

Cover Sheet: Request 14341

GRA 4XXX Graphic Design History I

Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Dorothy Griffin dgriffin@arts.ufl.edu
Created	10/15/2019 1:00:51 PM
Updated	12/20/2019 10:16:05 AM
Description of request	This course is the first of a two-course sequence which will (eventually) be required for graphic design majors. It is designed to introduce future practitioners to the history of their field, critically engage with current issues of diversity and decoloniality within the discipline, and prepare students to consider historical context and precedent as part of the design process. Chronologically, Graphic Design History I covers early writing systems through the turn of the twentieth century; Graphic Design History II will cover 20th and 21st century design.

Actions

Step	Status	Group	User	Comment	Updated
Department	Transferred	CFA - Fine Arts 011301000	Jennifer Setlow		10/16/2019
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		11/22/2019
GDhistory1_syllabus.pdf					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		12/20/2019
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			12/20/2019
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

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Submitter: Dorothy Griffin dgriffin@arts.ufl.edu

Created: 10/22/2019 12:24:38 PM

Form version: 2

Responses

Recommended Prefix GRA

Course Level 4

Course Number XXX

Category of Instruction Advanced

Lab Code None

Course Title Graphic Design History I

Transcript Title GD History I

Degree Type Baccalaureate

Delivery Method(s) On-Campus

Co-Listing No

Effective Term Fall

Effective Year 2020

Rotating Topic? No

Repeatable Credit? No

Amount of Credit 3

S/U Only? No

Contact Type Regularly Scheduled

Weekly Contact Hours 3

Course Description Investigates the diverse cultural functions and critical definitions of graphic design across places and times prior to the twentieth century. Introduces broad stylistic movements common to western Europe and North America, and interrogates and re-writes received definitions of graphic design which exclude globally diverse artifacts, designers, practices, and users.

Prerequisites ARH2050 & ARH2051

Co-requisites N/A

Rationale and Placement in Curriculum This course introduces the ideas, technologies, images, designers, and stylistic movements fundamental to the received history of graphic design as a professional activity, a means of production, and a tool for visual communication. While this material doesn't make up the whole of graphic design history, it does provide a shared formal and contextual vocabulary for most designers practicing in North America and western Europe today. As future practitioners, graphic design students should be equipped to recognize and understand the history of their discipline as traditionally defined. Meanwhile, the discipline as a whole is engaged with critiquing this received, canonical history, expanding it to include designers, audiences, places, and activities that have been excluded traditionally. As global citizen-designers, students should learn to critique narratives and practices which limit their ability to practice design equitably, inclusively, and transformatively. This course is the first half of a two-course sequence which equips students to understand, critique, and recuperatively contribute to the history of graphic design.

Course Objectives This course will foster cooperative, dialogue-centered engagement with three questions: One, what is the broad outline of graphic design history as traditionally defined, through the turn of the twentieth century? Two, how have designers and historians expanded that definition to be

more global, inclusive, and participatory? And three, how might we, as individual designers/scholars, contribute to an expanded notion of graphic design history? 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 through the turn of the twentieth century; (2) demonstrate familiarity with globally diverse examples of expanded pre-20th c. 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 or global 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 Textbook(s) and/or Other Assigned Reading Assigned readings will include:

“Decolonizing Design” editorial statement (2016),

<https://www.decolonisingdesign.com/statements/2016/editorial/>

“Creative Curating: The Digital Archive as Argument” by Joanne Bernardi and Nora Dimmock (2019). Excerpt from *Afrikan Alphabets* by Saki Mufandikwa (2006).

Chapter from *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts*, ed. Bryan C. Keene (2019).

“Art Meets Commerce: Illustrated Books and the Japanese Publishing Enterprise in the Edo Period and Beyond” by Ann Yonemura.

“19th Century Mexican Graphic Design: The Case of Ignacio Cumpido” by Marina Garone Gravier, *Design Issues* 18:4 (2002).

“Selling the Artist: Advertising, Art, and Audience in 19th Century Shanghai” by Roberta Wue, *Art Bulletin* 91:4 (2009), 463-80.

“Modern Native American Art: Angel de Cora’s Transcultural Aesthetics” by Elizabeth Hutchinson, *The Art Bulletin* 83:4 (2001).

“Hebrew Type Design in the Context of the Book Art Movement and New Typography” by Phillip Messner, in *New Types* (by Ada Wardi, 2016).

“Berthold’s 1924 Hebrew Type Catalogue” by Steven Heller.

Weekly Schedule of Topics Week 1: Introduction & “decolonizing” design history

Week 2: Early writing systems

Weeks 3-4: Manuscript culture

Weeks 5-6: Early print culture

Weeks 7-8: Modern typography & the public sphere

Week 9: Industrialization

Week 10: Mass media

Week 11: Design reform: an introduction

Week 12: Arts & Crafts movement

Week 13: Art Nouveau

Week 14: Jugendstil, Glasgow Style, & Vienna Secession

Week 15: Wiener Werkstatte

Week 16: Deutscher Werkbund

Grading Scheme Point distribution – 1000 points total

Quizzes – 300 points maximum

15 online quizzes x 20 points each = 300 points

Individual project – 500 points maximum

Bi-weekly archive post: 8 posts x 25 points each = 200 points

Audio-visual report on your project, at midterm or final = 50 points

Finalized text collecting and contextualizing your revised images/writing = 250 points

In-class activities – 200 points maximum

Small-group activities based on readings and assigned writing for Wednesday meetings

15 points each for 13 W meetings:

Completed in-class response sheet / activity documentation (15 pts)

- or -

Participation in your working group’s critique of writing project drafts; yours must be posted before class to earn this credit (15 pts)

Instructor(s) Dori Griffin

Attendance & Make-up Yes

Accomodations Yes
UF Grading Policies for assigning Grade Points Yes
Course Evaluation Policy Yes

GRA 4 / graphic design history 1 / syllabus***

Course information:

GRA 4*** Class #23670

Pre-requisites: ARH 2050 and ARH 2051

Meets: FAC 201 M/2 (8:30–9:20 AM) & W/2–3 (8:30–10:25 AM) | Final exam TH 12/12 12:30–2:30 PM

Instructor information:

Dr. Dori Griffin | email dgriffin@arts.ufl.edu | office FAC 103

Office hours M 9:30–10:30 AM, W 3:00–4:00 PM, and by appointment | [book online here](#)

I regularly check/reply to email in the early morning and late afternoon of every business day (M-F). I'm happy to make an appointment to meet outside regular office hours, especially if your class schedule conflicts with these; email to work out a time.

Texts & materials:

Required: Links to all required readings and viewings will be posted to the course website.

Suggested: If you find it helpful to have a printed text for reference, you may wish to purchase either edition of *Graphic Design History: A Critical Guide* by Johanna Drucker and Emily McVarish. Many lectures loosely follow this text. All information and images needed for tests and assignments will be discussed in class and posted to the course website; there are no required readings from this text.

Course description:

GRA 4***: History of Graphic Design I investigates the diverse cultural functions and critical definitions of design across places and over time, until the turn of the twentieth century. The course introduces the broad stylistic movements common to western European and North American graphic design, as well as interrogating and re-writing a received definition of design history which excludes globally diverse artifacts, designers, practices, and users. Readings, viewings, discussions, and critical making activities focus on (1) how design functions in relationship to specific cultures and (2) how expanded knowledge of global historical contexts might enrich contemporary design practice.

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, through the turn of the twentieth century? Two, how have designers and historians expanded that definition to be more global, inclusive, and participatory? And three, how might we, as individual designers/scholars, contribute to an 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 through the turn of the twentieth century; (2) demonstrate familiarity with globally 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 or global 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 a series of mini-units, each lasting two weeks. Each unit focuses on a specific time period and the conceptual, stylistic, and contextual ideas related to it. Every unit contains two short lectures, one discussion session, and one peer review session. Lectures will introduce canonical ideas, technologies, images, designers, and stylistic movements fundamental to the received history of graphic design as a professional activity, a means of production, and a tool for visual communication. While this material doesn't make up the whole of graphic design history, it does provide a shared formal and contextual vocabulary for most designers practicing in North America and western Europe today. These introductions will move chronologically, and they'll be organized to provide a broad overview supported by primary texts and image examples. In discussion sessions, we'll

push back against this received, canonical history and expand our view of graphic design history to include designers, audiences, places, and activities that have – until very recently – been excluded from the definition of graphic design. We'll discuss ideas and view examples from an assigned reading that offers a global case study relevant to the unit's chronological and technological framework. Peer review sessions provide support for developing individual, semester-long research/writing projects. Your small working group will meet to share resources and ideas, as well as critiquing written drafts. Individual research projects will expand and de-center the history of graphic design around a theme of your choice.

Course deliverables:

This course prioritizes (1) 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 and online quizzes; and (3) meaningful contributions to our shared goal of expanding and de-centering graphic design history – demonstrated through your individual, semester-long research project. Expanding and de-centering graphic design history is complex, on-going work with no quick ending point. Likewise, your individual project will develop incrementally over the semester. Steps will include bi-weekly written reports centered around images which you'll locate and annotate; regular peer review and revision sessions with your working group; a (brief) audio-visual report to the class during a “debriefing” week; and a finalized text collecting your (revised) weekly writings into a cohesive whole.

Point distribution – 1000 points total

Quizzes – 300 points maximum

15 online quizzes x 20 points each = 300 points

Individual project – 500 points maximum

Bi-weekly archive post: 8 posts x 25 points each = 200 points

Audio-visual report on your project, at midterm *or* final = 50 points

Finalized text collecting and contextualizing your revised images/writing = 250 points

In-class activities – 200 points maximum

Small-group activities based on assigned readings for Wednesday meetings

15 points each for 13 W meetings:

Completed in-class response sheet / activity documentation (15 pts)

- or -

Participation in your working group's critique of drafts; yours must be posted before class to earn this credit (15 pts)

To earn points for a completed in-class activity, you must arrive on time, remain until class ends, and disable electronic communications/chat (phone and laptop) for the duration of class.

Grading scale:

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

<i>Letter</i>	<i>GPA</i>	<i>Percent</i>	<i>Course points</i>
A	4.00	100-95%	1000-950 points
A-	3.67	94-90%	949-900 points
B+	3.33	89-87%	899-870 points
B	3.00	86-83%	869-830 points
B-	2.67	82-80%	829-800 points
C+	2.33	79-77%	799-770 points
C	2.00	76-73%	769-730 points
C-	1.67	72-70%	729-700 points
D+	1.33	69-67%	699-670 points
D	1.00	66-63%	669-630 points
D-	0.67	62-60%	629-600 points
F	0.00	59% or below	599 points or below

Course policies:

Attendance: Being present for class allows you to participate in credit-earning, in-class activities and prepare for exams; 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. 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 will result in automatic failure of the course, unless we've made arrangements ahead of time to accommodate ongoing, documented situations.

Make-up exams + activities: Exams 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. Similarly, without official documentation of university-approved circumstances, in-class activities can't be made up.

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/>.

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 4*** / course calendar

Unit 1	Course intro & early writing systems
W 08/21	Class introduction Review syllabus & policies Preview topics & assignments Discussion: diversity, equity, inclusion, decolonization – framing the question of global design histories Reading: “Decolonizing Design” editorial statement (2016) https://www.decolonisingdesign.com/statements/2016/editorial/ & “Creative Curating: The Digital Archive as Argument” by Joanne Bernardi and Nora Dimmock (2019) https://dhdebates.gc.cuny.edu/read/untitled-aa1769f2-6c55-485a-81af-ea82cce86966/section/d25ff116-befe-484c-8460-c372bf25998c#ch21
M 08/26	Lecture: early writing systems
W 08/28	Case study: selection from <i>Afrikan Alphabets</i> by Saki Mufandikwa (2006) Working groups: Establish groups & critique Digital Archive Post #1
Unit 2	Manuscript culture
M 09/02	Labor Day – holiday
W 09/04	Lecture: Medieval manuscripts outside of Western Europe Case study: Selection from <i>Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts</i> , ed. Bryan C. Keene (2019)
M 09/09	Lecture: early Medieval manuscripts in Western Europe
W 09/11	Lecture: late Medieval manuscripts in Western Europe Working Groups: Digital Archive Post #2
Unit 3	Early print culture
M 09/16	Lecture: the “invention” of printing outside of Western Europe
W 09/18	Lecture: the “invention” of printing in Western Europe Case study: “Art Meets Commerce: Illustrated Books and the Japanese Publishing Enterprise in the Edo Period and Beyond” by Ann Yonemura https://pulverer.si.edu/essays/hokusai-as-an-illustrator-of-books
M 09/23	Lecture: the Renaissance book
W 09/25	Lecture: other Renaissance print media Working Groups: Digital Archive Post #3
Unit 4	Modern typography and the public sphere
M 09/30	Lecture: newspapers & imagined communities
W 10/02	Lecture: maps & images as information Case study: Mexican book & newspaper typography “19 th Century Mexican Graphic Design: The Case of Ignacio Cumplido” by Marina Garone Gravier, <i>Design Issues</i> 18:4 (2002)
M 10/07	Lecture: the Enlightenment-era book
W 10/09	Presentations: students deliver progress reports on research projects Working Groups: Digital Archive Post #4
Unit 5	Industrialization & mass media
M 10/14	Lecture: tools & technologies of industrialization
W 10/16	Lecture: print culture after industrialization

Case study: early Chinese advertising design
“Selling the Artist: Advertising, Art, and Audience in 19th Century Shanghai”
by Roberta Wue, *Art Bulletin* 91:4 (2009), 463-80

M 10/21 W 10/23	Lecture: Victorian typography & illustration Lecture: Mass media & early advertising Working Groups: Digital Archive Post #5
Unit 6	Proto-modernism & design reform / Arts & Crafts
M 10/28 W 10/30	Lecture: contextualizing design reform Lecture: Arts & Crafts in England Case study: Design reform & indigenous Americans “Modern Native American Art: Angel de Cora’s Transcultural Aesthetics” by Elizabeth Hutchinson, <i>The Art Bulletin</i> 83:4 (2001)
M 11/04 W 11/06	Lecture: Arts & Crafts outside of England Lecture: the Book Arts movement Working Groups: Digital Archive Post #6
Unit 7	Proto-modernism & design reform / variants of Art Nouveau
M 11/11 W 11/13	Veteran’s Day – holiday Lecture: Art Nouvea in France & Belgium Case study: Book arts & Hebrew typography “Hebrew Type Design in the Context of the Book Art Movement and New Typography” by Phillip Messner, in <i>New Types</i> (by Ada Wardi, 2016) & “Berthold’s 1924 Hebrew Type Catalogue” by Steven Heller https://www.hellerbooks.com/pdfs/baseline_new_berthold.pdf
M 11/18 W 11/20	Lecture: Jugendstijl & Glasgow Style Lecture: Vienna Secession Working Groups: Digital Archive Post #7
Unit 8	Proto-modernism & design reform / Werkstatt & Werkbund
M 11/25 W 11/27	Lecture: Weiner Werkstatt Thanksgiving – holiday
M 12/02 W 12/04	Lecture: Deutscher Werkbund Presentations: students deliver progress reports on research projects Working Groups: Digital Archive Post #8
Final Exam TH 12/12	Final archive with introductory essay due

*GRA 4*** / image annotations*

Image annotations: # images x 15 points each = 1## points

Due date for annotations: midnight on Tuesday

For your semester-long research and writing project, choose an under-represented subject area and explore how it intersects with and enlarges the received history of graphic design. Each week, we'll encounter a brief introduction to designers, styles, and ideas considered "canonical." We'll also discuss, as a group, one case study that expands our view beyond this canon. These introductions and case studies will move roughly chronologically. As emergent scholars of design, you'll also contribute to the work of expanding the history of graphic design through your weekly search for – and contextualization of – what we might call "extra-canonical" image examples. Using the week's chronological, stylistic, and/or conceptual focus as your starting point, you'll locate an image example that connects the week's topic to your semester-long research theme.

Your selected theme should expand our collective definition of graphic design history beyond its traditional boundaries. Choices might include under-represented people groups (women, indigenous designers, designers of color), geographic locations (Asia, Africa, Central or South America), or practices (collaboration, anonymous design, typeface design beyond the Latin alphabet). You might select a theme with a personal connection but this isn't a requirement. You should choose a subject area broad enough for flexibility but specific enough to give you a well-defined scope for your investigation. For instance, Japanese graphic design is a more workable subject area than twentieth century female Japanese-American designers.

To earn credit, drafts must be posted on time (midnight Tuesday); each post includes:

Image (2 points) A relevant, meaningful image at suitable resolution for useful on-screen viewing; about 800x1000 pixels is a decent minimum size; file size should be under 1MB.

Citation (3 points) A full citation including the title, maker, date, and source for your image, including a direct URL to the image itself if you found it online. For the final project, citations will use the Chicago author-date style; format is not graded in these weekly drafts.

Annotation (10 points) A 200-300 word paragraph which explains why the image you've chosen is meaningful in relationship to the week's framework and your chosen project theme. Why, out of all the possible image examples, is it important to encounter and understand the one you've chosen? Annotations should be written in complete sentences and spell-checked, and they should convey your ideas about the image clearly. But content is more important than style in the draft phase. Your working group will critique your drafts weekly, and you'll have time in class to collaborate, make revisions, and expand on your ideas.

Some questions your annotation might address, relative to your image example:

Who made it, who used it, and what was the relationship between maker and user?

What technologies and/or cultural values impacted its development?

How did the place and time of origin influence form, function, and/or design philosophy?

How is it similar to and/or different from more familiar or canonical examples?

How and why has it been excluded from canonical or received histories?

What does the field gain by expanding our notion of graphic design to include it?

Make specific observations about the image/object, and support your observations with physical evidence and/or (brief) reference to scholarly sources. You should have a solid understanding of who made the image/object and how, who its audience was, why it looks and works the way it does, and how it fits into the broader social context of its place/time. Your annotation should communicate this information to your readers.

GRA 4 / project report***

Mid-term or final debriefing report: 50 points

** you'll be assigned to mid-term or final, and you must deliver a report to pass this course*

At mid-term and final, we'll pause and collectively review the topics each of you has engaged with in seeking to expand and de-center our definition of graphic design history. Looking back at each of your weekly annotations during your assigned half of the semester, you'll choose the one example that's most emblematic of your whole project. You'll have 2 slides and 4 minutes to present how this one example represents the subject area you've been researching and why it's valuable for us to encounter it. Your 2 slides might be one image of the whole object and one detail shot, or one image of the object and another of users interacting with it. The front and back of a postcard could be placed on a single landscape-oriented canvas and shown as one image. Each image will remain on screen for 2 minutes.

By the posted deadline before your assigned session, upload *two* JPGS to the assignment tab labeled Debrief 1 or Debrief 2. Before upload, name these with your last name and the order they should be shown on screen; mine would be griffin1.jpg and griffin2.jpg. Make sure the resolution is appropriate; 800x1000 pixel landscape images are minimally functional. File size shouldn't exceed 1MB.

Practice ahead of time what you'd like to say. You can have one 3x5 index card with you during your presentation to help you remember names and dates, but don't plan to read aloud for four minutes. It's helpful if the switch from your first to second image doesn't have to be perfectly timed to your talk.

Your report should let us know three things:

1. What is your general research area?
2. What are we seeing on-screen? (Probably: title, maker, date, materials, location, audience.)
3. How does this example critically expand the history of graphic design?

Presentations will be evaluated based on four yes/no questions:

1. Does it show clear evidence of careful preparation re: images and spoken remarks? (10pts)
2. Does it define your research area, giving us a general sense of your project at large, question 2 above? (5 pts)
3. Does it clearly describe the example you're showing, question 2 above? (5 points)
4. Does it fully, thoughtfully, and critically contextualize how/why your example is important to graphic design history, and how it expands our notion of that history, question 3 above? (30pts; half-credit of 15 points is possible for partially addressing this question.)

GRA 4 / final text***

Finalized text collecting and contextualizing your revised images/writing: 250 points

Your finalized text should include all of the images you wrote about this semester, as well as an introductory overview that contextualizes the subject matter, the images as a group, and your position as a researcher. What drew you to this area of study, what did you learn, and what challenges did you face? What do you think it's important for designers and design historians to understand about the material you've presented? What do you/we realize when all the images are collected into one place? For the overview, you'll need to write new text of 500-550 words. For the annotations, return to the annotations you posted each week. Make sure that your ideas are expressed clearly; if not, clarify them. Each annotation should discuss how the image usefully expands our concept of graphic design history; if it doesn't, add this information. Finally, check your writing for spelling and grammar errors, and make sure citations are complete and correctly formatted following the Chicago Manual of Style's quick guide to the author-date reference list:

https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html

Evaluation of final texts:

Form / 50 points

Correct spelling, grammar, syntax, and source citations

Overview / 75 points

Contextualizes the researcher's position relative to the subject matter

Explains how/why the subject matter usefully expands received definitions of design history

Annotations / 125 points

Offers clear, insightful descriptions for all of the individual examples

Expands received or canonical notions of design, designers, and design's audiences/users

Makes relevant connections to the broader narratives of graphic design history

Refers to scholarly literature as relevant to contextualize images and/or support arguments

Note:

At mid-term, we'll discuss the possibility of incorporating visual design into the final project. If we choose this option, annotations will be worth 100/250 points and visual design worth 25/250 points.