

Fall 2015 Syllabus ART 335 - Design History

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Availability: email via canvas, generally on campus M/W 2:45 - 3:45

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.”

Whether you anticipate a career in design, art education, museology or not, visual communication is part of your everyday world. Your awareness of visual communication and its history and potential enables you to purposefully create and consume visual culture, now and in the future.

Course description

The course material will be derived from a careful consideration of the content of Megg’s History of Graphic Design text, and an expanded modern and contemporary focus, with various design disciplines including graphic design. We will examine design history, processes and practices from select eras and cultures throughout the course.

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.
- Discuss how mass-produced art forms have changed over the 20th and into the 21st Centuries.

Required Materials

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

ISBN: 978-0-470-16873-8

The text can be purchased as a hard copy at the PLNU bookstore or as E-book on the [publisher's site](#).

Course Structure

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

Week One: The Invention of Writing

Week Two: Alphabet

Week Three: The Asian Contribution

Essay: Form, Function & Spiritual Beauty

Part Two

A Graphic Renaissance: The Origins of European Typography and Design for Printing

Week Four: Graphic Renaissance | Printing

Week Five: German Illustration | Typography

Project: Renaissance emblems as inspiration

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

Week Six: Graphic Design & Industrial Revolution

Week Seven: Arts & Craft Movement | Art Nouveau

Week Eight: 20th Century

Essay: Enduring Design

Part Four Modernism

Week Nine: Influence of Modern Art | Pictorial Modernism

Week Ten: New Language and Form

Week Eleven: Bauhaus | Modern Movement in America

Project: Designing Mid-Century Interiors

Part Five Age of Information | Contemporary

Week Thirteen: New York School | International Typographic Style

Week Fourteen: Corporate Identity and Visual Systems

Week Fifteen: Postmodern Design

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

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.

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.

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.
