VC&D-1061: HISTORY OF GRAPHIC DESIGN

Cuyahoga Community College

Viewing: VC&D-1061: History of Graphic Design
Board of Trustees:
February 2019

Academic Term:
Fall 2019

Subject Code
VC&D - VC-Visual Communication&Design

Course Number:
1061

Title:
History of Graphic Design

Catalog Description:
Survey of graphic design and the world events that have influenced visual communication from the invention of writing to the computer age and new media. Explores the cultural influences and technical innovations in graphic design movements, subsequent counter-movements and their implications. The influence of world events and the emergence of trends in graphic design will be presented following an historical timeline. The impression of the past on subsequent graphic design trends will be noted.

Credit Hour(s):
3

Lecture Hour(s):
3

Requisites

Prerequisite and Corequisite
None.

I. ACADEMIC CREDIT

Academic Credit According to the Ohio Department of Higher Education, one (1) semester hour of college credit will be awarded for each lecture hour. Students will be expected to work on out-of-class assignments on a regular basis which, over the length of the course, would normally average two hours of out-of-class study for each hour of formal class activity. For laboratory hours, one (1) credit shall be awarded for a minimum of three laboratory hours in a standard week for which little or no out-of-class study is required since three hours will be in the lab (i.e. Laboratory 03 hours). Whereas, one (1) credit shall be awarded for a minimum of two laboratory hours in a standard week, if supplemented by out-of-class assignments which would normally average one hour of out-of-class study preparing for or following up the laboratory experience (i.e. Laboratory 02 hours). Credit is also awarded for other hours such as directed practice, practicum, cooperative work experience, and field experience. The number of hours required to receive credit is listed under Other Hours on the syllabus. The number of credit hours for lecture, lab and other hours are listed at the beginning of the syllabus. Make sure you can prioritize your time accordingly. Proper planning, prioritization and dedication will enhance your success in this course.

The standard expectation for an online course is that you will spend 3 hours per week for each credit hour.

II. ACCESSIBILITY STATEMENT

If you need any special course adaptations or accommodations because of a documented disability, please notify your instructor within a reasonable length of time, preferably the first week of the term with formal notice of that need (i.e. an official letter from the Student Accessibility Services (SAS) office). Accommodations will not be made retroactively.

For specific information pertaining to ADA accommodation, please contact your campus SAS office or visit online at http://www.tri-c.edu/accessprograms/. Blackboard accessibility information is available at http://access.blackboard.com.

Eastern (216) 987-2052 - Voice
Metropolitan (216) 987-4344 – Voice. (216) 987-4048 – TTY.
III. ATTENDANCE TRACKING

Regular class attendance is expected. Tri-C is required by law to verify the enrollment of students who participate in federal Title IV student aid programs and/or who receive educational benefits through other funding sources. Eligibility for federal student financial aid is based in part on enrollment status.

Students who do not attend classes for the entire term are required to withdraw from the course(s). Additionally, students who withdraw from a course or stop attending class without officially withdrawing may be required to return all or a portion of their financial aid based on the date of last attendance. Students who do not attend the full session are responsible for withdrawing from the course(s).

Tri-C is responsible for identifying students who have not attended a course before financial aid funds can be applied to students’ accounts. Therefore, attendance is recorded in the following ways:

• For in-person and blended-learning courses, students are required to attend the course by the 15th day of the semester (or equivalent for terms shorter than five weeks) to be considered attending. Students who have not met all attendance requirements for in-person and blended courses, as described herein, within the first two weeks or equivalent, will be considered not attending.

• For online courses, students are required to login at least two times per week and submit one assignment per week for the first two weeks of the semester, or equivalent to the 15th day of the term. Students who have not met all attendance requirements for online courses, as described herein, within the first two weeks or equivalent, will be considered not attending.

At the conclusion of the first two weeks of a semester or equivalent, instructors report any registered students who have “Never Attended” a course. Those students will be administratively withdrawn from that course. However, after the time period in the previous paragraphs, if a student stops attending a class or wants or needs to withdraw, for any reason, it is the student’s responsibility to take action to withdraw from the course. Students must complete and submit the appropriate Tri-C form by the established withdrawal deadline.

Tri-C is required to ensure that students receive financial aid only for courses that they attend and complete. Students reported for not attending at least one of their registered courses will have all financial aid funds held until confirmation of attendance in registered courses has been verified. Students who fail to complete at least one course may be required to repay all or a portion of their federal financial aid funds and may be ineligible to receive future federal financial aid awards. Students who withdraw from classes prior to completing more than 60 percent of their enrolled class time may be subject to the required federal refund policy.

If illness or emergency should necessitate a brief absence from class, students should confer with instructors upon their return. Students having problems with coursework due to a prolonged absence should confer with the instructor or a counselor.

IV. LEARNING OUTCOMES ASSESSMENT

Occasionally, in addition to submitting assignments to their instructors for evaluation and a grade, students will also be asked to submit completed assignments, called ‘artifacts,’ for assessment of course and program outcomes and the College’s Essential Learning Outcomes (ELOs). The artifacts will be submitted in Blackboard or a similar technology. The level of mastery of the outcome demonstrated by the artifact DOES NOT affect the student’s grade or academic record in any way. However, some instructors require that students submit their artifact before receiving their final grade. Some artifacts will be randomly selected for assessment, which will help determine improvements and support needed to further student success. If you have any questions, please feel free to speak with your instructor or contact the Learning Outcomes Assessment office.

V. CONCEALED CARRY STATEMENT

College policy prohibits the possession of weapons on college property by students, faculty and staff, unless specifically approved in advance as a job-related requirement (i.e., Tri-C campus police officers) or, in accordance with Ohio law, secured in a parked vehicle in a designated parking area only by an individual in possession of a valid conceal carry permit.

As a Tri-C student, your behavior on campus must comply with the student code of conduct which is available on page 29 within the Tri-C student handbook, available athttp://www.tri-c.edu/student-resources/documents/studenthandbook.pdfYou must also comply with the College's Zero Tolerance for Violence on College Property available athttp://www.tri-c.edu/policies-and-procedures/documents/3354-1-20-10-zero-tolerance-for-violence-policy.pdf

Outcomes

Course Outcome(s):
A. Critically analyze the relationship between past and current trends in design and visual communication.

Essential Learning Outcome Mapping:
Cultural Sensitivity: Demonstrate sensitivity to the beliefs, views, values, and practices of cultures within and beyond the United States.
Objective(s):
1. Use research skills with a concentration in the visual communication and design disciplines.
2. Identity major trends of graphic design and their influences historically.
3. Identify the influence of technology on the creation of printed communication pieces.
4. Identity major artists and their contributions to the field of graphic design.
5. Discuss the relationship and interrelationships between client/designer/society throughout history.
6. Identify the influence of new media on visual communication and design.

Course Outcome(s):
B. Develop an aesthetic sense and basic directions for style.

Objective(s):
1. Define graphic design and visual communication and design.
2. Recognize styles and techniques in printed communication.
3. Describe the creative process and commercial art media as they apply to specific possibilities and limitations of artistic creativity.
4. Evaluate, using professional criteria, designs from various commercial markets

Methods of Evaluation:
1. Written Exams
2. Quizzes
3. Essay Assignments
4. Slide Identification

Course Content Outline:
1. Early Visual Communication
   a. Pictograms, petroglyphs and ideographs
   b. Writing substrates
   c. Markings and symbols in ancient cultures
   d. The transition from pictographic to alphabetic writing
   e. The evolution of the alphabet in ancient cultures
2. The Asian Contribution
   a. Calligraphy
   b. The invention of paper
   c. Printing and movable type
3. Illuminated Manuscript Design
   a. The art form of illuminated manuscripts
   b. Definitions of manuscript development
   c. Cultural influence of manuscript design
4. Printing in Europe
   a. The art of block printing
   b. The contribution of Johann Gutenberg
   c. Movable typography and printing
   d. Copperplate engraving
   e. The German illustrated book
5. The Development of Typography
   a. Renaissance graphic design
   b. The contribution of Geoffroy Tory and Claude Garamond
   c. Rococo typography and graphic design
   d. The typographic innovations of William Caslon and John Baskerville
   e. Typographic classifications:
      i. Old Style
      ii. Transitional Style
      iii. Modern Style
6. Graphic Communications and Design During the Industrial Revolution
   a. Innovations in typography
   b. The wood type poster
c. Mechanization of typography
  d. Photography and its inventors
  e. The application of photography to printing

7. Graphic Design of the Victorian Era
   a. The development of lithography and chromolithography
   b. Victorian typography and signboards
   c. Early package design and printing
   d. Early American editorial advertising design

8. The Arts and Crafts Movement
   a. John Ruskin and William Morris
   b. The Century Guild and Kelmscott Press
   c. The private press movement and book design renaissance

9. Ukiyo-e and Art Nouveau
   a. Japanese graphic design and influence
   b. Art Nouveau, an international decorative style
   c. Jules Cheret and Eugene Grasset
   d. English, French, American, German and Belgium Art Nouveau

10. The Modernist Era and Twentieth-Century Design
    a. Frank Lloyd Wright and the Glasgow School
    b. The Vienna Secession
    c. The design contributions of Peter Berherns

11. The Influence of Modern Art
    a. Cubism
    b. Futurism
    c. Dada
    d. Surrealism
    e. Expressionism

12. The Influence of Modern Art
    a. Influence and implications of pictorial modernism
    b. The poster design style of the Allies and the Central Powers during WWI and WWII
    c. Art Deco design and the work of E. McKnight Kauffer and A.M. Cassandre

13. A New Language of Form
    a. Russian Suprematism and Constructivism
    b. The design contributions of Kasimir Malevich, El Lissitzky and Alexander Rodchenko
    c. De Stijl (The Style)
    d. Theo van Doesburg and Piet Mondrian

14. The Bauhaus
    a. The design philosophy of the Bauhaus
    b. Walter Gropius and Laszlo Moholy-Nagy
    c. Jan Tschichold and the new typography
    d. Paul Renner and the Futura typeface family
    e. The Netherlands, modern movement, and the new typography

15. The Modern Movement in America
    a. The migration of artistic talent to America
    b. Design during the war years and after the war
    c. Informational and scientific graphics of Ladislav Sutnar and Herbert Bayer

16. The International Typographic Style
    a. The contributions of Armin Hofmann and Josef Muller-Brockmann
    b. Adrian Frutiger and the Univers typeface family
    c. Eduard Hoffman and the Helvetica typeface family
    d. The International Typographic Style in America

17. The New York School
    a. Pioneers of the New York School

18. Editorial design, layout and typography

19. Corporate Identity
    a. Identities of the major networks CBS, NBC and ABC
    b. Integrated corporate identity systems
    c. Identity design for special events and venues
    d. Kinetic logo design development
20. The Conceptual Image  
   a. Polish poster design  
   b. Album cover design  
   c. Psychedelic poster design  

21. Postmodern Design  
   a. Environmental graphics and super graphics  
   b. New-wave typography  
   c. Retro and vernacular design  

22. The Digital Revolution  
   a. Origins of computer-aided graphic design  
   b. Digital typography and digital imaging  
   c. Prominent graphic designers in the digital medium  
   d. Interactive media and the internet  
   e. Ipods, Ipads and special applications  
   f. 3 Dimensional design, motion graphics and game design  

Resources  

Resources Other  
1. Online educational resources  
2. Instructional media and collections: Cuyahoga Community College  
3. Cleveland Museum of Art  
   http://www.clevelandart.org  
4. Metropolitan Museum of Art  
   http://www.metmuseum.org  
   http://www.nga.gov  
6. Mingei International Museum  
   http://www.mingei.org  
7. Getty Museum  
   http://www.getty.edu  
8. American Institute of Graphic Arts (AIGA)  
   http://www.aiga.org  

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