**Course Description**

*A History of Communication Design* has been designed to provide you with a variety of socio-cultural, technological, environmental, economic and political—“S.T.E.E.P.”—foundations and frameworks that you can utilize to critically analyze, assess and contextually understand the work that has been created and disseminated worldwide by designers of visual communications, particularly over the course of the last 150 years. You will be challenged to expand your extant knowledge of the decision-making methods that have shaped the outcomes of visual communication processes throughout its history in ways that continue to make the affects of these relevant to people living and working in and across contemporary societies. You will also be challenged to construct new knowledge about and of design processes based on inquiries about how visual communication design has both affected and been affected by a broad array of socio-cultural, technological, environmental, economic and political—“S.T.E.E.P.”—factors, conditions, issues and agents (i.e., individuals or groups of people).

Additionally, students enrolled in this course will gain knowledge about how and why the major movements, styles and figures from the world of visual communication design emerged and operated around the world since the latter portion of the Nineteenth Century. Significant emphasis will be placed on understanding how and why the decision-making processes that have informed and influenced visual communication design in this (relatively) recent past have evolved as they have, and on how and why they may still be affecting a wide variety of current trends and ways of thinking and doing in the rapidly expanding, increasingly diversifying contemporary worlds—please note the plural use of that term—that we inhabit. *The development and effective assertion of each student’s critical and analytical faculties will be heavily emphasized as this course progresses.*

*If you’re looking for easy course credit, AEAH 4842/5842 isn’t for you—get out now before you flunk...*

**Required Textbooks**


**Highly Recommended Textbooks (Required for 5842 Students/Grad students)**


**Other Resources (Web-based, Strongly Recommended)**

designology.com/index.php/
designobserver.org/
designstudiesforum.org/
designresearchsociety.org/
designhistorysociety.org/
icograda.org/
aiga.org/
typophile.com/
typographica.org/
underconsideration.com/speakup/
bibliOdyssey.blogspot.com/
alistapart.com/
core77.com/
typotheque.com/articles
Course Content

As population groups the world over have vastly increased their ability to create and distribute a diverse array of communications to each other over the course of the last century or so, and particularly over the course of the last decade, the work produced by visual communication designers has become an ubiquitous part of the synthetic living environments of people in most of the world. This work both contextualizes and is contextualized by the cultural, political, economic, religious, ethnic, racial and sexual factors that affect how we perceive ourselves and other citizens of the earth. The power of visual communication design lies in its ability to affect how we “place,” or categorize, each other in the increasingly complex array of societies that now comprise the global community. The work of visual communication designers informs, directs, and evokes powerful emotions: any or all three of these objectives affect both group and individual behaviors everywhere, all the time. Understanding how visual communication design accomplishes this, and how it has accomplished this in the past 150 years is the primary objective of this course, and the majority of the content you will encounter during your enrollment in this course has been structured to achieve this end.

Humans have been creating visual communications for almost 13,000 years, beginning with images scrawled on cave walls and evolving to our current ability to disseminate digitally configured and facilitated media across interconnected networks to anyone in the world with access to electricity and an internet connection. Within this time period, and particularly in the years since the industrialized mechanization of printing, this course will survey the aesthetic traditions, conventions and theories, as well as the technologies and the means for structuring written language, that all types of people (but most particularly visual communication designers and their collaborators) have used to convey information by visual means. This course will explore the mechanisms through which humans have documented their cultures, and how and why they have chosen specific, visually communicative means to address and redress each other to express various desires, needs and concerns. The essential content of this course will challenge the students enrolled in it to examine the political, philosophical and socio-economic aspects inherent in the processes that inform and have informed visual communication design decision-making, and on the array of responsibilities visual communication designers must assume because of the influential social, economic and even political power they wield in contemporary society.

The majority of the semester schedule for this course is devoted to the study of the development of visual communication design since the latter portion of the Nineteenth Century, when widespread industrialization and the division of labor it instigated across so-called “industrialized nations” created the need to market goods and services, and to communicate political, social and cultural ideas on a massive scale. This need could only be met by a large-scale printing industry (and eventually through mediums that organized and operated digitally facilitated communications) and, in turn, by the people and organizations who ran and serviced this equipment and the networks within which it was embedded, and by the people who wrote and designed that which was to be printed and digitally rendered. The people who began creating visual communications destined for mass reproduction via print were not even referred to as “graphic designers” until 1922, and even this term was not widely used until after World War II, but it is their work, their working processes and their decision-making that will comprise the bulk of the material that will be covered during this 15-week survey. The terms “communication design” and “visual communication design” have only been popularly used since the mid 1980s.
As this course progresses, particular emphasis will be placed on how the interactions between visual communication designers and their clients (i.e., corporations, social institutions, governments and individual citizens) were and are affected by global forces such as consumerism, political agendas, commercialism, globalization, electronic media, social “fads,” and environmentalism. Each student will be challenged to hone his or her individual connoisseurship skills so that he or she will not only be able to recognize the styles of particular designers and design (and art) movements, but so that he or she will be able to contextualize specific types of design work and specific art movements within their respective historical and social milieux.

**Course Objectives**

AEAH 4842/5842 “A History of Communication Design” has been designed to:

1. expose students to a broadly informed, cross-culturally affected array of materials that are relevant to the history of visual communication design, and to enable them to recognize, analyze and evaluate the effectiveness of the conceptual and aesthetic decisions that drive the creation of artifacts and systems intended to utilize visual means to persuade, inform and evoke emotional responses;

2. enhance the ability of each student enrolled in the course to express his or her critical thoughts in writing, through the completion of:
   - one linearly structured, “short-answer” assignment that challenges him or her to analyze communication design artifacts from a socio-cultural perspective within a particular decade;
   - two types of short answer quizzes (four of each, eight in total);
   - one decade-specific “communication design history + social, technological, economic and political history” graphically executed timeline poster project;
   - one expository essay written in the form of an ethical criticism of a given designed artifact, system, environment or experience from the realm of visual communication design.

3. challenge students to deeply and critically read a wide variety of assigned material regarding visual communication design history and theory as a means to expose them to a wide range of methods with which to critically assess design decision-making processes and their outcomes. The assigned reading material is also intended to sensitize them about the crucial roles graphic, visual communication, and, more recently, interaction and user experience designers have played and will continue to play in our hypermediated, information-as-commodity age (and beyond);

4. enhance each student’s general level of visual literacy and broaden his or her respective critical and technical vocabularies (this will be accomplished by challenging students to analyze the structure and content within various designed compositions and by challenging them to define key vocabulary terms in a series of quizzes that will be given over the course of the semester); this will also be accomplished by challenging students to recognize key moments and time periods in visual communication design history as they encounter descriptions of them in their assigned readings, and as they encounter visual examples derived from them in these same readings.

**Course Structure**

This course meets once per week on Tuesday evenings in Room 103 of Curry Hall from 6:00 pm until 8:50 pm. Each student is expected to arrive to each class period on time and prepared to take notes using a writing utensil and some form of paper substrate—other than the one that will be used by the instructor, no laptops or mobile phones, tablets or mobile computing devices will be allowed to be turned on in room 103 during any of the class sessions that will be taught in this course for the duration of the semester. Each student is expected
to have completed all assigned reading before they enter a lecture during which the contents of that reading will be presented or discussed.

**COURSE REQUIREMENTS**

**One | Historical Influence Quizzes**

There will be four of these that occur at specified intervals over the course of the semester (check the course schedule that begins on page 13 of this document to determine exactly when these will occur). During these quizzes, you will be presented with a group of four to five images that each depict a specific artifact from the world of visual communication design that has been created since 1990. These quizzes may mark the first time many of you will have seen some or all of the artifacts you will be shown. **You must then choose two of these artifacts and cite at least four ways that each of them was influenced or affected by visual communication design work that was produced at least ten years prior to their production.** The visual communication design work you reference in your answers should come from material you have encountered during class presentations or in your assigned readings.

Each citation must be preceded by the name of the designed artifact you are citing, a date for its creation and distribution that is within five years of the actual time when this occurred, and the last name of the designer or designers who created it; the name and date portion of each answer will be worth one point. The citations that follow the name-and-date portion of your answer must be written into the spaces provided on the quiz answer sheets you will be given prior to the beginning of each quiz (you'll be given enough space to write between 30 and 50 words for each historical factor you choose to cite), and they must be written in a manner that explains and elucidates specifically how the more modern piece has been influenced or affected by a particular historical artifact from visual communication design. You must get beyond writing a simple bulleted list, or a brief phrase that is not contextualized or qualified (i.e., “the composition of the type in each piece is similar,” “the color palettes are a lot alike,” “the Constructivists and the creators of the __________ piece both used sans-serif type”). **You must write about how and (most importantly) why the modern piece you have chosen has been influenced by the “historical pieces” you have chosen to cite as influences.** Your citations could be based on your comparative analysis of several factors inherent in the more modern piece that could be said to have been derived from the “historical” piece, such as but not limited to:

- the means by which social, political or economic ideas were used as essential subject matter;
- similarities in both of their overall formal compositions/structures;
- similarities in the aesthetic treatments (size, texture, shape) of their respective formal elements;
- a comparison between the communication purposes/intents each piece was designed to achieve;
- a comparison of the inherent vocabularies of styles and gestures (idioms) used in each piece;
- a description of how similar societal conditions fueled similar design responses;
- similarities in the assertion of formal typographic variables (size, placement, weight, etc.);
- similarities regarding how specific technology was used to produce or distribute both pieces.

Each of these four quizzes will be worth 26 points out of the grand total of the 477 points available for each of you to earn toward the receipt of your final course grade.

Lists of relevant “modern” and “historical” images (i.e. the specific array each of you will need to study in preparation for each of these quizzes) will be distributed the week prior to that specific quiz date on the Canvas website that supports this course in the “Quiz Preparations” folder. **These images may be found in your assigned texts, and will appear periodically as the semester progresses on the AEAH 4842 & 5842 | History of Graphic Design course website. To use this web site, you'll need your EUID and a password, and you'll need to know keywords from the aforementioned pre-quiz study lists.**
TWO | VOCABULARY QUIZZES

There will be four of these that will occur at specified intervals over the course of the semester (check the course schedule that begins on page 13 of this document to determine exactly when these will occur). Lists of relevant terms and phrases (i.e. the specific array each of you will need to study in preparation for each of these vocabulary quizzes) will be distributed a week to ten days prior to that specific quiz date on the Canvas website that supports this course in the “Quiz Preparations” folder. These terms and phrases will also be found in your assigned texts and in the lectures you will receive each week from the instructor. Eight terms and/or phrases will appear on each vocabulary quiz, but only five of these need be defined or described; each “vocab answer” must include an example that effectively illustrates and/or contextualizes the term or phrase, and each vocab answer must contain a brief articulation regarding how the chosen example relates to the term or phrase. Each vocabulary quiz answer will be worth five points, and to achieve this score an answer must be thorough, specific and clearly communicated. In other words, answers that are eloquent yet precise, and that effectively articulate relevant details, earn between four-and-a-half and five points (an “A”), while answers that earn three-and-a-half points (a “C”) are merely correct. Each vocabulary quiz is worth a total of 25 points; the total number of course points available from all four of these quizzes is 100.

THREE | ANALYZING COMMUNICATION DESIGN ARTIFACTS OR SYSTEMS OF ARTIFACTS FROM A SOCIO-CULTURAL PERSPECTIVE

Each student will be assigned a decade, beginning with 1890 until 1900 and ending with 1990 until 2000, and must select a particular artifact (such as a poster, a logo, an album cover or a single package) or a visual communication design system (such as a magazine or book, a film’s opening credit sequence, a visually unified array of diagrams, maps, or packages, the extension of a visually communicated brand, a signage array or an annual report) that was designed, published and disseminated during that decade. Each student must then download and use a version of the Microsoft Word document titled:

“_s19_AEAH_5842_Assign_01_template-UNDERGRAD.docx” or

“_s19_AEAH_5842_Assign_01_template-GRAD.docx”

and then follow the instructions given within it to meet the parameters of this exercise. This document must be used to fulfill the requirements of this exercise—no handwritten versions of any student’s responses to the issues raised in “Assignment_01_UNDERGRAD.docx” or “Assignment_01_GRAD.docx” will be accepted for grading. Also: versions of this assignment that have NOT been configured within the structure of these templates will receive assignment grades of no higher than “F” (69 points—at best).

The purpose of this exercise is to place the students in this course in a learning situation where they are required to critically analyze the social, technological, economic, environmental and political factors that affected and influenced the manner in which their chosen artifact or system was designed in a particular time and place, as well as how its design conversely affected and influenced this same set of historical factors. Completing this challenge will also immerse students in this course in an experience that will require them to begin to develop the type of critical analytical abilities and the means to articulately assert them that they must utilize to effectively complete the two subsequential and more demanding writing assignments they will be challenged to complete later this semester. More importantly, they will learn to utilize critical thinking as a means to inform their own creative decision-making as their educational experiences and their careers evolve.

One of these essays is due from each of you at the beginning of the class session (6:05 pm) on Tuesday, 02.19. Failing to turn in your analysis of a visual communication design artifact (or system of artifacts) by 6:05 pm on February 19 will result in a final project grade of 0 points (this is even worse than earning a letter grade of “F,” which actually nets you a point total of 69…). You must use “Turn It In”
to deliver this completed assignment by this deadline. Do NOT attempt to hand in copies of this assignment to the instructor or the TA using paper copies.

This assignment is worth a total of 100 course points. Students may begin using Turn It In to submit their versions of this paper beginning at 2:00 pm, Tuesday afternoon, 02.12.

**FOUR INDIVIDUALLY DESIGNED AND EXECUTED, DECADE-SPECIFIC, COMMUNICATION DESIGN TIMELINES**

Each student will be assigned a decade, beginning with 1890 until 1900 and ending with 1990 until 2000, and must design and execute a two-dimensional solution measuring 32.5” x 20” (40” x 28” if you are enrolled in the 5842 section of this course) that utilizes whatever combinations of type and imagery you deem appropriate to visually communicate the chronological sequence of 1. significant events, achievements, and work(s) created in visual communication design from your assigned decade, and 2. significant achievements or events in other social or technological spheres such as politics, economics, the so-called “hard” or “soft” sciences, literature, other visual arts, theatre, etc. from that same time period.

It is imperative that you design this piece so that at least half of the significant achievements/events you choose to highlight are shown to have a meaningful correlation with the examples of visual communication design that you choose to include. For example, if you cite Muhammad Ali’s refusal to go war as a conscript on behalf of the United States against the Viet Cong in 1966 as a significant historical event of the 1960s, it would enlighten a viewer/reader of your timeline to learn about how that event led to his appearance on a cover of *Esquire* magazine late that year as a martyr whose body was shot full of arrows. (The design of this cover by George Lois is one of the most famous magazine design covers in the history of visual communication design. You’ll learn more about it later this spring.)

You also need to design and execute this piece so that it is visually compelling to behold, and so that it functions as an effective information delivery vehicle, but bear in mind that the entire composition should be conceptually driven by one central, very focused “key” idea or primary theme. This theme could (and probably should) announce itself as part of a primary headline, or “A-head,” for this piece: for example, a headline that communicates an appropriate theme for the 1940s might read “Loose Lips Really Did Sink Ships: the Decade When Good Propaganda Really Could Get You Killed.” Another example that would satisfy the parameters for this assignment might focus on the prevalence of a particular style or movement that was popular in a given decade, such as the association of Constructivism (particularly the Russian variety...) with much of the graphic design work coming out of Europe in the 1920s: “When Both the Politics and the Geometry Were Red, Black or White: Russian Graphic Design in the 1920s.” All of the text- and image-based elements in your timeline should somehow relate to or be driven by your primary theme.

You are responsible for ensuring that your piece makes effective use of a well-considered informational hierarchy, and for ensuring that it does not overwhelm or underwhelm your prospective reader (a first-year, college undergraduate student or high school senior) with either too much or too little information. It will be imperative for each of you to thoroughly peruse a wide variety of resources to obtain the information you’ll need to convey, and to “source” the images that will appear in your respective solutions. Please refer to the handout containing more specific parameters for this assignment to obtain more details about how to successfully complete it. This project will be due at 6:05 pm on April 2, although it may turned in during the first five minutes of class during any class period prior to this beginning the evening of March 5.

This assignment is worth a total of 100 course points. Students who fail to ensure that their full name appears on the back of their Communication Design Timeline will receive an automatic deduction of 10 points from their final grade on it. **Failing to turn in your individual timeline by 6:05 pm on April 2 will result in a final project grade of 0 points (this is even worse than earning a letter grade of “F,” which actually nets you a point total of 69...).** This assignment is worth a total of 100 course points.
FIVE | THE CUMULATIVE, ETHICALLY FRAMED ESSAY (THIS WILL COUNT AS YOUR FINAL EXAM)

Each undergraduate student will be required to write a 1,200- to 1,600-word essay that must be turned in by 6:05 pm on Tuesday, April 30 that assesses how the outcome of a particular design idea, process, or endeavor has affected the ethical or moral behavior or perception model among a particular user group or audience. An ethical criticism can also address the moral or ethical intent of a designer, or a designer and his or her clients, or a design movement, or a style of design. It should enlighten the reader by revealing or explaining the ramifications of a given process or multiple interdependent or codependent processes of decision-making.

The contents of this essay should be strongly bolstered by the assigned course-related readings you will have completed by the end of this semester, and should make reference to at least some of them. With that stated, you are all heartily encouraged to make ample use of books, visual communication design journals and other resources available to you from whatever library facilities and internet resources to which you have access as a means to fortify your arguments and add breadth to the content of your essay. The subject matter that comprises this essay may also be supported by the new knowledge you will have gained from my lectures and from what you learned during the course of writing your exercise Analyzing Communication Design Artifacts from a Socio-Cultural Perspective and from completing your Visual Communication Design History Timeline Assignment.

The cumulative essay assignment is worth a total of 100 course points. You must use “Turn It In” to submit this assignment to the instructor and the TA for assessment. Students who fail to ensure that their full name appears on the front page of their cumulative essay will receive an automatic deduction of 10 points from their final grade on it. Failing to turn in your final cumulative essay by 6:05 pm on Tuesday, April 30 will result in a final project grade of 0 points (this is even worse than earning a letter grade of “F,” which actually nets you a point total of 69...). This assignment is worth a total of 100 course points.

A BRIEF BUT CRUCIAL SET OF GUIDELINES REGARDING HOW YOU SHOULD WRITE YOUR TWO ESSAYS

Both the final essay and your “Analyzing Communication Design Artifacts from a Socio-Cultural Perspective” piece must be written in complete, grammatically and syntactically correct sentences, and you must present well-reasoned, “well thought-out” arguments to support your main points. Providing information on either or both of these essays that you have discovered through your own outside-of-class research is a good thing to do, and will gain you project points, provided you cite this research effectively. As university-level students, I expect you to be able to make solid observations and draw conclusions based on what you’ve read and what you’ve heard in class. Simply reporting facts in either of these essays and failing to present your own critical thinking is unacceptable, and will cause you to flunk them. On the other hand, personal opinion and the presentation of your personal, critical views, if supported by facts or at least well-reasoned arguments, will be rewarded with higher scores/more project points. Either of these two essays that is comprised entirely or predominantly of lists, fragmentary sentences or streams of consciousness will earn so few project points that they will earn letter grades of “F.”

HOW INDIVIDUAL STUDENT’S FINAL GRADES WILL BE DETERMINED

Historical Citation Quizzes: 26 points per quiz x 4 quizzes = 104 or 78 points (see footnote 7 at the top of page 3 of this document for an explanation of the rationale for this variation);

Vocabulary/Terminology Quizzes: 25 points x 4 quizzes = 100 or 75 points (see footnote 7 at the top of page 3 of this document for an explanation of the rationale for this variation);

“Analyzing Communication Design Artifacts from a Socio-Cultural Perspective” Writing Assignment = 100 points
Visual Communication Design Timeline Project = 100 points

Final, Cumulative Essay (an “Ethical” criticism of a design artifact, system or process) = 100 points

Total Course Points Available = 477

Grading Scale: each number below represents the total course points necessary to achieve a particular letter grade; no “rounding up” of point totals will occur in this course.

A = 430+; B = 429–382; C = 381–334; D = 333–287; F = 286 or less

No “extra credit” assignments or coursework are available to help individual students earn course points in AEAH 4842/5842.

A Warning About Illegible Handwriting
If you do not write the answers to your quiz questions legibly on the answer sheets you will be provided in class at the outset of these quizzes, they will be marked “incorrect.” Do not ever use a pencil to write any of the answers to any of the quizzes you will take in this course: use ink only, please.

Attendance Policy
Each student is expected to attend every class session in its entirety. Each student will be held individually responsible for responding to individual announcements regarding any and all aspects of this course, and for receiving or uploading and storing all handouts. Once handouts are disseminated, they will never be disseminated again. Each student is also individually responsible for acquiring lecture notes from a classmate if he or she misses a given class session. To receive an excused absence, you must submit written notification regarding the reason for your absence from a licensed physician, mortician, law enforcement official, insurance company representative or psychologist at the beginning of the class session one week after the one that was missed. Excuses for absences will not be accepted after this one-week period has elapsed. Quizzes will be given at the beginning of class sessions: if you miss a class session or are late to it for any reason without an excuse, you forfeit your opportunity to take that quiz. If you have a legitimate excuse for needing to make up a quiz, please see the course TA, Athena Buxton, about sitting for this make-up quiz during her scheduled office hours.

Missing two class sessions without a documented excused absence will cause your final letter grade to be lowered by one full letter; missing three class sessions without a documented excused absence will cause your final letter grade to be lowered by two full letters; missing four class sessions without a documented excused absence will cause you to fail this course. Please bear in mind that two tardies in this course will be counted as one absence. Attendance will be taken at the beginning of class and immediately after the ten-minute break that will occur during each class session between approximately 7:30 and 7:45 pm.

Absolutely no incomplete grades will be issued without clearly documented proof of circumstances beyond an individual student’s control (i.e., a serious illness or injury) to complete the course. An inability to “get you sh** together and get your coursework done” WILL cause you to fail this course.

Regarding E-Mail and Voice Mail and Office Hours
You cannot leave me voicemail as I do not maintain an office phone. Please do NOT leave voice messages for me on any of the CVAD phone lines, or the Department of Design or Department of Art Education and Art History phone lines, or at UNT Frisco’s administrative offices. I won’t ever get them/hear them.

Also, please bear the following in mind (read on to the next page):
I will not read or respond to any e-mail that requires more than a total of 120 seconds (two minutes) of my time to process. DO NOT WRITE ME LENGTHY E-MAILS.

I will make every effort possible to run my scheduled office hours, however there will occasionally be times that I will be unable to do this (usually because I’ve been waylaid at the last minute to participate in a college or university committee). YOU MUST MAKE AN APPOINTMENT WITH ME VIA E-MAIL TO SECURE AN OFFICE HOURS APPOINTMENT WITH ME: YOU MAY NOT “JUST SHOW UP.”

If you make an appointment for office hours with me, I expect you to make a concerted effort to show up for the appointment; if you can’t make it, I expect notification of your cancellation (you can simply cross your name off the list). If you blow me off, you will be denied office hours from me for the duration of the semester. Finally, I will not allow any student to meet with me during office hours to make up for what he or she was unable or unwilling to complete for an assigned deadline during class time.

**Student Conduct Policy**

What follows are few guidelines regarding what your instructor believes should constitute “common sense” behavior in class:

1. Take a seat before 6:00 pm and do not leave until 8:50 pm (unless a 10-minute break has been called; when these occur, they will begin between 7:20 and 7:40 pm).

2. No laptop computers, tablet computers/computing devices, cell phones, smart phones or any other electronic devices other than those necessary to help maintain select aspects of individual student’s physiologies may be used at any time during any class session. Please disable the functionality of all of your electronic devices (unless they’re being used to maintain the well-being of your physical metabolism) upon entering room 103 each evening a class session of this course is taught.

3. If a 10-minute break has been called, return to your seat before the break is completed.

4. Stay awake! Do not ever sleep in this course (you won’t be able to afford to do this and pass).
5. Pay attention during each class session: don't read a newspaper or a novel or a note from a friend during class, and don't do any homework at any time during these class sessions.

6. Just in case you didn't understand what was being communicated in item no. 2, as each class session begins:

Turn off your smartphone, your (ph)tablet, your iPad, your headphones, your laptop, etc. during our class sessions UNLESS I direct you to reference material on the web. Do not ever text or Tweet or use Instagram, Snapchat or Facebook during one of our class sessions. If your phone rings during class, I reserve the right to answer it...
7. Please wait until I call for questions to be asked during the course lectures, rather than simply “hollering out.”

8. Do not disturb any of your classmates at any time during any class session for any reason unless their life is in imminent danger. Do not have conversations with any of your classmates during any class session.

9. Do not eat food or any other substances during class as this may disturb your classmates. If you are a “loud and slurpy” drinker, don’t drink during any of the class sessions. If you are accustomed to a parent, significant other or servant picking up any trash you leave behind in the various environments you inhabit in your life, make sure that person attends each class session with you to “police up your slobby mess.”

10. Do not sexually harass any of your classmates during any of the class sessions for any reason, or outside of the class sessions for any reason, as the instructor will lose his temper and throw you out of the room and kick your sorry ass down the stairs (the instructor wishes he could respond more strongly to instances of sexual harassment, but a variety of state and federal laws prohibit this).

CHEATING AND PLAGIARISM POLICY

“Plagiarism is the unauthorized use or close imitation of the language and thoughts of another author or creator and the representation of these as one’s own original work. It is the false assumption of authorship; the wrongful act of taking the product of another person’s mind and presenting it as one’s own.”

Copying someone else’s writing, art or design work either intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. **Plagiarism will result in your immediate failure of this course and may result in your expulsion from The University of North Texas, which may entail a record of your expulsion being forwarded to any other institution of higher learning in the U.S. or abroad to which you would apply to complete a design degree or any other type of degree program.**

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Access, Sage Hall, Room 167 or Room 202. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Rooms 247, 248 and 249. Further questions and problems on accommodation may be addressed to Erin Donahoe-Rankin, UNT CVAD’s Director of Advising, Art Building, Student Advising, Room 345D (940.565.2216; artadviseasst@unt.edu).

COURSE RISK FACTOR

According to UNT policy, this course is classified as a Category One Risk Factor course. Students enrolled in this course will not be exposed to any significant hazards during their enrollment in the course, and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes associated with their enrollment in this course, and will be instructed as to how to proceed without danger to themselves and others.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES

As students enrolled at the University of North Texas, you have specific rights and responsibilities. Visit https://policy.unt.edu/policy/07-012 to learn what UNT expects of you and the faculty. Ignorance of your rights and responsibilities is no excuse for failure to comply with them. This means the defense “I didn’t know” does not absolve you of any of the consequences you may incur as a result of violating these rights and responsibilities.
In Case of an Emergency Within the Art Building or Curry Hall:
An alarm in the CVAD Building or Curry Hall will sound. When this happens, please follow the building evacuation plans posted on each floor of this building and proceed to the nearest parking lot (in our case, this is the small, handicapped-access-only parking lot immediately west of Curry Hall). Your instructors will inform you when it is safe to return to the CVAD Building or Curry Hall.

In Case of an Emergency Involving a Severe Weather Event:
The campus sirens will sound. When this happens, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your instructors and act accordingly.

Final Disclaimer
The instructor reserves the right to alter this syllabus at any time if and when he deems it necessary to do this.
To stay enrolled in this course, you must print out page 18 of this document, read and understand it, sign it, and return it to the instructor or the TA no later that 01.22.19.
**COURSE SCHEDULE-IN-BRIEF**

**Week One (January 15):**

An Introduction to Course Policies and Procedures, and—

**Course Overview Lecture:**

Why Should We Question How Particular Social, Political, Technological, Environmental and Economic Conditions at Particular Times in Particular Places Affected the Design of Visual Communications? and—

**Topical Lecture 01:**

How Can Deliberation Regarding the Historical Origins of Modern Design Practices and Products Enlighten Us About Contemporary Issues and Opportunities? and—

**Topical Lecture 02a:**

This Is Now and That Was Then—Forging Connections Between the Design of Modern and Historical Visual Communications (Part One)

**Assigned Reading for This Week:**

- Read A History of Graphic Design by P. B. Meggs, pages 4–47 (complete this by 01.22.19);
- Begin reading Understanding Comics by Scott McCloud (complete this entire text by 01.29.19).

**Week Two (January 22):**

**Topical Lecture 02b:**

This Is Now and That Was Then—Forging Connections Between the Design of Modern and Historical Visual Communications (Part Two)

**Assignment One Briefing and Launch:**

“Analyzing Communication Design Artifacts from a Socio-Cultural Perspective” (due at the beginning of class 02.19.19)

**Topical Lecture 03:**

The History of Writing: from Pictographs to Ideographs to Hieroglyphs to Alphabets

**Assigned Reading for This Week:**

(download these from the “Assigned Reading and Handouts” folder on the Blackboard website devoted to supporting this course)

- Read the Introduction to A Century of Graphic Design by Jeremy Aynsley (complete this by 01.19.19);
- (Optional) excerpts from Andrew Robinson’s book The Story of Writing (complete this by 02.05.19);
Week Three (January 29):
Topical Lecture 04:
How Designing and Producing Illuminated Manuscripts Led to the Invention of Printing and Moveable Type

Assigned Reading for This Week:
- Read A History of Graphic Design by P. B. Meggs, pages 47–127 (complete this by 02.05.19);
- Excerpts from William Ivin’s book Prints and Visual Communication (“The Blocked Road to Pictorial Communication” and “The Road Block Broken—The Fifteenth Century;” complete these by 02.12.19)

Week Four (February 5):
Vocabulary Quiz No. 1 will be administered this evening.

Topical Lecture 05:
Inventing Typography, from Garamond (Claude) and Baskerville (John) to Mechanization

Assigned Reading for This Week:
- Read A History of Graphic Design by P. B. Meggs, pages 128–185 (complete this by 02.12.19);
- Excerpts from Marshall McLuhan’s book The Medium is the Message (“Understanding Media: The Extensions of Man”; complete this by 02.19.19)

Week Five (February 12):
Assignment Two Briefing and Launch:
The Timeline Project (due at the beginning of class 04.02.19)

Topical Lecture 06:
The Arts and Crafts Movement: Graphic Design’s Response to the “Social, Moral and Artistic Confusion of the Industrial Revolution”

Assigned Reading for This Week:
- Read: Graphic Design History: A Critical Guide by Drucker and McVarish Chapter 8: “Formations of the Modern Movement: 1880s–1910s” (complete this by 02.19.19);
- Read: 100 Ideas That Changed Graphic Design by Steve Heller and Veronique Vienne, pages 16–17, 30–31, 38–39, 60-61 (complete this by 02.19.19);
- (Optional) A History of Graphic Design by P. B. Meggs, pages 186–243 (complete this by 02.26.19);

Week Six (February 19):
Due at the beginning of today’s class session:
Assignment One: Analyzing Communication Design Artifacts from a Socio-Cultural Perspective. Any student who turns this project in after today will receive no points toward their final course grade from this endeavor.

Historical Influences Quiz No. 1 will be administered this evening.

Topical Lecture 07:
How Early Twentieth-Century Graphic Design Began to Affect and be Affected by Worldwide Social and Cultural Change: Modernism is Born

Assigned Reading for This Week:
- Read A History of Graphic Design by P. B. Meggs, pages 244–289 (complete this by 02.26.19);
Week Seven (February 26):
Vocabulary Quiz No. 2 will be administered this evening.

Topical Lecture 08:

Assigned Reading for This Week:
- Read Graphic Design History: A Critical Guide by Drucker and McVarish Chapter 10: “The Culture of Consumption: 1920s–1930s” (complete this by 03.05.19)
- Peruse/skim: 100 Ideas That Changed Graphic Design by Steve Heller and Veronique Vienne, pages 52–53, 56–57, 58–59, 64–69, 86–91, 94–95 (complete this by 03.05.19);
- (Optional) A History of Graphic Design by P. B. Meggs, pages 290–343; (complete this by 03.05.17)

Week Eight (March 5):
Historical Influences Quiz No. 2 will be administered this evening.

Topical Lecture 09:
The Evolution of European Modernism and Its Eventual Migration to the United States

Assigned Reading for This Week:
- Read A History of Graphic Design by P. B. Meggs, pages 344–389; (complete this by 03.19.19);
- Read either Graphic Design History: A Critical Guide by Drucker and McVarish Chapter 11: “Public Interest Campaigns and Information Design 1930s–1950s”;

Week Nine (March 19):
Topical Lecture 10:
Modernism Emigrates to the United States While the International Typographic Style Emerges in Europe

Assigned Reading for This Week:
- Read A History of Graphic Design by P. B. Meggs, pages 390–437; (complete this by 03.26.19)
- (Optional) 100 Ideas That Changed Graphic Design by Steve Heller and Veronique Vienne, pages 18–19, 46–47, 72–73, 96–105, 146–147, 152–153 (complete this by 04.02.19)

Week Ten (March 26):
Vocabulary Quiz No. 3 will be administered this evening.

Topical Lecture 11:
Modernism in Design + Capitalism = The New York School and the Rise of Visual Identity Design
Assigned Reading for This Week:

- Read *Graphic Design History: A Critical Guide* by Drucker and McVarish Chapter 13 “Pop and Protest 1960s—1970s” (complete this by 04.02.19);
- Read either a History of Graphic Design by P. B. Meggs, pages 438–489; or, instead read 100 Ideas That Changed Graphic Design by Steve Heller and Veronique Vienne, pages 92–93, 106–107, 138–141, 148–149, 164–165, (complete whichever you choose by 04.09.19)

**Week Eleven (April 2):**

**Due at the beginning of today's class session:**
Assignment Two: your Decade-Specific, Communication Design Timelines. *Any student who turns this project in after today will receive no points toward their final course grade from this endeavor.*

Assignment Three Briefing and Launch:
A briefing on the Ethical Criticism Essay each of you must write and turn in to me between now and the beginning of class on April 30, 2019.

**Topical Lecture 12:**
*Pop! Goes Graphic Design—One Audience’s “Subversive” Becomes Another’s “Mainstream” as Different Designers Seek to Define and Fulfill Very Different Social and Cultural Roles*

**Assigned Reading for This Week:**

- Read *Graphic Design History: A Critical Guide* by Drucker and McVarish Chapter 14 “Postmodernism in Design 1970s—1980s and Beyond” (complete this by 04.09.19); read at least three articles that picque your interest on any of the following websites: the Design Observer website, the AIGA website, the Design Studies Forum, The Design Exchange, the AIGA DEC (Design Educators’ Community) website, The Design and Emotion Society, The Design History Society, The Design Research Society, The Society of Typographic Aficionados or the International Council of Graphic Design Associations (ICOGRADA), or Creative Review.
- Read *A History of Graphic Design* by P. B. Meggs, pages 490–511; (complete this by 04.16.19)

**Week Twelve (April 9):**

Historical Influences Quiz No. 3 will be administered this evening.

**Topical Lecture 13:**
The Emergence of Postmodernism Coincides with a Rapidly Diversifying, Pluralizing, More Interconnected Society in the ’70s and the ’80s

**Assigned Reading for This Week:**

- Continue reading *A History of Graphic Design* by P. B. Meggs, pages 512–569; (complete this by 04.16.17);

**Week Thirteen (April 16):**

**Topical Lecture 14:**
*Designing in The Digital Era — “With Great Power Comes Great Responsibility (Depending on Who You Talk To...)*
 Assigned Reading for This Week:
   · Read A History of Graphic Design by P. B. Meggs, pages 570–619;
     (complete this by 04.23.19);
   · (Optional) Graphic Design History: A Critical Guide by Drucker and McVarish Chapter 16 “Graphic Design
     and Globalization”;
     (complete this by 04.23.19)

Week Fourteen (April 23):
Vocabulary Quiz No. 4 will be administered this evening.

Topical Lecture 15:
What's Next? How Will the Roles of Graphic Designers and Art Directors Be Re-defined in a Society Where More
and More People Don't Read?

Assigned Reading for This Week:
   · Read “Designs on Policy” by Allison Arieff (this is located on the Blackboard Learn website that exists
to support this course under the file name “Arieff Designs on Policy;” it may also be available
at http://arieff.blogs.nytimes.com/; complete this by 04.30.19

Week Fifteen (April 30):
Historical Influences Quiz No. 4 will be administered this evening.

Due at the beginning of today's class session:
Assignment Three: Each of you must turn in your final, ethical criticism essay immediately after today’s quiz.
Any student who turns this project in after today will receive no points toward their final course grade
from this endeavor.

Course Culmination
Signing this page and turning it in to the instructor or the TA for AEAH 4842/5842 indicates that you agree to abide by the policies and procedures articulated within the syllabus for this course.

I ___________________________________________________________ (legibly print your name above this line)

understand and agree to all of the provisions articulated in the syllabus for this course (AEAH 4842.001 and 5842.001, A History of Communication Design, spring semester 2019).

I understand that if I am caught cheating on or plagiarizing any written materials to complete any part of any quiz, exercise or assignment during the course of my enrollment in this class, I will automatically receive a grade of “F” as my final course grade for AEAH 4842.001 or AEAH 5842.001 or 5842.790. I also understand that proof of my plagiarizing any material submitted as coursework by me during my enrollment in AEAH 4842.001 or AEAH 5842.001 or 5842.790 could lead to my expulsion from the University of North Texas, and that a record of this event may be attached to any transcripts that are forwarded from UNT to another institution of higher learning at which I may attempt to enroll at a later date.

I understand that for any absence to be considered “excused,” I must present the type of documentation regarding this absence that is described in this syllabus at the beginning of the class session immediately following the one for which I was counted absent. I understand that if I miss a class session for any reason, I cannot make-up the missed learning opportunity or the lost points during an office hours session or at any other time outside of the regularly scheduled time allotted per week during the spring semester of 2019 for the teaching of this course.

I understand that the contents of this syllabus, the course support readings and the contents of the weekly lectures delivered during this course are the intellectual property of Michael R. Gibson and the University of North Texas, College of Visual Arts and Design, Department of Art Education and Art History. Any unauthorized reproduction, distribution or duplication of any portions of this syllabus, the course support readings and the contents of the weekly lectures is strictly prohibited.

_____________________________________________________________                ________________________
(signature)                                                              (date)
Not taking your commitment to AEAH 4842 seriously will cost you much more than a crappy grade.