapter 24)
11/20	Revenge of the Nerds - Great Artists Steal - The development of the Graphic user interface.
11/25	Chapter 24 The Digital Revolution and Beyond
11/27	Thanksgiving
12/02	Design Theory Univers Strikes Back
12/04	Design Theory Designing Design
12/08	Test - Final Chapters 17 thru 24. Image identification is the primary component.

This schedule is very, very tentative and is subject to change.

Grading Policy

20% – Participation & engagement

50% – Presentation

30% – Testing

(A) 90 – 100	SUPERIOR. Above and beyond what is required for each assignment. Fully engaged in discussions. Showing effort. A average test scores.
(B) 80 – 89	ABOVE AVERAGE. More than what is required with above average participation and engagement. B average test scores.
(C) 70 – 79	AVERAGE. The basic and minimum participation. C average test scores.
(D) 60 – 69	WEAK. Failure to fulfill the basic project requirements. D average test scores.
(F) 0 – 59	UNACCEPTABLE. Failure to maintain 80% participation and projects. F average test scores.

Student Presentation

Undergraduates will research and present a 10 minute .pdf or powerpoint presentation based on an assigned topic.

Note: the presentation computer in rm 148 may not have the most current version of Powerpoint and/ or Adobe Reader, and is PC based. It is your responsibility to confirm that your presentation will play in advance - I suggest you come early to work the computer.

Please, please do not depend on external links to youtube or embedded video files as historically these do not display.

Topics include art and design movements, groups of artists, or individual artists.

Students MAY NOT trade their assigned topic for another student's topic. Students should draw heavily upon the information found in Megg's History of Graphic Design (5th edition), Students also need to find additional research materials (literature and images) to more fully flesh out their presentation.

Do not read directly from the Megg's book. This presentation should be a synthesis of materials and sources - Megg's book, literary research, and the student's own insights.

The grading of this presentation will depend on comprehensiveness of material reviewed; clarity of concepts and visual organization of the presentation; technical functionality (in other words, does the presentation run); timeliness of the presentation (how long it runs and whether the student has completed the work by their assigned due date); and the student's own scholarly insight into the topic.

Please note that due to time constraints, it may not be possible for a student to present their lecture if they have missed their assigned presentation date. Projects that are not completed and presented on time will receive no higher than a D grade. In those circumstances that class is cancelled or abbreviated due to Professor obligations, the Professor will supply the student with a reasonable alternative to presenting their work.

Besides the lecture, students will turn in their lecture on CD (neatly labeled) AND a print version of their lecture (the speaking notes), complete with bibliography and appropriate endnotes, no later than the second to the last regular lecture day.

The print version of the submitted lecture DOES NOT need to be a full academic paper, but it must be typeset and spell-checked. Handwritten notes will not be admitted for credit. There is no specific length required on the speaking notes.

The Tests

There will be three written tests.

Test - #1 Chapters 1 thru 8

Test - #2 Chapters 9 thru 16

Test - #3 Final Chapters 17 thru 24

The majority of the tests will cover material found in the book but a portion of the test will cover material from the lectures so it is important that you attend. Image based identification will be the primary component.

General School Policies

DROP POLICY

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships [HYPERLINK "http://www.uta.edu/ses/fao"](http://www.uta.edu/ses/fao)

AMERICANS WITH DISABILITIES ACT

The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the Americans with Disabilities Act (ADA). All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [HYPERLINK "http://www.uta.edu/disability"](http://www.uta.edu/disability) www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

TITLE IX:

The University of Texas at Arlington is committed to upholding U.S. Federal Law "Title IX" such that no member of the UT Arlington community shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity. For more information, visit www.uta.edu/titleIX.

ACADEMIC INTEGRITY

All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence. I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

ELECTRONIC COMMUNICATIONS POLICY

UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at ["http://www.uta.edu/oit/cs/email/mavmail.php"](http://www.uta.edu/oit/cs/email/mavmail.php) <http://www.uta.edu/oit/cs/email/mavmail.php>.

STUDENT FEEDBACK SURVEY

At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, [HYPERLINK "http://www.uta.edu/sfs"](http://www.uta.edu/sfs) <http://www.uta.edu/sfs>.

FINAL REVIEW WEEK

A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabus. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

CLASS & FOOD/DRINK POLICY

Turn beepers and cell phones off during class. Leave the class room if you are going to make a call. No surfing during lectures. Additional work will be assigned to students who are not working or are working on assignments from other classes. Except where otherwise determined by a faculty member, no eating or drinking is allowed in the classroom. Currently, this class policy is: Food & drinks - All food and drinks should be kept off the desk-tops. Drinks should be in a closed container and kept on the floor. If there is a consistent problem, the policy will become no food or drinks

EMERGENCY EXIT PROCEDURES

Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which are the glass doors on the east side of the building next to Einstiens. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

STUDENT SUPPORT SERVICES

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

STUDENT NAME

DATE

COURSE NAME AND SECTION NUMBER

- ☐ I HAVE READ THE SYLLABUS AND UNDERSTAND WHAT IS REQUIRED OF ME IN THIS COURSE.
- ☐ I HAVE HAD THE OPPORTUNITY TO ASK THE INSTRUCTOR QUESTIONS ABOUT THE SYLLABUS.

STUDENT SIGNATURE
