



## ⇒ Dropping and Adding

Last day to drop, without an entry on the student's permanent record: Monday, Feb. 7

Last day to add & register late: Monday, Feb. 14

For SJSU's late drop and withdrawal policy: <https://www.sjsu.edu/ue/student-petitions/index.php>

## Department Syllabi (greensheets) and Advising

For information about majors and minors in **art and art history**, for forms to change your major or minor, or for a list of faculty advisors, go to: <http://www.sjsu.edu/art> or email [art@sjsu.edu](mailto:art@sjsu.edu)

For information about about **design** majors and minors, for forms to change your major or minor, or for a list of faculty advisors, go to: <https://www.sjsu.edu/design/> or email [design@sjsu.edu](mailto:design@sjsu.edu)

Pdfs of the syllabus for this course can be found at: <http://www.sjsu.edu/art/documents/greensheets/> for the Art Dept., <https://www.sjsu.edu/design/forms/syllabi.php> for the Design Dept., and also on Canvas. Note, however, that all updates to the course syllabus will be announced in class AND in the Announcements section of Canvas or via email.

## Course Description: Arth-DSGD 176A

Official SJSU Course Description: "The history of graphic design and typography with an emphasis on the 20th century. Define technological, historical and theoretical concerns and influences on individuals and movements in graphic design."

Specific to this section: This course is both chronological and thematic and will begin with a few precursors to modern design to establish context as well as to familiarize students with older characters and typefaces. You will learn iconic works of graphic design and be expected to recognize period styles and their characteristics. Students will be asked not only to learn history but also how to look closely at, think critically about, and analyze works of graphic design—how their historical context, formal features, and content contribute to an object's meaning. You will also be asked to think, speak, and write thoughtfully about your visual experience. Students are also expected to learn the terminology of graphic design and employ it where appropriate in their assignments.

## Course Format

### Online Course

This section of Arth-DSGD 176A is classified as Mode 2, meaning that is a fully online class, with synchronous course meetings—the class will meet on Zoom in real time on the designated days and times listed on page 1 above.

The professor's office hours will also be conducted via Zoom. To contact the professor, students may either email directly or use the email feature on Canvas.

Students will need a robust internet connection and a computer or other adequate mobile device to participate in this class. **Students should download the Zoom app before the first day of class in order to access class meetings and then sign up for your Zoom account through one.sjsu.** Please keep your video

format on during class meetings. If keeping video on presents an undue burden, please let the professor know at the start of the semester.

## Technology Requirements

The main SJSU-licensed (free) applications that students will need for this course are **Canvas**, **Zoom**, and **G Suite**, all of which can be accessed at [one.sjsu.edu](https://one.sjsu.edu).

Canvas, a learning management system, will house the syllabus, readings, assignment instructions, image sets, etc. Students can also keep track of their assignment grades on Canvas. **Students are responsible for regularly checking Canvas Announcements.**

Student resources for help with Canvas:

- Canvas's own documentation for students: <https://guides.instructure.com/m/4212>
- In Canvas, the "Help" button towards the bottom of the blue vertical menu on the left side of the screen

## Required Texts/Readings

Required textbook: **Stephen J. Eskilson, *Graphic Design A New History* (3rd ed.)**  
2019  
publisher: Yale University Press  
ISBN 13: 978-0300233285

In addition to the textbook, there will be other assigned readings, either pdfs stored on Canvas or available online. For the latter, links are provided in the syllabus. See the Course Schedule portion of this syllabus for specific reading assignments.

## Online dictionary, grammar, and writing resources

Merriam-Webster online dictionary and thesaurus: <https://www.merriam-webster.com/>

*Grammar Girl: Quick and Dirty Tips*: <https://www.quickanddirtytips.com/grammar-girl>

*Purdue University Online Writing Lab* ("Purdue OWL"): [https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)

\* Marjorie Munsterberg, *Writing about Art*: <https://writingaboutart.org/>

\* This site is specific to art history writing

## Optional—FYI: Art and graphic design news sources

Trusted online arts news sources—sign up for free for emails to your In Box:

*Hyperallergic*: <https://hyperallergic.com/newsletters/>

*Open Culture*: <https://openculture.com/>

*Art in America*: <https://www.artnews.com/c/art-in-america/>

*The Public Domain Review* [unexpected stories about art that's no longer under copyright]: <https://publicdomainreview.org>

*Culture Type* [art from a Black perspective]: <https://www.culturetype.com>

*Colossal* [international contemporary art & visual culture news]: <https://www.thisiscolossal.com>

*ArtAsiaPacific* [contemp. art & culture news from Asia-Pacific & the Middle East]: <http://artasiapacific.com>

*The New York Times* (access online edition through the SJSU library website)

*Los Angeles Times* (access online edition through the SJSU library website)

Note about the two major US newspapers:

The two major newspapers listed above allow you to read a limited number of articles on their websites. Accessing the newspapers through the SJSU library website gives students an unlimited amount of articles, but without the accompanying images or interactive features.

Note about representation: This list represents news sources with informative and generally well-written art and design news articles; it does not intend to exclude any community. If you come across good websites or blogs for art news about other specific communities, please let the professor know. Coverage of a broad range of communities and topics can be found in *Hyperallergic*, *CAA News*, *ARTnews Today*, *Colossal*, *Open Culture*, and in the national newspapers.

## Workload and Virtual Classroom Protocol

SJSU Academic Senate credit-hour policy S12-3:

“Success in this course is based on the expectation that students will spend, **for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture)** for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.” <https://www.sjsu.edu/senate/docs/S12-3.pdf>

What does this workload policy mean for **Arth-DSGD 176A**?

Typical course activities include:

- Attending class and taking notes—don’t be a passive listener
- HIGHLY RECOMMENDED: Reviewing and highlighting or annotating your lecture notes at the end of every week’s lectures—this small-dose method is a more manageable way to prepare for exams
- Completing all course readings
- Coming to class prepared—doing course readings ahead of that day’s lecture
- Completing all exams relating to course content
- Carefully following the instructions for and completing all writing assignments
- Proofreading and editing writing assignments before submission

⇒ DO NOT HESITATE TO ASK QUESTIONS ABOUT ANY COURSE MATERIAL OR ASSIGNMENT INSTRUCTIONS THAT YOU FIND CONFUSING

For this Mode 2-classified course, **virtual classroom protocol** will be similar to an in-person classes.

### For group assignments:

It is expected that each student will take full responsibility for their share of the work. If any group members are not doing their work, please let me know so that I can contact them.

### Protocol pertaining to mutual respect:

Every student in this class will be respected as an individual with distinct experiences, talents, and backgrounds. Therefore, everyone needs to understand that this online class is a space of mutual respect—in student-professor interactions (respect is a two-way street) and among students themselves. Do not hesitate to reach out to the professor with questions or concerns.

**Academic dishonesty (plagiarism, cheating) will not be tolerated and is also a sign of disrespect**—towards the professor, the course, the University, and towards yourself. See below for the policy on academic integrity. Please silence your cell phone before class.

**Students are not allowed to record the class.**

Please **do not**:

- Wear pajamas or be partially dressed
- Be in bed (sitting on top of a made bed is ok)
- Sleep during class
- Eat (beverages are ok)
- Play music in the background
- Fiddle around on other websites or devices, including your cell phone, while in class

## **Course Learning Outcomes (CLO)**

Upon successful completion of this GE course, students will be able to:

1. Understand the bases, both aesthetic and historical, underlying major artistic movements
2. Recognize prominent themes and iconographies, including how they relate to race and gender
3. Develop visual literacy and the ability to think and write critically about works of art
4. Understand the connection between form and meaning in the processes of analysis and interpretation of works of art
5. Gain an understanding of how the institution of the museum presents works of art

## **Assignments and Grading Policy**

*To understand how the graded course coursework below fulfills SJSU GELO and CLO educational goals, please refer to the list of outcomes above*

- **5%** Short design analysis [GELO 1, 2, 3; CLO 1, 2, 3, 4]
- **15%** Discussion post & comment: design journal profile & article summary [GELO 1, 2; CLO 1]
- **20%** Research essay [GELO 1, 2, 3; CLO 1, 2, 3, 4]
- **20%** Poster (or book jacket) group project [GELO 1, 2, 3; CLO 1–5]
- **10%** Presentations of group project [GELO 2]
- **15%** Midterm [GELO 1, 2; CLO 1, 2, 3, 4]
- **15%** Final exam [GELO 1, 2; CLO 1, 2, 3, 4]

Assigned readings, videos (assigned or shown in class), and works of art shown in class or assigned for study outside of class are intended to provide either explanations for or examples of content that will form a basis for students' written assignments and exams.

## **Grading Criteria (Effort) / Plagiarism**

Above all, the professor will be looking for EFFORT on the part of the student—both intellectual and in the correctness of their writing. Caution! A clean, “perfect” piece of writing in which mere data takes up most of the student’s writing—as opposed to the required critical analysis—is not necessarily indicative of hard work and can often be a sign of plagiarism (copying the work of someone else and submitting it as your own, which is a serious infraction of University policy). **Documented cases of plagiarism WILL be reported to the University and become part of the student’s record.** Effort is typically demonstrated by (not an exhaustive list): following the assignment instructions, knowledge and understanding of the material, ideas expressed in

writing that indicate the evolution of the student’s thought process, organized presentation, paginating, running a spell checker, proofreading.

Do not even consider cutting and pasting text from the web into the essay assignments and passing it off as your own observations.

**“A” work:** demonstrates depth of knowledge of the material, excellence of critical analysis, originality of interpretation (this means original to YOU, not originality in absolute terms), and superb execution (well organized, no writing mechanics issues, a tone that is consistent with a formal essay). Typically such work will make an especially thoughtful, well-set-out argument that is supported by analysis of artworks’ formal features and an understanding of historical and/or intellectual context.

**“B” work:** strong written work demonstrating knowledge of the material, depth of intellectual inquiry, and competence of thought but generally lacking the originality and level of ambition associated with “A” work. In addition, a “B” paper is also defined as an “A” paper that contains too many errors (grammar, spelling, correct word usage, etc.) to merit an “A.”

**“C” work:** competent papers that are nonetheless pedestrian and/or feature an unevenness of thought, argument, or execution, which prevent it from meeting the standards of a "B" paper. Such work often shows a lack of effort, a missing, confused, or poorly argued thesis, omissions, and too many writing errors.

**“D” work:** barely competent work suffering numerous flaws in thought, argument, organization, and mechanics (or execution—such as not following the assignment instructions, incompleteness, a weak thesis, poor organization, too many writing errors, etc). “D” work is considerably weaker than “C” and shows a lack of understanding of the material or a rushed job.

**“F” work:** work that meets any of the following criteria—(1) does not fulfill the requirements of the assignment; (2) does not even meet the criteria for “D” work; (3) does not demonstrate university-level writing (e.g., language usage, grammar, sentence structure, etc.); (4) is much too short; (5) is barely comprehensible.

**“0”:** Student does not submit the assignment at all or has plagiarized someone else’s work (copied and passed off as their own).

### Grade Scale

A	94–100%	A-	90–93%		
B+	87–89 %	B	84–86%	B-	80–83%
C+	77–79%	C	73–76%	C-	70–72
D+	67–69%	D	63–66%	D-	60–62%
F	1–59%	0			

This grade scale means that students are better off submitting work rather than none at all because any additional points given for an “F” will help in the calculation of the final course grade. The exception is submitting plagiarized work, which counts as a 0.

### Extra Credit Policy

There are no extra credit options for this course.

## Submitting Assignments

Assignments will be submitted by uploading them to Canvas. If you are having trouble with uploading, email the assignment to the professor. Be sure to put the name of the assignment in the email's subject header.

## Late Work and Missed Class(es) Policy

Due dates for assignments can be found in the assignment instructions, in the Course Schedule portion at the end of this syllabus, and in the Assignments section of Canvas. It is the student's responsibility to be aware of due dates and to keep up with the coursework.

For missed classes, make the effort to review the material in the course readings and on Canvas in order to catch up before asking the professor for assistance. Do yourself a favor and avoid (1) telling me that the reason you missed class is because you overslept; (2) asking whether you missed anything important.

DO NOT make plans to miss class before or after Spring Break. Missing class for these reasons does not constitute an excused absence. Due to the amount of visual material shown and discussed in this course, a record of good attendance is important for optimal performance on all assignments and exams.

## Learning and Counseling Resources

The professor is here to help with questions about the course material and assignments, but students who want additional help with their writing can schedule a tutoring session or participate in tutor live chat with the **SJSU Writing Center**. If you tend to struggle with writing or simply want someone to review your draft before the professor sees it, this is a great resource: <https://www.sjsu.edu/writingcenter/>

Students with disabilities must register with the **Accessible Education Center** in order to receive accommodation: <https://www.sjsu.edu/aec/>

The pandemic is a particularly stressful time to be a college student. SJSU offers free **counseling services** to all registered SJSU students, including but not limited to personal counseling, clinical management, and educational counseling: <https://www.sjsu.edu/counseling/>

**Peer Connections** (<https://www.sjsu.edu/peerconnections/index.php>): This group, administered by Student Affairs, offers student-to-student support through tutoring, mentoring, supplemental instruction, learning assistance, and student success events in an inclusive, welcoming environment. It serves as a university-wide resource for the promotion of peer learning and retention (ie, staying in school). This is a good, welcoming resource if you want peer support from student colleagues who are trained to help with academic life and coursework generally.

**Academic Advising:** See the Contact Information section on page 1 of this syllabus.

**SJSU Communication Center** <http://commcenterstage.sjsu.edu/>

This Center offers students help with public speaking, writing, and general communication skills. Students having difficulties with online learning can take a 1-unit course, "COMM 80A: Succeeding in Online Classes." For more information contact Roxanne Cnudde, the Communication Center director: [roxanne.cnudde@sjsu.edu](mailto:roxanne.cnudde@sjsu.edu)

## University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, **academic integrity (plagiarism)**, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) is listed on the Syllabus Information web page (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

# Arth-DSGD 176A sec. 1, Graphic Design History and Theory, Mode 2 (all online)

Spring 2022

## Course Schedule

The Course Schedule serves as a guide to the topics, assignments, and activities that will be covered in this course. It is designed to be flexible to accommodate class needs that may arise as the semester progresses. The instructor reserves the right to make changes and substitutions and will alert students to them by in-class announcements and in writing.

### IMPORTANT DEADLINES:

Assignment	Percentage of course grade	Due date
Short design analysis	5%	Feb. 22
Discussion post & comment	15%	Mar. 20
Research essay	20%	Apr. 17
Group project	20%	May 11
Presentation of group project	10%	May 4, 9, 11
Midterm	15%	Mar. 23
Final exam	15%	May 20, 12:15pm–2:30pm

Week	Date	Topics, Readings, Assignments, Deadlines
1	W 1/26	<b>Course introduction / Thinking about the emotive quality of lettering</b> Review syllabus; quick look at the course space on Canvas Optional readings on Canvas (Files/Readings folder): <ul style="list-style-type: none"><li>• Scott McCloud, Understanding Comics, ch. _ “Living in Line”</li><li>• Harvey Kurtzman, “Sound Effects,” MAD Magazine (1960s?) Warning: This comic is included for its imaginative variety of lettering. Its humor is of its time. There is a scene where the private detective gives his secretary a black eye because she is annoying him. The violent act itself is not depicted, but the aftermath (the black eye) is. The before and after panels are juxtaposed as a visual (not funny, tho) joke.</li><li>• To understand the detective’s wolf-whistle response to the trophy wife in “Sound Effects,” see Tex Avery’s cartoon “Red Hot Riding Hood” (1943), which provides the formula: <a href="https://www.youtube.com/watch?v=3h6_LmfC--o">https://www.youtube.com/watch?v=3h6_LmfC--o</a>. The “Sound Effects” reference starts at approx. 1:30. It’s not necessary to watch the entire cartoon to understand the reference. The humor here is also sexist.</li></ul>
2	M 1/31	<b>Elements and Principles of Graphic Design: Foundations of Design Aesthetics &amp; Communication</b> Read the introductory paragraphs of “Letter,” “Text,” and “Grid” in Ellen Lupton, Thinking with Type <a href="http://thinkingwithtype.com">http://thinkingwithtype.com</a> Bookmark this site!

Week	Date	Topics, Readings, Assignments, Deadlines
2	Th 2/2	<p><b>The Roots of Graphics from the Prehistoric Era up to the Renaissance</b></p> <ul style="list-style-type: none"> <li>• Eskilson textbook: Introduction, pp. 1-17</li> <li>• Getty Museum video “Making Manuscripts” <a href="https://www.youtube.com/watch?v=nuNfdHNTv9o">https://www.youtube.com/watch?v=nuNfdHNTv9o</a></li> <li>• Khan Academy: <ul style="list-style-type: none"> <li>• “Words, words, words: medieval handwriting” <a href="https://www.khanacademy.org/humanities/medieval-world/medieval-book/making-medieval-book/a/words-words-words-medieval-handwriting?modal=1">https://www.khanacademy.org/humanities/medieval-world/medieval-book/making-medieval-book/a/words-words-words-medieval-handwriting?modal=1</a></li> <li>• “Medieval supermodels” <a href="https://www.khanacademy.org/humanities/medieval-world/medieval-book/making-medieval-book/a/medieval-supermodels?modal=1">https://www.khanacademy.org/humanities/medieval-world/medieval-book/making-medieval-book/a/medieval-supermodels?modal=1</a></li> <li>• “Getting personal in the margins” <a href="https://www.khanacademy.org/humanities/medieval-world/medieval-book/using-medieval-book/a/getting-personal-in-the-margins?modal=1">https://www.khanacademy.org/humanities/medieval-world/medieval-book/using-medieval-book/a/getting-personal-in-the-margins?modal=1</a></li> </ul> </li> </ul>
3	M 2/7	<p><b>Background on the 3 basic types of printing processes</b></p> <ul style="list-style-type: none"> <li>• Ambrose and Harris, Ch. 2 “A Few Basics” &amp; Ch. 3 “Letterforms” in Fundamentals of Typography (2006). King Library e-book</li> <li>• Essays from the Heilbrunn Timeline of Art History on the website of The Met museum:</li> <li>• “The Printed Image in the West: History and Techniques” <a href="https://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm">https://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm</a></li> <li>• “The Printed Image in the West: Woodcut,” <a href="https://www.metmuseum.org/toah/hd/wdct/hd_wdct.htm">https://www.metmuseum.org/toah/hd/wdct/hd_wdct.htm</a></li> <li>• “The Printed Image in the West: Engraving,” <a href="https://www.metmuseum.org/toah/hd/engr/hd_engr.htm">https://www.metmuseum.org/toah/hd/engr/hd_engr.htm</a></li> <li>• “Lithography in the Nineteenth Century” <a href="https://www.metmuseum.org/toah/hd/lith/hd_lith.htm">https://www.metmuseum.org/toah/hd/lith/hd_lith.htm</a></li> </ul>
3	W 2/9	<p><b>Go over short design analysis assignment</b></p> <p><b>Gutenberg Bible</b>  <b>Nuremberg Chronicle</b></p> <ul style="list-style-type: none"> <li>• Eskilson, pp. 18-19</li> <li>• Morgan Library website: “Color and Curious Creatures: Fifteenth-Century Block Books at the Morgan” <a href="https://www.themorgan.org/blog/color-and-curious-creatures-fifteenth-century-block-books-morgan">https://www.themorgan.org/blog/color-and-curious-creatures-fifteenth-century-block-books-morgan</a></li> <li>• Morgan Library &amp; Museum video: “Collection in Focus: The Gutenberg Bible” <a href="https://www.themorgan.org/videos/collection-focus-gutenberg-bible">https://www.themorgan.org/videos/collection-focus-gutenberg-bible</a></li> <li>• Lotte Hellinga, “The Gutenberg Revolutions,” pp. 207-215 Ch. 15 in Eliot and Rose, A Companion to the History of the Book (2007). E-book available thru King Library</li> <li>• Video: Gutenberg Printing Press Works (<a href="https://www.youtube.com/watch?v=DLctAw4JZXE">https://www.youtube.com/watch?v=DLctAw4JZXE</a>)</li> <li>• Some history of the Nuremberg Chronicle: <a href="https://www.brandeis.edu/library/archives/essays/special-collections/nuremberg-chronicle.html">https://www.brandeis.edu/library/archives/essays/special-collections/nuremberg-chronicle.html</a></li> <li>• For a close-up of a hand-colored page spread of the Nuremberg Chronicle + a short essay: <a href="https://www.themorgan.org/exhibitions/online/imperial-splendor/nuremberg-chronicle">https://www.themorgan.org/exhibitions/online/imperial-splendor/nuremberg-chronicle</a></li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
4	M 2/14	<p><b>Italian Renaissance printers</b></p> <ul style="list-style-type: none"> <li>• Eskilson, pp. 20-23 (stop at paragraph about the 17th century)</li> <li>• Essays from the Heilbrunn Timeline of Art History on the website of The Met museum: <ul style="list-style-type: none"> <li>• “Woodcut Book Illustration in Renaissance Italy: Venice in the 1490s” <a href="https://www.metmuseum.org/toah/hd/wivf/hd_wivf.htm">https://www.metmuseum.org/toah/hd/wivf/hd_wivf.htm</a></li> <li>• “Woodcut Book Illustration in Renaissance Italy: Venice in the Sixteenth Century” <a href="https://www.metmuseum.org/toah/hd/wivs/hd_wivs.htm">https://www.metmuseum.org/toah/hd/wivs/hd_wivs.htm</a></li> </ul> </li> <li>• Meggs, History of Graphic Design (5th ed.) - Ch. 7 “Renaissance Graphic Design” King Library e-book: <a href="https://ebookcentral.proquest.com/lib/sjsu/detail.action?docID=693176">https://ebookcentral.proquest.com/lib/sjsu/detail.action?docID=693176</a> OR read this book on the Internet Archive</li> <li>• First edition of Aldus Manutius’s <i>Hypnerotomachia Poliphilii</i> <a href="https://www.metmuseum.org/art/collection/search/365313">https://www.metmuseum.org/art/collection/search/365313</a></li> <li>• On the Aldine Press’s printer’s ornament: <a href="http://www.adamghooks.net/2011/03/festina-lente.html">http://www.adamghooks.net/2011/03/festina-lente.html</a></li> <li>• Ellen Lupton, “Letter Terminology (<a href="http://www.thinkingwithtype.com/contents/letter/">http://www.thinkingwithtype.com/contents/letter/</a>)</li> </ul>
4	W 2/16	<p><b>Typography in the Age of Enlightenment</b></p> <p><b>The Encyclopedia—entry and illustrations about typography</b></p> <ul style="list-style-type: none"> <li>• Eskilson, pp.23-27</li> <li>• Meggs, History of Graphic Design (5th ed.) - Ch. 8 “An Epoch of Typographic Genius” King Library e-book: <a href="https://ebookcentral.proquest.com/lib/sjsu/detail.action?docID=693176">https://ebookcentral.proquest.com/lib/sjsu/detail.action?docID=693176</a> OR read this book on the Internet Archive</li> <li>• Drucker and McVarish, Ch. 5 “Modern Typography and the Creation of the Public Sphere,” in <i>Graphic Design History: A Critical Guide</i> (2009) Available on the Internet Archive</li> <li>• Digitized excerpts of 18th-century editions, with some helpful commentary—note that the entry &amp; illustrations on printing are the focus of both examples: <ul style="list-style-type: none"> <li>• Blog post from the Rare Books Dept. of Wake Forest Univ. library: “Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers, edited by Denis Diderot (1751-1780)” <a href="https://zsr.wfu.edu/2013/encyclopédie-ou-dictionnaire-raisonné-des-sciences-des-arts-et-des-métiers-edited-by-denis-diderot-1751-1780/">https://zsr.wfu.edu/2013/encyclopédie-ou-dictionnaire-raisonné-des-sciences-des-arts-et-des-métiers-edited-by-denis-diderot-1751-1780/</a></li> <li>• From the British Library: “L’Encyclopédie by Denis Diderot” <a href="https://www.bl.uk/collection-items/encyclopédie-by-denis-diderot">https://www.bl.uk/collection-items/encyclopédie-by-denis-diderot</a></li> </ul> </li> <li>• Explore the Encyclopedia, the great Enlightenment compendium of knowledge: <a href="https://quod.lib.umich.edu/d/did/">https://quod.lib.umich.edu/d/did/</a> <ul style="list-style-type: none"> <li>• Entries/definitions: Letterpress Printing [contains illustrations—scroll down]; Printing; Printing, history of; Printing house; Printing type; Printer’s case; Typeface</li> </ul> </li> <li>• “The long S,” U.S. National Archives blog <a href="https://prologue.blogs.archives.gov/2021/12/14/the-long-s/">https://prologue.blogs.archives.gov/2021/12/14/the-long-s/</a></li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
5	M 2/21	<p><b>Go over Research Essay assignment instructions</b></p> <p><b>Advent of chromolithography</b>  <b>Victorian design &amp; reforms</b></p> <ul style="list-style-type: none"> <li>• Eskilson, pp. 29-49</li> <li>• Chapters on lithography and color printing in Antony Griffiths, <i>Prints and Printmaking</i>. Pdf on Canvas</li> <li>• Petra Chu, Ch. 15 “National Pride and International Rivalry—The Great International Expositions” Pdf on Canvas—Files—Readings folder</li> <li>• Two helpful websites on Owen Jones’s <i>Grammar of Ornament</i> (1856) &amp; full-text version to explore: <ul style="list-style-type: none"> <li>• Victoria &amp; Albert Museum, “Owen Jones and the Grammar of Ornament” <a href="https://www.vam.ac.uk/articles/owen-jones-and-the-grammar-of-ornament#slideshow=7716019588&amp;slide=2">https://www.vam.ac.uk/articles/owen-jones-and-the-grammar-of-ornament#slideshow=7716019588&amp;slide=2</a></li> <li>• National Museums of Scotland, “Grammar of Ornament” <a href="https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/grammar-of-ornament/">https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/grammar-of-ornament/</a> [contains short ¶ on the chromolithographic process]</li> <li>• <i>Grammar of Ornament</i> full text, Smithsonian Libraries <a href="https://library.si.edu/digital-library/book/grammarornament00jone">https://library.si.edu/digital-library/book/grammarornament00jone</a></li> </ul> </li> </ul>
5	Tu 2/22	<b>DUE: Short design principles analysis</b>
5	W 2/23	<p><b>Victorian design: Arts &amp; Crafts Movement</b></p> <ul style="list-style-type: none"> <li>• Eskilson, pp. 50-53</li> <li>• Meggs, History of Graphic Design - Ch. 10 “Arts and Crafts Movement and Its Heritage” Internet Archive <a href="https://archive.org/details/meggshistoryofgr0000megg_05ed/page/176/mode/2up">https://archive.org/details/meggshistoryofgr0000megg_05ed/page/176/mode/2up</a> OR find e-book on King Library database</li> </ul>
6	M 2/28	<p><b>Go over design journal profile &amp; article summary (discussion post)</b></p> <p><b>Art Nouveau I (France, USA, Britain)</b></p> <ul style="list-style-type: none"> <li>• Eskilson, Ch. 2</li> <li>• Ruth Iskin, Ch. 6 “Poster Design: The Dialogics of Image and Word,” in <i>The Poster: Art, Advertising, Design, and Collecting, 1860s-1900</i> Pdf on Canvas. Entire book is available as an e-book</li> <li>• Bradford R. Collins, “The Poster as Art: Jules Chéret and the Struggle for Equality in the Arts in Late Nineteenth-Century France” Pdf of journal article on Canvas</li> </ul>
6	W 3/2	<p><b>Research strategies presentation by Gareth Scott, librarian for art and design</b></p> <p><b>Art Nouveau II (Scotland, Austria, Germany)</b>  Eskilson, Ch. 2</p>
7	M 3/7	<p><b>Sachplakat, World War I, Dada</b></p> <ul style="list-style-type: none"> <li>• Eskilson, Ch. 3</li> </ul>
7	Tu 3/8	<b>Email research essay topic for approval</b>
7	W 3/9	<p><b>20th-century modern art &amp; modern graphic design (cubism, futurism, etc.)</b></p> <ul style="list-style-type: none"> <li>• Eskilson, Ch. 4, to p. 156</li> <li>• Optional: David Cundy, “Marinetti and Italian Futurist Typography” JSTOR article - must log in to read. Permalink: <a href="https://www.jstor.org/stable/776445">https://www.jstor.org/stable/776445</a></li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
8	M/14	<b>Art Deco</b> <ul style="list-style-type: none"> <li>• Eskilson, Ch. 4, p. 156 to end of chapter</li> <li>• From the exhibition catalogue Art Deco 1910-1939, read chapters 10 (“From Pattern to Abstraction”), 11 (“The Exotic”), 26 (“Art Deco Graphic Design &amp; Typography”), 28 (“Book Jackets”) On Canvas as pdfs</li> </ul>
8	W 3/16	<b>Midterm review</b>
8	Sun 3/20	<b>DUE: Design journal profile &amp; article summary (discussion post)</b>
9	M 3/21	<b>De Stijl, Russian Constructivism &amp; Suprematism—core design aesthetic, influence of industrial production</b> Eskilson Ch. 5
9	W 3/23	<b>MIDTERM [ Renaissance (16th century) thru Art Deco ]</b> questions will be history-based
10	<b>M 3/28– F 4/1</b>	<b>SPRING BREAK!!</b>
11	M 4/4	<b>Bauhaus I: Philosophy, education, architecture, crafts</b> Eskilson Ch. 6
11	W 4/6	<b>Bauhaus II: Typography</b> Meggs, History of Graphic Design Ch. 16 “The Bauhaus and the New Typography” SJSU e-book
12	M 4/11	<b>American Modernism &amp; World War II</b> Eskilson Ch. 7
12	W 4/13	<b>International Style I: Influence of the Swiss style</b> Eskilson Ch. 8, pp. 271-287
12	Sun 4/17	<b>DUE: Research essay</b>
13	M 4/18	<b>International Style II: Corporate America</b> Eskilson Ch. 8, pp. 287-end of chapter
13	W 4/20	<b>Postmodernism: Psychedelic graphics; postmodern typography; digital typography</b> Eskilson Ch. 9
14	M 4/25	<b>Contemporary graphic design</b> Eskilson Ch. 10
14	W 4/27	<b>Digital graphic design</b> Eskilson Ch. 11
15	M 5/2	<b>Contemporary graphic design &amp; designers</b>
15	W 5/4	<b>Student presentations—mandatory attendance</b>
16	M 5/9	<b>Student presentations—mandatory attendance</b>
16	W 5/11	<b>Student presentations—mandatory attendance</b>  <b>DUE: Group project</b>

Week	Date	Topics, Readings, Assignments, Deadlines
17	M 5/16	<b>Final exam review [20th century—starting from material in Ch. 5 Eskilson textbook]</b>
17	Fri 5/20	Final Exam 12:15 pm - 2:30 pm