

# GRA 4166 / graphic design history 2 / syllabus

<b>Meets</b>	M 3-4 (9:35-11:30am) in FAC 201   W 3 or 4 (9:35-10:25 or 10:40-11:30) in FAC 306
<b>Instructor</b>	Dr Dori Griffin   dgriffin@arts.ufl.edu   FAC 313E
<b>Office hours</b>	Drop-in M/W 9:00-9:30   Tu 1:00-2:30 PM by appointment, <a href="#">book online here</a>
<b>Prerequisites</b>	ARH 2050 and ARH 2051, or graduate status, or instructor permission

I regularly check/reply to email in the early morning and late afternoon M-F. I'm happy to make an appointment to meet outside regular office hours; email to work out a time.

## TL;DR:

How does visual communication evolve over time and in relation to places and social/cultural contexts? This question guides Design History II. We'll investigate this question through three lenses, with each lens guiding our explorations within a unit:

**Unit 1:** What key designers, design philosophies, and aesthetic styles have informed how designers understand "the history" of twentieth century design?

**Unit 2:** What and who does this traditional or "canonical" model of design history exclude, and how might we (makers/users of design, future educators) actively contribute to an inclusive model of design's histories?

**Unit 3:** Within this complex network of design histories, what important lessons might we learn through close examination of selected 21st century design case studies?

Our **guiding principles** will be: cultivate curiosity, demonstrate respect, listen actively, and communicate clearly. All assignments and supporting materials will be posted to Canvas.

## Texts & materials:

Required: Links to all required readings and viewings will be posted to Canvas.

Suggested: [Graphic Design History: A Critical Guide](#) by Johanna Drucker and Emily McVarish, any edition  
*If you find it helpful to have a printed textbook for reference, you may wish to purchase this text. It's a useful overview of Western European / North American visual communication design.*

- or -

[A Short Introduction to Graphic Design History](#) is useful for those who prefer reading on screens.

## Catalog description:

GRA 4166: History of Graphic Design II. Investigates the diverse cultural functions and critical definitions of graphic design across places and times in the twentieth and twenty-first centuries. Introduces broad stylistic movements common to western Europe and North America; interrogates and re-writes a received definition of graphic design which excludes globally diverse artifacts, designers, practices, and users.

## Course objectives:

This course will foster cooperative, dialogic engagement with three questions: One, what is the broad outline of graphic design history as traditionally defined, 1900—the present? Two, how have designers and historians expanded that definition to be more global, inclusive, and participatory? Here, we focus specifically on critical explorations of race, class, dis/ability, and/or gender as they have been addressed (or not) in design histories. And three, how might we, as individual designers/scholars, contribute to a radically expanded notion of graphic design history?

## Course outcomes:

At this end of this course, students will be able to: (1) recognize and identify the stylistic designations applied to canonical examples of western European and North American graphic design in the twentieth and twenty-first century; (2) demonstrate familiarity with diverse examples of expanded graphic design practice through discussion and writing; (3) articulate meaningful connections and critique unequal power structures when viewing the canon of design history in relationship to an expanded history; and (4) demonstrate in-depth knowledge of a single subject area within this expanded field through sustained, image-based research which will be presented in written and audio-visual formats.

**Course structure:**

This course is organized into three units, with the major research and design/writing project in the second (longer) unit.

**Course deliverables:**

This course prioritizes (1) well-prepared, active engagement in scheduled meetings – demonstrated by attendance and participation and documented with in-class response activities; (2) commitment to completing weekly lecture/reading/viewing assignments – demonstrated through participation in class discussions, presentations, and/or quizzes; and (3) meaningful contributions to our shared goal of expanding and de-centering graphic design history – demonstrated through your contributions to the class project.

**Point distribution – 1000 points total:**

Presentation during unit 2 – 100 points maximum

Audio-visual report on 1 of your contributions to the class project = 100 points

Sign up for a Monday during weeks 6-11. Rescheduling requires a doctor's note or advance notice of academic travel, religious observance, etc, as defined by the university excused absence policy.

Individual project – 500 points maximum

Design histories timeline contributions: 5 contributions x 50 points each = 250 points

Finalized text collecting, contextualizing, and analyzing your contributions = 250 points

In-class activities – 240 points maximum

Small-group activities based on assigned readings and/or peer critique, as noted on syllabus.

20 points each x 12 activity-based meetings **(A)** with completed documentation posted to Canvas

Quizzes during units 1 and 3 – 160 points maximum

We'll have 9 opportunities during units 1 and 3 to take a 20-point quiz. Your highest 8 scores will count toward your quiz grade, with 160 points (from 8 quizzes) as the maximum. Quizzes will be open 8am

Thursday to 11:59pm Friday, weekly, during units 1 and 3.

**Grading scale:**

The grading scale for this course is consistent with the current UF policy for assigning grade points which can be viewed at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Letter	GPA	Percent	Course points	Letter	GPA	Percent	Course points
A	4.00	100-94%	1000-950 points	C	2.00	76-73%	769-730 points
A-	3.67	93-90%	949-900 points	C-	1.67	72-70%	729-700 points
B+	3.33	89-87%	899-870 points	D+	1.33	69-67%	699-670 points
B	3.00	86-83%	869-830 points	D	1.00	66-63%	669-630 points
B-	2.67	82-80%	829-800 points	D-	0.67	62-60%	629-600 points
C+	2.33	79-77%	799-770 points	F	0.00	59% or below	599 points or fewer

**Course policies:**

**Attendance:** Being present for class allows you to participate in credit-earning, in-class activities and complete required assignments; more importantly, your contributions to discussions and peer review sessions facilitate an engaged learning community. After the first two absences, each additional unexcused absence will reduce the final course grade by 50/1000 points, or half a letter grade. Unless you check in via email ahead of time to make specific and mutually agreeable arrangements, official documentation of university-approved circumstances (illness, military service, university travel, religious observances, etc.) is required for absences to be excused. Two late arrivals or early departures equal one absence. More than six absences results in automatic failure of the course, unless we've made arrangements ahead of time to accommodate ongoing, documented situations.

**Students Requiring Accommodation:** Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/> It's important for students to share their accommodation letter with their

instructor and discuss their access needs, as early as possible in the semester. If there's something I/we can do that you know to be helpful and functional for you, feel free to let me know informally.

**Make-up work:** Presentations and in-class activities can only be made up in the case of documented emergencies or for university approved reasons such as military/university travel, illness, or religious observances; contact me ahead of time to make arrangements. Read the full university policies regarding attendance, excused absences, and make-up exams at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**Academic integrity:** If you use words, images, or ideas that are not your own, cite them. Claiming the work of others as your own is a serious breach of professional ethics and will result in a failing grade in this class. The UF Honor Code specifies a number of other behaviors that are in violation of this code and the possible sanctions. View the Honor Code online: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

**Course evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last 2-3 weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

**UF in-class recording policy:** Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor. A class lecture does not include lab/studio sessions, student presentations, academic exercises involving solely student participation, or private conversations between students in the class or between a student and the faculty or lecturer during a class session.

**UF HB7 guidance:** People learn best when encouraged to ask questions and express diverse insights on course content which may include images, texts, data, or theories from many fields. This class addresses concepts of race, color, sex, gender, and/or national origin as related to design. We study these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world. With this in mind, we don't limit access to, or classroom discussion of, ideas and opinions—including those that some may find uncomfortable or even offensive. In response to challenging material, students and instructors are encouraged to ask honest questions and thoughtfully engage one another's ideas. But hostility and disruptive or disrespectful behavior have no place in a classroom, and we will respect one another's full humanity in this course.

#### **Campus resources:**

##### *Emergency Contacts*

UF Police: Emergency 911, non-emergency 352-392-1111 or <http://www.police.ufl.edu/>

UF Counseling and Wellness Center: 352-392-1575 or <http://www.counseling.ufl.edu/cwc/>

UF 24/7 Crisis Center: <http://www.counseling.ufl.edu/cwc/Emergency-Services>

##### *Student Healthcare Center*

Dial 911 for medical emergencies

Dial 352-392-1161 for urgent after-hours medical questions

Dial 352-392-1171 for after-hours mental health assistance, <http://shcc.ufl.edu>

##### *General University Policies*

Most policies and procedures important to students recorded here: <http://www.dso.ufl.edu/>

##### *Academic Services*

Library Support, <http://cms.uflib.ufl.edu/ask>

Writing Studio, 302 Tigert Hall, 846-1138; <http://writing.ufl.edu/writing-studio/>

# GRA 4166 / course schedule

## UNIT 1—the “canonical” 20th c.

### WK 1

Monday, January 9	Introductions & overview of the canonical graphic design history timeline
Wednesday, January 11	Read & discuss <a href="#">Design Threads</a> , introduction and Thread 1: Tyranny of Taste <b>(A)</b>

### WK 2

Monday, January 16	HOLIDAY—MLK DAY
Wednesday, January 18	Investigating the canon, part 1: Avant Garde Modernism(s) <b>(A)</b>

### WK 3

Monday, January 23	Investigating the canon, part 2: Modernism at the Bauhaus & beyond <b>(A)</b>
Wednesday, January 25	Investigating the canon, part 3: Corporate & International Modernism <b>(A)</b>

### WK 4

Monday, January 30	Investigating the canon, part 4: Postmodernism(s) + introduce class project <b>(A)</b>
Wednesday, February 1	Collaborate to propose exhibit design plans / visual identities for class project <b>(A)</b>

## UNIT 2—beyond canonical boundaries in the 20th c.

### WK 5—beyond whiteness / investigating designers of color

Monday, February 6	lecture and readings (see Canvas for links)
Wednesday, February 8	individual contribution 1 due

### WK 6—beyond cis-maleness / investigating female and LGBTQ+ designers

Monday, February 13	lecture and readings (see Canvas for links)
Wednesday, February 15	individual contribution 2 due

### WK 7—beyond individualism / investigating design collectives and anonymous designs

Monday, February 20	lecture and readings (see Canvas for links)
Wednesday, February 22	individual contribution 3 due

### WK 8—beyond Western Europe and North America / investigating design in Africa and Asia

Monday, February 27	lecture and readings (see Canvas for links)
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Wednesday, March 1 individual contribution 4 due

**WK 9—beyond Western Europe and North America / investigating design in the Global South**

Monday, March 6 lecture and readings (see Canvas for links)

Wednesday, March 8 individual contribution 5 due

**WK 10**

NO CLASS—SPRING BREAK

**WK 11**

Monday, March 20 Review and revise individual contributions to class project

Wednesday, March 22 Install class project in public display spaces; document installations

**UNIT 3—case studies from the 21st c.**

**WK 12**

Monday, March 27 Antionette Carroll and Creative Reaction Lab

Wednesday, March 29 In-class activity: preparing your final text, step 1—peer reviewing outlines **(A)**

**WK 13**

Monday, April 3 Alice Wong, Liz Jackson, and the Disability Visibility Project

Wednesday, April 5 In-class activity: design activism on the local scale **(A)**

**WK 14**

Monday, April 10 John Jennings and comics as climate action

Wednesday, April 12 In-class activity: preparing your final text, step 2—peer reviewing drafts **(A)**

**WK 15**

Monday, April 17 Sadie Red Wing, Neebin Southall, and Indigenous design sovereignty

Wednesday, April 19 In-class activity: respectful dialogue and active listening as design praxis **(A)**

**WK 16**

Monday, April 24 Raquel Castedo, Ramon Tejada, and the plurality of Latinx design

Wednesday, April 26 In-class activity: designing from our own culturally situated positions **(A)**

**FINAL**

TBD