Cover Sheet: Request 14342

GRA 4XXX Graphic Design History II

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 1:17:23 PM
Updated	12/20/2019 10:18:41 AM
Description of request	This course is the second of a proposed two-course sequence 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.

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
GDhistory2_syllabus.pdf					10/22/2019
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 12:29:54 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 II
Transcript Title GD History II
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 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.
Prerequisites GRA 4XXX (Graphic Design History I)
Co-requisites None
Rationale and Placement in Curriculum As the second half of a chronologically arranged two-course sequence, 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.
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, after 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 after the turn of the twentieth century; (2) demonstrate familiarity with globally diverse examples of expanded 20th and 21st 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 No required textbooks; assigned readings will include:

"Globalizing Design History and Global Design History" by D.J. Huppatz, Journal of Design History 28:2 (2015), 182-202.

"Modern Design in Taiwan" by Tsun-Hsiung Yao, Chu-Yu Sun, and Pin-Chang Lin, Design Issues 29:3 (2013), 38-51.

"The History of Advertising Design in Kuwait" by Khaled Al Najdi & Rosalie Smith McCrea, Journal of Design History 25:1 (2012), 55-87.

"Combat and Collaboration: The Clash of Propaganda Prints between the Chinese Guomindang and the Japanese Empire in the 1930s-1940s" by Shaoqian Zhang, Transcultural Studies 2014.1 (2014), 95-133.

"Designs for Solidarity: Photography and the Cuban Political Poster" by Catherine Moriarty, Photoworks 11 (2008), n.p.

"In the Process of Making Themselves: Poster Art, Internationalism, and the Cuban Revolution" by Tings Chak, C Magazine (2019), 48-56.

"Searching for a Black Aesthetic in American Graphic Design" by Sylvia Harris (in The Education of a Graphic Designer by Steven Heller)

"Graphic Design in South Africa: A Post-colonial Perspective" by Deirdre Pretorius, Journal of Design History 23:3 (2015), 293-315.

Weekly Schedule of Topics UNIT 1: Avant Garde Modernism
1: Futurism & Consructivism
2: Dada & De Stijl & New Typography
3: The Bauhaus

UNIT 2: Consumer Culture
4: Pictorialism & Propaganda
5: Advertising & Professional Identity

UNIT 3: Civil & Military Information Campaigns
6: ISOType & Public Information Design
7: Wartime Visual Communications

UNIT 4: High Modernism
8: The Bauhaus Abroad
9: Corporate Modernism

UNIT 5: Pop, Protest, Counter-culture
10: Modernism as minority visual language & political protest
11: Pop Art & Counter-culture

UNIT 6: Early Digital Media & Postmodernism
12: Visual effects of new technologies
13: Postmodernism & Deconstruction

UNIT 7: Design in a Global Context
14: Transcultural Communication
15: Sustainability

Grading Scheme Quizzes – 300 points maximum
15 online quizzes x 20 points each = 300 points

Individual project – 550 points maximum
Bi-weekly archive post: 7 posts x 30 points each = 210 points

Audio-visual report on your project, at midterm or final = 100 points
Finalized text collecting and contextualizing your revised images/writing = 240 points

In-class activities – 150 points maximum
Small-group activities during Wednesday meetings: 10 points each for 15 W meetings:
Completed in-class response sheet to case study readings (10 pts)
- or -
Participation in your working group's critique of drafts; yours must be posted on time to earn this credit (10 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.

Letter	GPA	Percent	Course points
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%-0%	599 points or below

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 2 / syllabus

Course information:
GRA 4*** Class #23670
Pre-requisites: ARH 2050 and ARH 2051; GRA 4*** (GD History I)
Meets: FAC 201 M/2 (8:30–9:20 AM) & W/2–3 (8:30–10:25 AM) | Final exam M 04/28 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 II investigates the diverse cultural functions and critical definitions of design across places and over time, since 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, since 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 since 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 unit focuses on a specific time period and the conceptual, stylistic, and contextual ideas related to it. Every unit contains two or three 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 a series of 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 at *either* midterm or final; and a finalized text collecting your (revised) writings into a cohesive whole which includes a critical introductory essay.

Point distribution – 1000 points total

Quizzes – 300 points maximum
15 online quizzes x 20 points each = 300 points

Individual project – 550 points maximum
Bi-weekly archive post: 7 posts x 30 points each = 210 points
Audio-visual report on your project, at midterm *or* final = 100 points
Finalized text collecting and contextualizing your revised images/writing = 240 points

In-class activities – 150 points maximum
Small-group activities during Wednesday meetings: 10 points each for 15 W meetings:
> Completed in-class response sheet to case study readings (10 pts)
> - or -
> Participation in your working group's critique of drafts; yours must be posted on time to earn this credit (10 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:
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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 assignments: Quizzes 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/.

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		**Avant Garde Modernism**

M 01/06	Class introduction
	Lecture: the state of design in 1900
W 01/08	Lecture: Futurism & Constructivism
	Case study: Varvara Stepanova
	"The Short Life of an Equal Woman" by Christina Kiaer
	Link > URL (Links to an external site.)
	&
	"Sublime Design: Varvara Stepanova's Unisex Sports Uniform" by Grace McQuilten
	Link > URL (Links to an external site.)
M 01/13	Lecture: Dada & DeStijl
W 01/15	Lecture: the New Typography
	Working groups: Digital Archive Post #1
M 01/20	MLK Day – holiday
W 01/22	Lecture: the Bauhaus
	Case study:

Unit 2		**Consumer culture**

M 01/27	Lecture: Pictorialism in Germany, England, and the USA
W 01/29	Lecture: Art Deco & the Moderne
	Case study:
	"Publicity and Propaganda in 1930s Japan: Modernism as Method" by Gennifer Weisenfeld, *Design Issues* 25(4): 13-28, 2009.
M 02/03	
W 02/05	Lecture: Advertising design & professional identity
	Working Groups: Digital Archive Post #2

Unit 3		**Civil & military information design**

M 02/10	Lecture: Isotype & information design
W 02/12	Lecture: Civil design campaigns
	Case studies: (1) W.E.B. Du Bois infographics and (2): Chinese & Japanese military posters
	"W.E.B. Du Bois' Visionary Infographics" by Jackie Mansky
	Link > URL (Links to an external site.)
	&
	Introduction to *W.E.B. Du Bois' Data Portraits*, ed. Battle-Baptiste and Rusert (2018)
	Link > PDF forthcoming
	&
	"Combat and Collaboration: The Clash of Propaganda Prints between the Chinese Guomindang and the Japanese Empire in the 1930s-1940s" by Shaoqian Zhang, *Transcultural Studies* 2014.1 (2014), 95-133.
M 02/17	Lecture: Wartime visual communications
W 02/19	Lecture: Political propaganda
	Working Groups: Digital Archive Post #3

Unit 4		**High Modernism**
	M 02/24	Lecture: the Bauhaus abroad
	W 02/26	Lecture: corporate Modernism
		Case study: corporate advertising in Kuwait
		"The History of Advertising Design in Kuwait" by Khaled Al Najdi & Rosalie Smith McCrea, *Journal of Design History* 25:1 (2012), 55-87.
	M 03/02	Spring Break
	W 03/04	Spring Break
	M 03/09	Lecture:
	W 03/11	Presentations: students deliver progress reports on research projects
		Working Groups: Digital Archive Post #4
Unit 5		**Pop, protest, counter-culture**
	M 03/16	Lecture: Modernism as a minority visual language
	W 03/18	Lecture: political protest
		Case study:
		"Designs for Solidarity: Photography and the Cuban Political Poster" by Catherine Moriarty, *Photoworks* 11 (2008), n.p.
		Link>PDF
		&
		"In the Process of Making Themselves: Poster Art, Internationalism, and the Cuban Revolution" by Tings Chak, *C Magazine* (2019), 48-56.
		Link>PDF
	M 03/23	Lecture: Pop art & design
	W 03/25	Lecture: counter-culture
		Working Groups: Digital Archive Post #5
Unit 6		**Early digital media & postmodernism**
	M 03/30	Lecture: the visual effects of new technologies
	W 04/01	Lecture: feminist interventions
		Case studies:
		Explore Greiman & deBretteville's portfolios:
		www.aprilgreiman.com & www.sheilastudio.us
		&
		"Reputations," Ellen Lupton interview with Sheila Levrant deBretteville
		Link > URL
		&
		April Greiman on digital technology, from *Looking Closer 3*
	M 04/06	Lecture: postmodernism as philosophy & visual language
	W 04/08	Lecture: deconstruction
		Working Groups: Digital Archive Post #6
Unit 7		**Design in a global context**
	M 04/13	Lecture: transcultural communication
	W 04/15	Lecture: design for screen environments
		Case studies: (1) Arabic typography for print & screen and (2) post-colonial design in South Africa
		Nadine Chahine's TED talk (URL) Statement of Practice from *Design & Culture* (PDF forthcoming)
		&

"Graphic Design in South Africa: A Post-colonial Perspective" by Deirdre Pretorius, *Journal of Design History* 23:3 (2015), 293-315.

M 04/20   Lecture: sustainability & design *for*, *with*, or *by* the other 99%
W 04/22   Presentations: students deliver progress reports on research projects
            Working Groups: Digital Archive Post #7

Final Exam
     M 04/28   Final archive with introductory essay due

GRA 4*** / image annotations

Image annotations: # images x # points each = ### 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 search for – and contextualization of – what we might call "extra-canonical" image examples. Using the unit's chronological, stylistic, and/or conceptual focus as your starting point, you'll locate an image example that connects that 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. Dos 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.