

General Studies Request Form

Please see the [General Studies Request Overview and FAQ](#) for information and quick answers.

New permanent numbered courses must be submitted to the workflow in [Kuali CM](#) before a General Studies request is submitted here. The General Studies Council will not review requests ahead of a new course proposal being reviewed by the Senate.

Proposal Contact Information

Submitter Name	Submitter Email	Submitter Phone Number
Alfred C Sanft	asanft@asu.edu	6025680900
College/School	Department/School	
Herberger Institute for Design and the Arts (CHI)	The Design School (CARCH)	

Submission Information

Type of submission:

Mandatory Review (Course or topic currently holds this designation and is undergoing 5-year review)

What is Mandatory Review?

Courses and topics previously approved for General Studies must be reviewed every five years by the General Studies Council to verify requirements are still met.

ASU Request

Is this request for a permanent course or a topic?

Permanent Course

Subject Code	Course Number	Units/Credit Hours
GRA	111	3

Course Information

Courses approved for General Studies require mandatory review every five years.

Course Title

Graphic Design History I

Course Catalog Description

Surveys development of visual communication from its origins to the 20th century. Investigates significant technological, industrial, and social influences.

Is this a crosslisted course?

No

Is this course offered by another academic unit?

No

General Studies

Requested Designation

HU - Humanities, Arts and Design

HU: Humanities, Arts and Design

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

[Revised March 2021]

Note: The following types of courses are **excluded** from the "HU" designation, even though they might give some consideration to the humanities, arts and design:

1. Courses devoted primarily to developing skill in the use of a language.
2. Courses devoted primarily to the acquisition of quantitative or experimental methods.

3. Courses devoted primarily to teaching skills.

"HU" courses must meet *either 1, 2, or 3 and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **a central and substantial portion** of the course content.

Select which "HU" criteria this course meets.

1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.

"HU" Criteria 1

Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.

Identify the submitted documentation that provides evidence.

• Course Syllabus contains readings, description and course objectives. • Table of Contents | Meggs' History of Graphic Design • Course Description: Surveys development of visual communication from its origins to the 20th century. Investigates significant technological, industrial, and social influences.

How does this course meet the spirit of this criteria? Using specific language and concrete examples, identify how the course pedagogy (including assignments, lectures, and readings) meet the criteria.

This course uses a simple interactive lecture style to engage and direct through the use of historical visual artifacts that represent the global evolution of how visual communication / graphic design has shaped our world. Through objective and subjective interpretation, students are able to build a historical timeline for the evolution of communication based on cultural signs, symbols and gain an appreciation for the value of visual communication so that prior civilizations may begin, thrive and evolve.

Lectures encourage students to:

- Visually dissect communication movements based on region, culture and occasionally belief systems (political or religious).
- Emphasize historical events that may have shaped, changed or evolved how visual, written or oral communication was relayed to consumers.
- Acknowledge and value the inception of practices, processes and inventions that have changed the way we currently communicate.

Please provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

Evidence:

Example Lecture that focuses on the many inventions that have come forth through China by maritime travel and multiple discovery. This lecture explores the importance of Asia's role in building what we now utilize as visual communication tools long before the inventions would migrate to Europe.

Lecture contents (Chapter 3, The Asian Contribution):

Introduction to a location of Asia and the multiple locations that will be covered in the lecture.

- □ Inventions in Asia – beginning with Chinese inventions and the inception of visual writing. This resonates back to hieroglyphics, now connecting two differing cultures and regions with the same visual communication style.
- □ Symbolic evolution: This portion of the lecture explores how through the recognition of “real world” items, it can shape how words can change to fit current visual communication needs.
- □ Inception of present-day items and their influence: evolution of seals (watermarks), paintings, calligraphy, practices to create paper and movable type.
- □ Introduction and importance of cultural movements within the region that the region will become historically known for.

"HU" Criteria 4

In addition, an "HU" course must meet one or more of the following requirements. Select all that apply.

- b. Concerns aesthetic systems and values, especially in literature, arts, and design.
- d. Concerns the demonstrable critical analysis of literature and the development of literary traditions.

"HU" Criteria 4B Information

Concerns aesthetic systems and values, especially in literature, arts, and design.

Identify the submitted documentation that provides evidence.

Evidence: Example Lecture that focuses on the many inventions that have come forth through China by maritime travel and multiple discovery. This lecture explores the importance of Asia's role in building what we now utilize as visual communication tools long before the inventions would migrate to Europe. Lecture contents (Chapter 3, The Asian Contribution): Introduction to a location of Asia and the multiple locations that will be covered in the lecture. • □ Inventions in Asia – beginning with Chinese inventions and the inception of visual writing. This resonates back to hieroglyphics, now connecting two differing cultures and regions with the same visual communication style. • □ Symbolic evolution: This portion of the lecture explores how through the recognition of “real world” items, it can shape how words can change to fit current visual communication needs. • □ Inception of present-day items and their influence: evolution of seals (watermarks), paintings, calligraphy, practices to create paper and movable type. • □ Introduction and importance of cultural movements within the region that the region will become historically known for.

How does this course meet the spirit of this criteria? Using specific language and concrete examples, identify how the course pedagogy (including assignments, lectures, and readings) meet the criteria.

This course encourages diversified teaching methods that inspire a growth in aesthetic appreciation of form, method and the quality of meaningful inventions. This course highlights the specific need for literary or designed expression for the consumer through design principles and information-based values that have been adopted over the centuries, therefore changing how we communicate.

Please provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

Evidence:

Through the use of Time track assignments, The Typeface Video (a narrative about the convergence of modern design and traditional technique in typography) as well as lecture, students are able to make informed and subjective visual interpretations on the observed artifacts shown. Historical movements that have influenced Eastern and Western Civilization are marked by the designed aesthetic principles of form, weight, balance and tension. These principles vary in necessity based on region, design philosophy, religious practices and the need of the consumer.

Lecture contents: (Multiple lectures)

Multiple lectures across the semester demonstrate the use of visual communication as social history. Driven by the need to communicate dissatisfaction, societal changes and new ideas, the aesthetics in that communication was fueled by the need to reach a broader audience for the purpose of education or warning.

For example, the Arts and Crafts Movement between, 1880 and 1920, (Chapter 10, Meggs) brought about the need for not only democratic design, but also the push for more handicrafts made items at the height of the impending industrial revolution and machinery. The argument was that machines could not produce as well as handmade items by artisans, designers and fabricators therefore setting the stage for designers to aesthetically and socially communicate about a change that continues to be fought even today (ChatGpt / Artificial Intelligence). This movement would be the muse for other aesthetic and decorative arts that would flourish throughout Europe and America, defining the works of Art Nouveau and would heavily influence book design and book production – ultimately creating a revival in design.

By exploring these movements and the social needs at the time, students can open a dialogue within lecture of how certain social and industrial influences may change the way we design and communicate, further acknowledging how much design and history affects our social and economic landscape.

"HU" Criteria 4D Information

Concerns the **demonstrable critical analysis** of literature and the development of literary traditions.

Identify the submitted documentation that provides evidence.

• □Table of Contents | Meggs' History of Graphic Design • □Course Schedule of readings and assignments

How does this course meet the spirit of this criteria? Using specific language and concrete examples, identify how the course pedagogy (including assignments, lectures, and readings) meet the criteria.

The birth of visual communication has lent itself to the gradual evolution of literature, literary works and what we now recognize as literary traditions. From the origins of communication as cave paintings and petroglyphs (Chapter 1, Meggs), the detailed illuminated pages from monastery monks enlightening parishioners with the Word of God, to the varying manifestos

written by founders calling for social change for the good and bad, design has brought forth with it the conventions that are still utilized today in our religious and economical practices.

Please provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

Evidence:

The brief historical analysis of the codex (Chapter 1 and 2, Meggs), introduces students to the idea of the world before its introduction, a world of scrolls, hieroglyphics and what some would refer to as a polytheistic approach to literature and communication. The codex evolved how literature was assimilated, adopted by followers of monotheism, setting them apart with their belief as being superior. As the students gain understanding about the impact of how literature and its design importance infiltrate and inspire belief (historical and present) systems, students are further asked to reflect on the current development of literature in the present day (as we are now back to scrolling, once designated for pagan worshippers, to read).

Critical analysis like the aforementioned is imperative, it enables students to: make the integral connections between the past and their present day; recognizing how history is not only cyclical, but it further supports the understanding of how our history is captured and communicated through our literary works and its transformation over time.

Attach a sample syllabus for this course or topic, including the list of any required readings.

[GRA111 Fall22.Syllabus.pdf](#)

Attach the table of contents from any required textbook(s).

[History of GD Meggs ToC.pdf](#)

Attach any other materials that would be relevant or helpful in the review of this request.

No Response

Admin Only

Mandatory Review Implementation Needed

Yes, implementation needed

Form Submission - Proposer

Submitted for Approval | Proposer

Al Sanft - June 15, 2023 at 3:55 PM (America/Phoenix)

Department Approval

Approved

Al Sanft - June 16, 2023 at 10:46 AM (America/Phoenix)

John Takamura

Samantha Perkins

Keith Smith

Provost's Office Review

Sent Back

April Randall - June 27, 2023 at 10:32 AM (America/Phoenix)

Per the instructions on the form, current syllabus information must also be entered in Quali Curriculum Management (CM). If you don't have access to Quali CM, you'll need to work with your unit and coordinate with the individual(s) able to submit Quali CM course proposals. Please see the General Studies Request FAQ for more information: https://docs.google.com/document/d/1BF_lpZ4neXWRQgZfXj-5ILS07EEEnNu34Z35S8CrAEVk/

Form Submission - Proposer

Submitted for Approval | Proposer

Al Sanft - June 29, 2023 at 9:31 AM (America/Phoenix)

Department Approval

Approved

Al Sanft - June 29, 2023 at 9:32 AM (America/Phoenix)

John Takamura

Samantha Perkins

Keith Smith

Provost's Office Review

Sent Back

April Randall

Kaitlyn Dorson - July 26, 2023 at 4:21 PM (America/Phoenix)

Per the instructions on the form, current syllabus information must also be entered in Quali Curriculum Management (CM). If you don't have access to Quali CM, you'll need to work with your unit and coordinate with the individual(s) able to submit Quali CM course proposals. Please see the General Studies Request FAQ for more information: https://docs.google.com/document/d/1BF_lpZ4neXWRQgZfXj-5ILS07EEenNu34Z35S8CrAEVk/

Form Submission - Proposer

Submitted for Approval | Proposer

Al Sanft - July 31, 2023 at 6:39 AM (America/Phoenix)

Department Approval

Approved

Al Sanft - July 31, 2023 at 6:44 AM (America/Phoenix)

John Takamura

Samantha Perkins

Keith Smith

Provost's Office Review

Approved

Kaitlyn Dorson - September 5, 2023 at 10:41 AM (America/Phoenix)

April Randall

Humanities, Arts and Design Mandatory Review

Acknowledgement Requested

Catherine Saucier

Megan Foutz

Michelle Saint - September 25, 2023 at 8:28 PM (America/Phoenix)

We recommend Revise & Resubmit. The course's topic is appropriate for the HU designation, and there is substantial evidence that the study of values is a central and substantial part of the course. There is insufficient evidence that the course meets Criterion 4D by requiring demonstrable critical analysis. Please provide evidence, in the form of detailed information about relevant assignments, showing how students are expected to engage in critical analysis.

General Studies Council Meeting

Waiting for Approval

Kaitlyn Dorson

April Randall

Registrar Notification

Notification

Courses Implementation

Implementation

Approval

Rebecca Klein

Lauren Bates

Alisha Von Kampen

Proposer Notification

Notification

Al Sanft
