

VISUAL COMMUNICATION THEORIES

AVT 419:002, W 4:30-7:10 p.m., AB 1005

3 credits, Spring 2017

Prerequisites: AVT 311 and either AVT 313 or 414.

Prerequisite enforced by registration system.

Professor Lynne Scott Constantine
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2017 Art & Design Building
Office Hours: By appointment
MW 9:00-10:30 a.m.
W 3:30-4:30 p.m.

The goal of visual communication is to persuade an audience to adopt a new belief.

--Ann C. Tyler, "Shaping Belief: The Role of Audience in Visual Communication"

All of the good designers I admire have developed a conviction that the way they serve their clients best is by bringing a strong point of view to the designer/client relationship. This doesn't always mean simply imposing a strong visual style on everything. It can also mean caring deeply about the meaning of the work, what the messages are, [and] how they're directed.

--Michael Bierut, response to comments on Designer Observer Group blog post 7/14/05

Course Description

This course introduces and explores visual communication theories as a means for professional designers to better understand the conditions and meaning of their practice.

In this context, "theory" doesn't mean "a hypothesis to be tested" (as in the sciences), but rather points to a coherent set of working beliefs about how the world—or in this case, visual communication—works. Some aspects of certain visual communication theories are based on observable "facts," but the way these facts are woven together says more about how we construct meaning than it does about empirical answers to factual questions.

So why does a design professional—typically an eminently practical, hands-on person working toward a specific end for the benefit of a specific client—want or need to grapple with visual communication theories? First, "doing theory" promotes a sophisticated level of reflection about design work—far beyond the touchstones of "did they like it?" and "did it serve its purpose?" Second, it encourages designers to think holistically about the contexts for their work—beyond the immediate job at hand to the larger contexts of the social, the cultural, and the historical. And finally, it recognizes the obvious: today, graphic design shapes our visual world and puts each person at the nexus of thousands of unbidden messages each day. How do we, as senders and receivers of such messages, make sense of

all this? Offering coherent narratives that pose answers to such questions is what visual communication theories are all about.

We will be looking at two types of theories: generative theories, that purport to explain how visual communications are (or should be) generated to be effective; and critical/sociocultural theories, that situate design within the larger contexts of the historical, the cultural and the social to consider how design expresses or resists the belief structures of those who make it and those who consume it.

Through investigating the fundamental elements of both generative and critical/sociocultural theories of visual communication, professional designers can enhance the quality of their decision-making about the elements and constituents of design; can have a better grasp on the multiple contexts and frameworks within which clients and audiences will respond to design; and can better understand and evaluate the many issues they face related to local usability and usefulness within broader contexts of ethics, aesthetics, professional responsibility and social responsibility.

Course Learning Objectives

By participating actively in this course, students will achieve the following four learning objectives:

- To reflect upon and enhance their design studio practice through consideration of their belief structures about visual communication in design
- To improve their skills at communicating about their work with various audiences
- To discover new ideas and resources to enrich their studio practice
- To expand their view of how their own design practice is situated within contemporary ideas about visual communication through design and about the function of design in culture and in the social world

Course Texts

Required (in bookstore)

Meredith Davis, *Graphic Design Theory*. Thames & Hudson, 2012. ISBN 978-0-500-28980-8. Cost: to purchase, approximately \$56 new/\$42 used; to rent, approximately \$45 new/\$25 used.

Assignments from this text are listed in the schedule of assignments for the course. I may also require readings that are not in this book, as well as web links and media assignments; these resources will be linked or otherwise made available to you for download on our AVT 419:002 course site on Blackboard. Files distributed in this way may be password protected—I will provide you with the password in class, and it is also provided in a PDF file at the top of the Course Content page on our Blackboard site.

Any moving-image materials assigned for viewing *outside* of class either will be screened at an announced time and location, made available on reserve in the Media Services area of

the Johnson Center Library, or provided to you via Blackboard as a link to a download or a streaming site. Where viewing assignments are available for streaming on such sites as Netflix, HuluPlus, Amazon Video, or other repositories, I will identify these sites for you for your convenience in viewing them.

From time to time, I may substitute or supplement the assignments on the schedule with other materials (articles, websites, etc.). If and when I do so, you will receive instructions for accessing the material by e-mail and on Blackboard.

Statement on Materials of a Potentially Objectionable Nature: For AVT graphic design students, this is an elective course that investigates a range of contemporary design practices. We may from time to time be viewing or reading materials that some students may find distressing or objectionable for religious, cultural, or personal reasons. These materials are presented as objects of study and analysis and as part of the educational process, without any intent to cause offense or distress. If you are concerned that your religious or cultural beliefs would make it impossible for you to participate in part or in whole in this class, please see me at the beginning of the term so that we can discuss ways to manage your concerns.

Recommended for Further Study

If you become especially interested in any of the subject areas touched on in Davis's textbook, please see me and I will be glad to help you select some of her source materials for further study. In addition, you may want to consult the following resources to augment your sense of how theory and practice intersect in professional graphic design.

The *Looking Closer* series (volumes 1-5, with each successive volume published 2-3 years after the prior volume between 1994 and 2006) is an outstanding resource on graphic design theory in the crucible of creation. The series captures the concepts and perspectives at play in design publications as postmodernism was giving way to today's systems-and-networks perspective. Of the five volumes, perhaps the ones with the greatest continuing relevance are Volume Three, which collects classic writings on graphic design from 1893 to 1983; and Volume Five, the final volume, which covers the first five years of the 21st century. None of the five volumes is in print, but volume 3 is available in the Mason library, and volume 5 is available as an online resource through the Mason library.

Michael Bierut, William Drenttel, Steven Heller & DK Holland, eds. *Looking Closer: Critical Writings on Graphic Design*. Allworth Press/AIGA, 1994.

Michael Bierut, William Drenttel, Steven Heller & DK Holland, eds. *Looking Closer 2: Critical Writings on Graphic Design*. Allworth Press/AIGA, 1997.

Michael Bierut, Jessica Helfand, Steven Heller and Rick Poyner, eds. *Looking Closer 3: Classic Writings on Graphic Design*. Allworth Press/AIGA, 1999.

Michael Bierut, William Drenttel and Steven Heller, eds. *Looking Closer 4: Critical Writings on Graphic Design*. Allworth Press/AIGA, 2002.

Michael Bierut, William Drenttel and Steven Heller, eds. *Looking Closer 5: Critical Writings on Graphic Design*. Allworth Press, 2006.

Audrey Bennett, ed. *Design Studies: Theory and Research in Graphic Design*. Princeton Architectural Press, 2006. ISBN 978-1-56898-586-2. An anthology of ideas for expanding the role of design theory and research in the professional practice and teaching of design.

Anthony Dunne and Fiona Raby, *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press, 2013. The authors view design as a means not just to determine what people want or need right now, but also as a powerful means to liberate ideas and imagine futures.

Steven Heller, *Writing and Research for Graphic Designers: A Designer's Guide to Strategic Communication and Presentation*. Rockport Publishers, 2012. ISBN 978-1-63159-112-9. Not specifically about design theory, but a useful guide if you are interested in writing design theory yourself.

Steven McCarthy, *The Designer As...: New Models for Communicating*. BIS Publishers, 2013. ISBN 978-90-6369-292-6. An engaging look at current ideas about “design authorship”—a model of design practice in which designers takes broader control of the content and message of design.

Ruben Pater, *The Politics of Design: A (Not So) Global Manual for Visual Communication*. BIS Publishers, 2017. A primer on the political and social contexts for design work; implicitly sees design not just as a means of informing or persuading or selling, but as a means of shaping experience and molding our ideas.

COURSE REQUIREMENTS

Attendance: REQUIRED

DON'T MISS CLASS, DON'T BE LATE, DON'T LEAVE EARLY.

Much of the learning in this course takes place in the classroom and cannot be gleaned merely from reading texts or completing assignments. ***Therefore, each absence beyond THREE over the course of the term will lower your final grade by 5 points; significantly more than three absences may cause you to fail the course regardless of your grades on particular assignments. Each late arrival or early departure will count as ½ absence. Late arrival*** means arriving after I have taken the initial roll. ***Early departure*** means leaving before the scheduled end time of the class. If you arrive late, it is your responsibility to sign the “late arrival” sheet that I will set out in the classroom when I have completed the initial taking of the roll.

In case of absence, you are responsible for finding out what happened in class by consulting a classmate. If we have in-class assignments or presentations when you are late or absent, this work cannot be made up.

Please understand: there are no “excused” absences. I permit three absences that will not count against you, so be sure that you preserve them for use during illness, unavoidable personal issues, or other situations that require you not to be present. If a serious issue arises that may affect your presence or participation for a longer period of time (serious personal illness, family illness, etc.), consult with me immediately and we will determine what you should do.

If you are absent on either day that we do proposal planning or other announced collaborative work in class, your final grade for the relevant project may be reduced, I will make a decision based on the nature of your absence and the information I gather about your participation in the collaborative process.

SPECIAL NOTE: MASON CLOSURES AND UNFORESEEN INSTRUCTOR ABSENCES

MASON CLOSURES

Please be sure you are signed up for Mason Alerts to receive notification of unanticipated university closures or delays caused by campus emergencies, weather issues or other unforeseeable problems. In the event of such an alert, we will follow the university's decisions for whether our class will meet. I will also send an announcement as soon as possible via Blackboard to confirm, and will follow that as soon as possible with a second announcement to let you know how we will adjust our schedule and assignments. *Even if Mason does not close or delay its opening, please use good judgment if you live in an area where ice and snow make travel too risky on a particular day*

UNFORESEEN INSTRUCTOR ABSENCES

If I ever have to cancel class because of illness or a personal emergency, I will send an announcement via Blackboard as soon as I am aware of the issue. If you miss the announcement, you will see a note on the classroom door when you arrive. I will follow my announcement as soon as possible with a second announcement to let you know how we will adjust our schedule and assignments.

PREPARED PARTICIPATION

Consistent class participation is expected of all students. I expect you to read and/or view carefully all assignments, and to come to class prepared to discuss the day's materials. I will also expect courteous behavior in discussions; that is, respectful exchanges (even in heated disagreements) and enough self-awareness to keep yourself from monopolizing the discussion.

Your participation will be considered “adequate” (C-level) if you are paying attention, adding a comment now and then, and following my instructions for in-class activities. “Good” (B-level) participation includes all of the C-level expectations plus active interaction with teacher and students on a regular basis about the works we read or the projects we've done. “Excellent” (A-level) participation includes all of the B-level expectations plus out-of-class enrichment activities, such as bringing to class the URL for a website that is relevant

to the class discussion. D-level participation grades result from disruptive behavior, texting or using social media during class, discourtesy, inattention or sleeping in class, or lack of involvement in group work. F-level participation grades result from excessive absence and/or egregious D-level behaviors.

REQUIRED COMMUNICATION VIA MASON EMAIL AND BLACKBOARD

Please note that because of university policies, I can only communicate with you via your Mason e-mail address. You will be expected to check your George Mason University e-mail and the Blackboard site for this course frequently during the term. Updates to the syllabus and other vital course information will be sent to you at your George Mason University e-mail address and via the Blackboard site. You will be responsible for having read whatever I send you via these means.

ABSOLUTE BAN ON ELECTRONIC COMMUNICATION AND NON-CLASS-RELATED COMPUTING DURING CLASS

It is extremely rude to be engaged outside the classroom while class is in session—especially in a small room where we are all packed together and can see each others' actions. Phones and social media distract other students, and they distract me too. **PUT YOUR PHONE AWAY** and deactivate social media apps on your tablet or computer during class time.

Computers and tablets may **ONLY** be used during class time if the work is **DIRECTLY** related to what we are doing at the moment. **NEVER** work on assignments for other classes during our class time. One violation will result in a warning; more than one violation will affect your grade, because I will mark you absent for that class.

ASSIGNMENTS

Assignments

Students will demonstrate their mastery of the course learning objectives by completing the following:

- **Prepared Participation:** Completing all reading and viewing assignments (along with any reading response sheets) and coming to class prepared to participate fully and actively in discussions and in-class projects. In any given class there may also be quizzes, in-class writing or other activities based on that out-of-class work.
- **Completion of the following assignments** (detailed requirements on Blackboard; due dates on class schedule):
 - Five short “experiments” responding to the readings and in-class discussions
 - One-hour exam on Part I of the course
 - One-hour exam on Part II of the course
 - A research project on an approved topic, with a written component and a presentation component; topic and intermediate due dates in the schedule; paper and presentation both due in the final scheduled class (12/6)

TURNING IN YOUR WORK

Individual assignments will have their own requirements for whether physical/paper copies of work must be turned in. Any digital submissions must be uploaded to the appropriate assignment drop box on our Blackboard site. ***Please DO NOT use Opera as your browser when using Blackboard, as it does not reliably upload files. For best results, use Firefox, Chrome, or Safari.***

NOTE: If your deadline is approaching and Blackboard is experiencing problems, send your submission to me via e-mail so that you can meet the deadline, and then post it to Blackboard at your first opportunity.

ASSIGNMENT LATENESS PENALTIES

Any assignments turned in after the *announced due date and time* will be ***marked down one letter grade per day it is late, with an additional one letter grade deducted for each subsequent class period until the assignment is turned in.*** Work that is more than two weeks late will not be graded, but it is to your advantage to turn it in anyway: a paper or project that is accepted but ungraded counts into your term grade as an F, while a paper or project not received at all counts into your term grade as a zero.

No additional work will be accepted for a grade after 11:59 p.m. on Wednesday 12/6. NO EXCEPTIONS.

WEIGHTING OF ASSIGNMENTS

Course assignments and requirements will be weighted as follows in determining your final grade:

- 5 experiments: 6% each, 30% total
- Two exams: 15% each, 30% total
- Research project and presentation: 20%
- Attendance and prepared participation: 20%
(including in-class work, quizzes, and other participatory elements)

Note that excessive absence, missing exams, or failure to turn in any of the experiments and papers and may result in failure of the course regardless of these weightings. For further explanation, please see the sections above on “Attendance” and “Assignment Lateness Penalties.”

EVALUATION CRITERIA FOR WRITTEN ASSIGNMENTS AND PROJECTS

IN WRITING ASSIGNMENTS, I WILL LOOK FOR THE FOLLOWING:

- A clear understanding of the assignment, evidence of engagement with the topic, and an attempt to find personal solutions
- Individual initiative and an effort to carry assignments as far as possible
- Evidence of drawing upon the materials studied in class, additional research and other resources to expand understanding and enrich content

- Overall quality of thinking and writing.
- Attention to the proprieties of college-level writing

IN PROJECTS, I WILL LOOK FOR THE FOLLOWING:

- The degree to which the project responds to the assignment and demonstrates growth of understanding of the issue through the process of developing the project
- Individual initiative and an effort to think through the implications of the project
- Clear presentation of your process in class and your openness in responding to questions and to *constructive* criticism from me and from your fellow class members
- Technical and aesthetic merit, the appropriateness of the craft choices to the project's objectives, the intellectual and emotional engagement that the project engenders, and the degree to which it engages its intended audience

In general, a paper or project in the A range shows SUPERIOR mastery of these criteria (exploring the possibilities of the assignment well beyond what's required, with significant success); a paper or project in the B range is STRONG (showing ambition and effort beyond the bare requirements, with some success); a C or C+ paper or project is COMPETENT (meets all criteria adequately); a C- or D paper or project is FLAWED (missing the mark on several important criteria); an F paper or project is SEVERELY FLAWED, INCOMPLETE, or MORE THAN TWO WEEKS LATE. A paper or project that is not submitted receives a zero.

COURSE GRADING CRITERIA

Final grades reflect how well you accomplish the objectives of the course. Possible grades for this class are A+, A, A-, B+, B, B-, C+, C, C-, D, F.

In calculating your final grade, I will apply the following equivalencies:

A+: 98 and above	B+: 88-89	C+: 78-79	D: 60-69
A: 95-97	B: 85-87	C: 75-77	F: 59 and below
A-: 90-94	B-: 80-84	C-: 70-74	

Note: Scores are rounded one decimal place to the nearest whole number. Thus 93.5=94; 88.467=88.

Academic Policies

As a courtesy to others in the class, and in accordance with George Mason University policy, please silence all cellphones and other wireless communication devices at the start of class. The instructor will keep her cell phone active to assure receipt of any Mason Alerts in a timely fashion.

Commitment to Diversity

This class will be conducted as an *intentionally* inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of

their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity and expression, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Resource for University Policies

The University Catalog, <http://catalog.gmu.edu>, is the central resource for university policies affecting student, faculty, and staff conduct in university affairs. Other policies are available at <http://universitypolicy.gmu.edu/>. All members of the university community are responsible for knowing and following established policies.

Important Deadlines

Last Day to Add/Last Day to Drop with no tuition penalty	September 5
Last Day to Drop	September 29
Selective Withdrawal Period	October 2-October 27
Incomplete work from Spring/Summer 2017 due to instructor	October 27

Once the add-and-drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the School of Art office (or in the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed). Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT/School of Art majors, that is the CVPA Office of Academic Affairs, College Hall C211.

Official Communications via Mason E-Mail

To comply with University, Virginia and federal student privacy requirements, I am only permitted to exchange e-mail communications with you via your MasonLive e-mail account. You are responsible for the content of all university communication sent to your MasonLive e-mail account, so be sure to activate and check it regularly.

Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Academic Integrity

Mason is an Honor Code university; please see the University Catalog for a full description of the code and the honor committee process. The principle of academic integrity is taken very seriously, and violations are handled as grave matters.

What does academic integrity mean in this course? Essentially this: when you are responsible for a task, you will perform that task. When you rely on someone else's work in an aspect of the performance of that task, you will give full credit in the proper, accepted form. Another aspect of academic integrity is the free play of ideas. Vigorous discussion and debate are encouraged in this course, with the firm expectation that all aspects of the class will be conducted with civility and respect for differing ideas, perspectives, and traditions. When in doubt (of any kind), please ask for guidance and clarification.

No grade is important enough to justify Honor Code violations, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the Mason Counseling and Psychological Services staff.

Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Office of Disability Services (703-993-2474). You must provide me with a faculty contact sheet from ODS outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through ODS (<http://ods.gmu.edu>).

The Collaborative Learning Hub (CLUB)

Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for Adobe Creative Suite, Microsoft Office, Blackboard, and other software. Dual-monitor PCs make the lab ideal for collaborating on group projects. Macs are also available, as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

Other Useful Campus Resources

- *For help with writing:* The Writing Center, A114 Robinson Hall; (703) 993-1200 or <http://writingcenter.gmu.edu>
- *For help with research:* University Libraries "Ask a Librarian" service; send a text message to 703-291-1468 or go to <http://library.gmu.edu/ask>
- *For help with academic problems or with personal problems affecting academic performance:* Counseling and Psychological Services (CAPS); (703) 993-2380 or <http://caps.gmu.edu>

School of Art Enrichment Opportunities

ArtsBus

The dates for Fall 2017 ArtsBus trips are September 23, October 21, and November 18.

The ArtsBus is an all-day trip to New York City's art districts via chartered buses. School of Art faculty members accompany the trip and offer 2-hour guided tours of various museums and galleries when you arrive. If you choose to join one of the tours, you will have several hours of free time on your own afterwards (typically starting at about 1 p.m.) to have lunch, to visit additional art venues or to explore the city.

- AVT 300 is a 0-credit course open to students in any major; the course has no tuition charge but does have a course fee. The course fee covers the cost of your seat on the bus, plus the administrative costs of running the ArtsBus program. The fee is less than the cost of a ticket purchased at the general box office rate.
- Each SOA major must have up to five AVT 300/ArtsBus credits before graduation. For credit to appear on your transcript, you must enroll in AVT 300, complete the required trip and work, and receive an "S" (satisfactory). These credit requirements also apply to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.
- If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300.
- Non-AVT majors taking art classes do not need ArtsBus credit for graduation **BUT** may need to go on the ArtsBus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center for the Arts.

Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

Visual Voices Lecture Series

Visual Voices is a yearlong series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater. The Fall 2017 schedule includes five lectures:

August 31	Simon Schwartz, "The Other Side Of The Wall: Remembering and Re-Telling German History"
September 14	Andy Bichlbaum, "Making Meaningful Mischief" [Yes Men].
October 5	Patricia Bellon-Gillen, "Willful Wondering and Disorderly Notions"
October 19	Sadie Barnette, "A Place Called Compland"
November 16	Walter Kravitz, "Art is What Isn't - Studio Pursuits"

Publishing Work Completed for This Class in *The George Mason Review*

The George Mason Review, Mason's journal of undergraduate student scholarship, publishes excellent undergraduate scholarship and creative research from across the disciplines. Every year *The George Mason Review* recognizes outstanding student work with a total of \$900 in awards. For more information, talk to me or visit the GMR website at <http://gmreview.gmu.edu/>

AVT 419:002 Topic and Assignment Schedule Fall 2017

This schedule is subject to change. Updates will be announced in class and/or by e-mail and will be made available on Blackboard. Be sure to check Blackboard folders for each class date for the latest links to readings, visual materials and websites.

Assignments in our main text, Meredith Davis, *Graphic Design Theory*, are indicated by the abbreviation GDT.

Date	Topic	Assignment
Week 1 8/30	Introductions, syllabus review, course policies. Introduction to generative visual communication theories in design (introduction to the course and to Part I of the course): <ul style="list-style-type: none"> • What are we studying, and why are we studying it? • Explanation of the two parts of the course: generative theories, critical and sociocultural theories. • The goal: understanding visual communication within the larger paradigms of human communication. 	None
Week 2 9/6	<i>Communication models:</i> Ways of representing communication, and how the beliefs underlying these representations drive the design process.	<i>GDT, Chap. 1</i>
Week 3 9/13	<i>The nature of representation:</i> How signs and symbols carry meaning, and how designers, as professional communicators, choose appropriate signs to build a complex, situated narrative.	<i>GDT, Chap. 2</i> <i>Experiment 1 due via Blackboard by 5 p.m. on Tuesday, 9/12, for presentation in class 9/13</i>
Week 4 9/20	<i>Contexts for design:</i> How design as communication is situated within multiple human contexts, including human psychology and cognition, technology, socio-cultural structures, physical/material reality, and economic considerations.	<i>GDT, Chap. 3</i>

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Date	Topic	Assignment
<p>Week 5 9/27</p>	<p>Recap and reconsideration: generative theories of visual communication</p>	<p>Review and discussion of Part 1 of course</p> <p>Review contents of 9/27 Blackboard folder</p> <p><i>Experiment 2 due via Blackboard by 5 p.m. on Tuesday, 9/26, for presentation in class 9/27</i></p> <p>E-mail me this week (no later than Friday 9/29 by 11:59 p.m.) with ideas you are considering for your term project</p>
<p>Week 6 10/4</p>	<p>Introduction to critical and cultural theories of visual communication in design (Part II of the course)</p>	<p>Part I exam (first hour of class)</p> <p>Review contents of 10/4 Blackboard folder</p>

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Date	Topic	Assignment
Week 7 10/11	<i>The visual as language:</i> The advent of semiotics and its influence on how we understand the construction of meaning in the visual.	<i>GDT, Chap. 4</i> Research topic proposal due by 11:59 p.m. on Friday 10/6 for discussion in class 10/11 Experiment 3 due via Blackboard by 5 p.m. on Tuesday, 10/10, for presentation in class 10/11
Week 8 10/18	<i>Modernism:</i> How design reflected the tenets and ideology of modernism in its visual language; how the future of design is linked (for good and ill) to the ideas afoot during the years of design's self-shaping as a profession.	<i>GDT, Chap. 5</i>
Week 9 10/25	<i>Post-modernism:</i> How the postwar reaction against modernism resulted in a new set of visual principles and techniques, along with a new relation between words, images, and meaning in design.	<i>GDT, Chap. 6</i> Experiment 4 due via Blackboard by 5 p.m. on Tuesday, 10/24, for presentation in class 10/25
Week 10 11/1	<p style="text-align: center;">CLASS DOES NOT MEET</p> Use the time to work on your research project and on preparing for the second exam.	<i>No new assignment—carry on with your research</i>

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Date	Topic	Assignment
Week 11 11/8	<i>Contemporary theory and trends:</i> The effects on design of the technological and sociocultural changes related to computers, the internet and social media, environmental and economic challenges, and the ubiquity of design as a force in commodity culture.	<i>GTD, Chap 7</i> Research project update due by 11:59 p.m. Monday 11/6 for Q & A in class 11/8 (see assignment sheet)
Week 12 11/15	Recap and reconsideration: critical and cultural theories	Review contents of 11/15 Blackboard folder <i>Experiment 5 due via Blackboard by 5 p.m. on Tuesday, 11/14, for presentation in class 11/15</i>
Week 13 11/22	NO CLASS—THANKSGIVING RECESS Enjoy!	
Week 14 11/29	Collaborative presentation and workshop by design MFA grad students on an issue in contemporary visual communication theories	Part II exam (first hour of class) Read the assignment provided by the graduate students in preparation for their presentation/workshop (in 11/29 folder)

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Assignments in our main text, Meredith Davis, *Graphic Design Theory*, are indicated by the abbreviation GDT.

Date	Topic	Assignment
Week 15 12/6	Undergraduate presentations/demonstrations	Research project and final presentation materials due on Blackboard by 11:59 p.m. Wednesday 12/6 <i>No work will be accepted for credit toward your grade after 11:59 p.m. on Wednesday, 12/6. NO EXCEPTIONS.</i>