

PLNU Dpt. of Art & Design

College of Arts & Sciences

**Fall 2017 Syllabus ART 335 - Design History (3) –  
Online**

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<b>Individual Appointments:</b> schedule as needed by Canvas Conference, or by phone

Could this course really matter?

The author of our text, Phillip B. Meggs, wrote that, “If we understand the past, we will be better able to continue a culture legacy of beautiful form and effective communication. If we ignore this legacy, we run the risk of becoming buried in a mindless morass of a commercialism whose mole-like vision ignores human values and needs as it burrows forward into the darkness.”

It is our responsibility as historians to understand visual communication. We are often desensitized to visual culture and saturated by images. It is the purpose of this course to disseminate decades of design strategies and theory in order to gain valuable insight to the visual world around us both in modernity and historically.

## **Course Description**

This fully online course is hybridized in content. Parts One and Two deal primarily with the history of graphic design and directly correspond with the content of Megg's History of Graphic Design text. Sections Three, Four, and Five will cover a chronological overview of graphic design and art from the Industrial Revolution into contemporary culture. Further, since the inception of this course graphic design has evolved and can now be studied as part of the modern day digital revolution and this course will conclude with an examination of this metamorphosis.

## **Course Learning Objectives**

Describe how the visual and functional design forms and strategies of specific time periods express larger intellectual and cultural values and issues.

- Articulate the relationships among design disciplines
- Explain the relationships between design theories and their practical applications to utilitarian art forms.
- Recognize the influence of Western and Non- Western art histories on mass-produced art forms.

## **Required Materials**

**Textbook** Meggs' History of Graphic Design, Sixth Edition by Philip B. Meggs' and Alston W. Purvis.

ISBN: 978-1-118-77205-8

The text can be purchased as a hard copy at the PLNU bookstore, on Amazon, Barnes & Noble, or as an eBook

## **Course Structure**

Our 15-week course is structured online by week. Each of the 15 weeks is presented as a **module** of learning that contains that week's content information and assignments.

Each week begins on a Tuesday and ends on a Monday. Assignments will be due every Monday by 11:59 p.m. PST \*unless otherwise indicated.

**Part One The Prologue to Graphic Design: The visual message from prehistory through the medieval era**

**Week One**

**Reading:**

Chapter 1 & Chapter 2

**Assignments:**

Profile Introduction

Explore Our Alphabet: an Interactive History

Listen to BBC Podcast and respond to writing prompts

Introduction by way of pictograph

**Week Two**

**Reading:**

Chapter 3

**Assignments:**

Explore Thinglink image

Elements & Principles: Chinese Calligraphy writing prompts

Met Museum: Dream Logic writing prompts

**Week Three**

**Reading:**

Chapter 4

**Assignments:**

Explore Thinglink image

Graphic Organizer-Medieval Manuscripts

**Essay: Form, Function & Spiritual Beauty**

**Part Two A Graphic Renaissance: The Origins of European Typography and Design For Printing**

## Week Four

### Reading:

Chapter 5 & Chapter 6

### Assignments:

Explore Early European Printing

Study and develop recollection tools for key terms and people

## Week Five

### Reading:

Chapter 7 & Chapter 8

### Assignments:

Explore Graphic Design in the Early Modern Era on Thinglink

Discuss Innovations in the Early Modern Era

**Project: Renaissance emblems as inspiration**

## *Part Three The Industrial Revolution, Arts & Craft Movement, Art Nouveau and the Genesis of Twentieth Century Design*

## Week Six

### Reading:

Chapter 9

### Assignments:

Explore The Great Exhibition of 1851 online

Chart Technological Innovations of the 19<sup>th</sup> C.

Written response to The Separation of Design from Production

Written letter in response to design reform in the 19<sup>th</sup> C.

## Week Seven

### Reading:

Chapter 10

### Assignments:

Explore online recourses in the Arts and Crafts Movement

Written short answer response to the revival of Book Arts

Written discussion with peer responses to 2 posts writing prompt. (Note: post is due

Friday, responses due Monday)

**Site Visit: Marston House**

## **Week Eight**

### **Reading:**

Chapter 11 & Chapter 12

### **Assignments:**

Explore content overview & online resources

Use Thinglink to tag *turn of the century images*

**Essay: Enduring Design**

## **Part Four Post WWI & The Modernist Era: Design in the First Half of the Twentieth Century**

## **Week Nine:**

### **Reading:**

Chapter 13 & Chapter 14

### **Assignments:**

Explore online resources

Written response to WWI Propaganda Posters

Written response to 1925 Paris Exposition

## **Week Ten:**

### **Reading:**

Chapter 15 & Chapter 16

### **Assignments:**

Explore online resources

Written discussion on Bauhaus prompt (note: please provide response by Friday and 2 peer responses by Monday)\*

Written short answer to Analyzing Graphic Design in Early 20<sup>th</sup> c. prompt

## **Week Eleven:**

### **Reading:**

Chapter 17 & Chapter 18

### **Assignments:**

Explore online resources

Written short answer to International Typographical Style prompt

**Project: Designing Mid-Century Interiors**

## ***Part Five The Age of Information***

### **Week Twelve:**

#### **Reading:**

Chapter 19 & Chapter 20

#### **Assignments:**

Explore online resources

Written short answer on Pioneers of American Modern

Written discussion on Good Design & Social Responsibility (note: please provide response by Friday and 2 peer responses by Monday)\*

Write, draw, or record a response on Design & Lifestyle

### **Week Thirteen:**

#### **Reading:**

Chapter 21

#### **Assignments:**

Explore online resources

Written response to The Conceptual Image prompt

Written short answer to Milton Glaser prompt

### **Week Fourteen:**

#### **Reading:**

Chapter 22

#### **Assignments:**

Explore online resources

Understanding Postmodernism via Thinglink (part 1)

Understanding Postmodernism via written prompt (part 2)

Written response to Mac and Tibor prompt

### **Week Fifteen:**

#### **Reading:**

Chapter 23 & Chapter 24

#### **Assignments:**

A critical view of IKEA

Written short answer to Why Design Now prompt

### **Finals Week:**

#### **Final Essay: The Role of a Designer**

## Assignments

Each of Parts One-Five of our course will include:

- written responses to readings and multimedia presentations of information
- group discussions
- developing mechanisms to organize and categorize content
- a site visit and an accompanying assignment
- a major essay or project (with the exception of Part 5)

## Assessments and Grades

I will follow the traditional grading scale and award final grades as follows:

**Grading scale:** A+=98-100%; A=93-97%; A-=90-92%; B+=88-89%; B=83-87%; B-=80-82%; C+=78-79%; C=73-77%; C-=70-72%; D+=68-69%; D=63-67%;

D-=60-62%; F=59% and lower

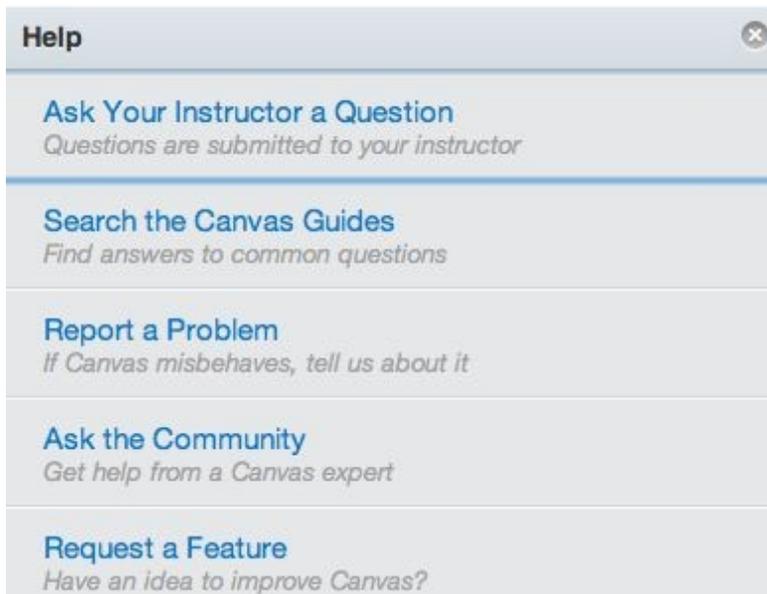
Grades are based on total running points. Ultimately your grade will be comprised of many low-stake weekly assignments (worth approximately 20-30 points/wk.), 4 major high-stake essays and projects (worth approximately 100 points each) and a final essay (worth approximately 200 points).

## Late Work and Make-Up Work

I do understand that life can be complicated and that there are unpleasant surprises. **However, any work that is turned in late will automatically receive a penalty grade of -10% per day that it is late. Work that is more than 3 days late will not be accepted.** If there are extenuating circumstances that prevent you from turning in your work on time, we can discuss your situation individually and you will be required to provide me with proper documentation, at my discretion, in order for the work to be accepted.

## Canvas

You are expected to login into Canvas several times weekly to access course material, participate in learning activities and submit assignments. Check your email daily, M-F, for announcements. If you need to know the **technical steps to complete an assignment** or work within the Canvas environment, click the 'Help' link in the gold bar at the top of the course menu and choose from the options in the Help menu (screenshot below) that may best suit your needs. Always search the Canvas Guides before seeking help from a Canvas expert or me.



If you require additional **technical support** for Canvas access, contact the PLNU Help Center at 619-849-2222 or [help@pointloma.edu](mailto:help@pointloma.edu).

## Site Visits

This course requires site visits that correspond with our content material. We will discuss options for this aspect of the course so that we can accommodate as many needs as possible. Details TBA.

## What you can expect from me

You can expect me to: work hard to facilitate your learning, be available to help you individually on an as-needed basis and be dedicated to your success. I will

regularly post announcements for our class and will answer questions concerning assignments and course content. I will make best efforts to respond to your inquiries within 24 hours, M-F. Please be patient and know that I am responding to many students.

### **The Nature of Our Course Content**

The subjects and material covered in this course are presently objectively and reflect the beliefs and practices of humans over thousands of years and many cultures. While we may not individually or collectively endorse certain beliefs, practices or representations reflected in art, much can be gained from learning about different perspectives. This course is intended to “develop a critical appreciation of human expression” in students. If you are concerned with a particular content area, please contact me directly and we will discuss your concerns.

### **Academic Honesty**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As explained in the university catalog, academic dishonesty is the act of presenting information, ideas, and/or concepts, as one’s own when in reality they are the results of another person’s creativity and effort. Violations of university academic honesty include cheating, plagiarism, falsification, aiding the academic dishonesty of others, or malicious misuse of university resources. The instructor who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. Students may appeal also using the procedure in the university catalog. See [Academic Policies](#) for further information.

### **Academic Accommodations**

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities

may request academic accommodations. At Point Loma Nazarene University, students must request that academic accommodations by filing documentation with the [Disability Resource Center](#) (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual needs of the student. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

### **Ferpa Policy**

In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by (Note: each faculty member should choose one strategy to use: distributing all grades and papers individually; requesting and filing written student permission; or assigning each student a unique class ID number not identifiable on the alphabetical roster.).

Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See [Policy Statements](#) in the (undergrad/ graduate as appropriate) academic catalog.

**A note on images: all images used in this course are for educational purposes only and may not be replicated, copied or appropriated for personal use.**

**This course was developed by Professor Allison Rossi and has since been adopted and updated by me for use in ART335 at PLNU.**