

# GRA 4166 / Design Histories II / SP25 Syllabus

<b>Meets</b>	Tu 2 (8:30-9:20)   Th 2-3 (8:30-10:35)   FAC 201
<b>Instructor</b>	Dr Dori Griffin   dgriffin@arts.ufl.edu   FAC 313E
<b>Office hours</b>	Drop-in Th 12:30-2:30 or by appointment, F2F or Zoom
<b>Prerequisites</b>	ARH 2050 and ARH 2051, or graduate status, or permission

## **Communication:**

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.

## **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:**

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

## **Guiding principles:**

Cultivate curiosity, demonstrate respect, listen actively, and communicate clearly.

## **This course, the TL;DR:**

How does visual communication design evolve over time and in relationship to diverse places and social-cultural contexts? This question guides Design Histories II. We'll investigate it chronologically, in three units:

**Unit 1:** What key designers, design philosophies, and aesthetic styles have informed how designers understand “the history” of design in the first half of the twentieth century? What might this canonical model exclude, and why? How can we include recuperative narratives?

**Unit 2:** What key designers, design philosophies, and aesthetic styles have informed how designers understand “the history” of design in the second half of the twentieth century? What might this canonical model exclude, and why? How can we include recuperative narratives?

**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 actively contribute to a more equitable and more accurate model of design's histories? A better systemic approach to researching, teaching and practicing context-aware design?

**Course objectives:** This course will foster cooperative, dialogic engagement with three questions: **(1)** What is the broad outline of graphic design history as traditionally defined, 1900—present? **(2)** 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, gender, and dis/ability as they have been addressed (or not) in design histories. **(3)** How might we, as individual designers and 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 within design history; and **(4)** demonstrate in-depth knowledge of a single subject area within an expanded design history field through sustained, image-based research, which will be presented in written and audio-visual formats.

**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**.

#### **POINTS DISTRIBUTION—1000 points total:**

##### **Presentation—80 points maximum**

- **Present** one of your PGDA contributions in class, 2-3 minutes total.
- **Sign up** for a Thursday during weeks 2-12.
- **Post** your PGDA image to Slides on time, 11:59pm Wednesday before you present.
- **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**

- **Post** to the PGDA (People's Graphic Design Archive) each week, connecting the week's theme to your own individual research topic.
- **Skip** 1 PGDA post per unit; 9 PGDA contributions x 40 points each = **360 points**
- **Design** a finalized, conference-style poster to collect, contextualize, and present your research and contributions = **140pts**.

##### **In-class activities—240 points maximum (12 meetings x 20pts each)**

- **Participate** actively in class, completing small-group activities based on assigned readings and/or peer critique, as noted on syllabus, on Thursdays.
- **Document** your participation on Canvas by 11:59pm Thursday.
- **Skip** 1 session as needed; no others excused or made up without documentation.

##### **Visual Notes—180 points maximum (12 Notes uploads x 15pts each)**

- **Upload** Visual Notes by 8:15am on Tuesdays, weeks 2-15.

- **Skip** one upload; your highest 12 scores count toward your Visual Notes grade.

**Annotated bibliography—300 points maximum (12 posts x 25pts/each, grads only)**

- Locate, review, and annotate 2 sources connecting each week’s topic to your own personal research question.
- Do not use AI to generate your reviews for this assignment.
- One source each week must be scholarly; the other has no limitations.
- Write and post by 8:15am Thursdays, no late work accepted.
- Skip one weekly post this semester.
- Your grade will be calculated as a percentage out of 1300pts, 100% maximum.

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

<i>Letter</i>	<i>GPA</i>	<i>Percent</i>	<i>Course points</i>	<i>Letter</i>	<i>GPA</i>	<i>Percent</i>	<i>Course points</i>
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/>

# Calendar

## **UNIT 1—conversations with “the canon” in the early 20c.**

### **Week 1—introduction and overview of the canonical timeline**

**Tuesday, January 14** A canonical timeline to 1900, and what is the canon?  
**Thursday, January 16** In-class activity: Define your individual research question

### **Week 2—avant garde modernisms (1900-1920)**

**Tuesday, January 21** Futurism, Dada, deStijl, Constructivism  
**Thursday, January 23** In-class activity: Explore Avant Garde “little magazines”

### **Week 3—populism and race in the early 20c. (1910-1925)**

**Tuesday, January 28**  
**Thursday, January 30**

### **Week 4—Modernism at the Bauhaus (1920-1940)**

**Tuesday, February 4** The Bauhaus at Weimar and Dessau  
**Thursday, February 6** In-class activity: Imagine “the Bauhaus otherwise”

### **Week 5—Modernism and gender in the interwar period**

**Tuesday, February 11** Japanese and German women at the Bauhaus  
**Thursday, February 13** In-class activity: Document gender in interwar populist visual design

### **Week 6—post-Bauhaus “International” (Swiss) style (1950-1960)**

**Tuesday, February 18** Josef Müller-Brockmann, Arimin Hoffmann, Emil Ruder, Helvetica  
**Thursday, February 20** In-class activity: Map how the Swiss style traveled through WE/NA

## **Unit 2—conversations with “the canon” in the late 20c.**

### **Week 7—counterculture as resistance to Corporate Modernism (1950s)**

**Tuesday, February 25** Paul Rand, Massimo Vignelli, Milton Glaser, Wes Wilson  
**Thursday, February 26** In-class activity: Map countercultural design landmarks

### **Week 8—globalism as resistance to the International Style (1960s-70s)**

**Tuesday, March 4** Hisui Sugiur, Shigeo Fukada, Ikko Tanaka, Tadanori Yokoo  
**Thursday, March 6** In-class activity: Map how global cultures respond to Swiss Modernism

### **Week 9—collectivism as resistance to capitalist individualism (1970s-80s)**

**Tuesday, March 11** Chicago Women’s Graphics Collective, Guerilla Girls, Matrix  
**Thursday, March 13** In-class activity: Locate and share contemporary graphic collectives

## **Week 10—rest is resistance (see Tricia Hersey, [Nap Ministry](#))**

Tuesday, March 18—Spring Break, no classes

Thursday, March 20—Spring Break, no classes

## **Week 11—postmodernism & pluralism (1975-1990)**

Tuesday, March 25

April Greiman, COLORS, Cranbrook, Martha Scotford

Thursday, March 27

In-class activity: choose 21st c. case study topic for conference poster

## **Unit 3—diverse case studies for equitable 21c. histories**

### **Week 12—Type design in Latin America**

Tuesday, April 1

TBD—students will decide among several available options

Thursday, April 3

In-class activity: What are your typographic roots?

### **Week 13—Identity & image-making in Africa & the African diaspora**

Tuesday, April 8

TBD—students will decide among several available options

Thursday, April 10

In-class activity: African Collections at Rare Books (TBD)

### **Week 15—Dis/ability access in W Europe & N America**

Tuesday, April 15

TBD—students will decide among several available options

Thursday, April 17

In-class activity: What might access look like in 10 years?

### **Week 15—Course wrap-up**

Tuesday, April 22

In-class activity: Poster peer review + critique session

### **Week 16—UF Final Exams**

Final exam period

DUE: final, physical posters (18x24) ready for hanging