GRA 4166 / design histories 2 / syllabus

Meets   Tu 4 (10:40-11:30) | Th 3-4 (9:35-11:30) | FAC 201
Instructor   Dr Dori Griffin | dgriffin@arts.ufl.edu | FAC 313E
Office hours   Drop-in Tu 9:00-10:30 or by appointment
Prerequisites ARH 2050 and ARH 2051, graduate status, or permission

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

This course, the TL;DR:
How does visual communication evolve over time and in relation to places and social/cultural contexts? This question guides Design Histories II. We'll investigate this question chronologically, in three units:

Unit 1: What key designers, design philosophies, and aesthetic styles have informed how designers understand "the history" design in the first half of the twentieth century? What might this canonical model exclude, and why?

Unit 2: What key designers, design philosophies, and aesthetic styles have informed how designers understand "the history" design in the second half of the twentieth century? What might this canonical model exclude, and why?

Unit 3: Within this complex network of 20c design histories, what important lessons might we learn through close examination of selected 21st century design case studies? How might we (as makers/users of design and/or future educators) actively contribute to a more equitable and more accurate model of design's histories?

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

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.

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.

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, 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 responses to **in-class 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 units 1 or 2 – 100 points maximum

- 2-3 minute audio-visual report on 1 of your PGDA contributions = 100 points.
- Sign up for a Thursday during weeks 2-12.
- 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

- People's Graphic Design Archive (PGDA) posts connecting each week's theme to your own individual research topic.
- 8 PGDA contributions x 40 points each = 320 points
- You can skip 1 PGDA post this semester
- Finalized conference-style poster collecting, contextualizing, and analyzing your contributions = 180 points

In-class activities – 240 points maximum

- Small-group activities based on assigned readings and/or peer critique, as noted on syllabus—usually on Thursdays, though sometimes we'll get started on Tuesday.
- Activities are 20 points each x 12 activity-based meetings with completed documentation posted to Canvas by 11:59pm Thursday.
- There are 13 activity sessions this semester; you can skip 1 session.

Quizzes during units 1 and 2 – 160 points maximum

- We'll have 9 opportunities during units 1 and 2 to take a 20-point quiz.
- Your highest 8 scores will count toward your quiz grade.
- Quizzes will be open 8am Tuesday to 8am Thursday, weekly, during units 1 and 2.

Grading scale: The grading scale for this course is consistent with the [current UF policy for assigning grade points](#).

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 less

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 simple 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**. This includes **all** material generated through the use of AI technologies. 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 guidance on diverse classrooms: 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, dis/ability, 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 social contributions to today's complex world. With this in mind, we don't limit access to, or classroom discussion of, ideas—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 engage one another's ideas thoughtfully. 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:

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
Dial 911 for medical emergencies, 352-392-1161 for urgent after-hours medical questions
Dial 352-392-1171 for after-hours mental health assistance, http://shcc.ufl.edu
Library Support, http://cms.uflib.ufl.edu/ask

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

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

GRA 4166 / course schedule

UNIT 1—conversations with the "canon" in the early 20c.

Week 1—introduction and overview of the canonical timeline

01/09/2024   before 1900—a canonical timeline, and what is "the canon"?

01/11/2024   defining your individual research question

Week 2—avant garde modernisms (1900-1920)

01/16/2024   Futurism, Dada, de Stijl, Constructivism

01/18/2024   In-class activity + PGDA post for week 1.2 due 11:59pm Friday

Week 3—beyond whiteness at the turn of the 20c.

01/23/2024   WEB duBois and the Paris Expo

01/25/2024   In-class activity + PGDA post for week 1.3 due 11:59pm Friday

Week 4—modernism at the Bauhaus (1920-1940)

01/30/2024   The Bauhaus in Weimar und Dessau

02/01/2024   In-class activity + PGDA post for week 1.4 due 11:59pm Friday

Week 5—beyond maleness in the 1920s and 1930s

02/06/2024   Japanese and European female designers at the Bauhaus

02/08/2024   In-class activity + PGDA post for week 1.5 due 11:59pm Friday

Week 6—spring break

02/13/2024   no class, spring break

02/15/2024   no class, spring break

Unit 2—conversations with the "canon" in the late 20c.

Week 7—post-Bauhaus "International" (Swiss) style (1950-1960)

02/20/2024   Josef Müller Brockmann, Armin Hoffmann, Emil Ruder, Helvetica

02/22/2024   In-class activity + PGDA post for week 2.7 due 11:59pm Friday

Week 8—corporate modernism & counterculture (1955-1975)

02/27/2024   Paul Rand, Massimo Vignelli, Milton Glaser, Wes Wilson

02/29/2024   In-class activity + PGDA post for week 2.8 due 11:59pm Friday

Week 9—beyond individualism in the post-WW2 era

03/05/2024   Collective and anonymous design

03/07/2024   In-class activity + PGDA post for week 2.9 due 11:59pm Friday

Week 10—postmodernism & pluralism (1975-1990)

03/12/2024   April Greiman, Tibor Kalman/COLORS, Cranbrook

03/14/2024   In-class activity + PGDA post for week 2.10 due 11:59pm Friday

Week 11—beyond western design (Asia in the 1990s)

03/19/2024   Hisui Sugiura, Shigeo Fukuda, Ikko Tanaka, Tadanori Yokoo

03/21/2024   In-class activity + PGDA post for week 2.11 due 11:59pm Friday

Unit 3—diverse case studies for equitable 21c histories

Week 12—designing typography in Latin America

03/26/2024   Mexican, Argentinian, and Brazilian type design

03/28/2024   In-class activity + Choosing your individual 21c case study

Week 13—designing identity systems in Africa & the African diaspora

04/02/2024   Corporate, community, and individual identity systems

04/04/2024   In-class activity + Researching your case study (for conference poster)

Week 14—designing for dis/ability access in W Europe & N America

04/09/2024   Intersectional approaches to dis/ability in the WE/NA context

04/11/2024   In-class activity + Peer reviewing your case study (for poster)

Week 15—TBD (by class consensus)

04/16/2024   What do you want to learn about? Topic by class consensus.

04/18/2024   In-class activity + Designing your conference poster

Week 16—wrapping up & conference posters

04/23/2024   Presentation of individual conference posters

04/25/2024   READING DAY, NO CLASS

04/27 to 05/03   FINALS—printed conference posters
DUE at assigned final exam period