

ADPR 5990

DESIGN HISTORY

COURSE OBJECTIVES

Spring 2019
University of Georgia
Class is in room 311 in the
Journalism Building
Mon: 9:05–9:55
Wed: 9:05–11
Instructor: Kristen Smith
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245 Journalism Building
706.542.8484 (w)
Need to talk? Send me e-mail
to set up a time.

This class examines design history and material culture using items in the UGA Special Collections libraries and in digital archives. Students will examine and write about designed materials primarily from the 20th century and understand global design movements and styles. The class will explore the difference between persuasive communication and propaganda and how groups such as women, African-Americans, and people with disabilities have used design as part of the effort to gain civil rights and equal protection under the law. Through the study of design history, students will develop a sophisticated visual vocabulary and historical understanding of style that will inform their work today.

The objectives for this class are to:

- ~ identify and understand the primary style movements of the 20th century
- ~ analyze primary documents and artifacts from the 20th century and discuss them relative to principles of design (and typography) and in terms of the social/political/economic contexts in which they were made
- ~ write a short paper on an object of your choosing to showcase on a class website
- ~ have the most fun possible while creating an active learning community

BOOKS & RESOURCES

Here's a breakdown of some of our learning resources:

Book

- ~ *Twentieth Century Design: A Decade-by-Decade Exploration of Graphic Style* by Tony Seddon. This is our textbook and is available at the UGA Bookstore. It's about \$30.

Online resources

- ~ Our class website is at www.SmithADPR.com.

Books in lab

- ~ I own several beautiful graphic design history books, which we will make use of in our class.

COMMUNICATION

I will send you e-mail with reminders or changes to our schedule so please check your UGA account daily. Please use my uga address when sending e-mail (kmsmith@uga.edu).

EXPECTATIONS

This class will use active learning techniques—you will have to work with your peers in class on projects, so you have to come prepared. Our textbook is not huge. Our reading assignments are not excessively long, so do them so you are ready to participate.

I expect you to be curious about the styles, people, and objects we encounter during our class. You are only in college once. Get as much out of this class as you can by being interested.

Checking your cell phone is strictly forbidden when we are discussing things at the table or working in groups. When you are working on a project on your own, you MAY check your phone and take breaks.

GRADING

Your final grade will be based on:

- ~ Projects in class (25%): We will work together on projects in class to learn and experience the material

- ~ Tests (35%): We will have three scheduled tests.
- ~ Final Paper (30%): You will work on this for several weeks and submit a draft and make revisions.
- ~ Participation (10%): Do you come to class ready to participate? Are you awake? Do you seem reasonably interested? Are you looking at your phone? Do you contribute to group projects? All of these go into this part of your grade.
- ~ Attendance (see policy below)

How to calculate your grade:

You need to average your grades in each grade category.

After you have the averages of each category, your final grade will be the sum of:

- ~ average of projects x .25
- ~ average of tests x .35
- ~ final paper x .30
- ~ 0 to 10 points for participation

YOUR LETTER GRADE WILL BE ASSIGNED AS FOLLOWS:

93 & above = A (Excellent)	77–79.99 = C+ (Satisfactory)
90–92.99 = A- (Excellent)	73–76.99 = C (Satisfactory)
87–89.99 = B+ (Good)	70–72.99 = C- (Satisfactory)
83–86.99 = B (Good)	60–69.99 = D (Passing)
80–82.99 = B- (Good)	below 60 = F (Failing)

HONORS OPTION

This course does not have an honors option. I respect the Honors Program, and I realize that with 60 students each semester, I cannot work individually with students to a degree that is worthy of an honors option.

ATTENDANCE

We are learning about 100 years of graphic design in this class. If you miss class, you miss learning and grading opportunities. You have three allowed absences. Save these for when you are sick or if there is a family emergency. If you added the class during drop-add, those absences will not count against you. If you simply did not come for week one, they do. If you attend a program (for example an agency tour) sponsored by Grady or UGA, that absence will not count against you. Nor will missing class for a religious holiday. At four absences your grade goes down a notch (B+ goes to a B etc.). At five, it goes down another notch, etc. And please come on time—if you are late three times, it will count as an absence. Please keep up with your absences on your own.

TURNING IN YOUR ASSIGNMENTS & LATE WORK

Projects or assignments turned in late will be assessed at 10% off per calendar day late unless there is an emergency or you have a pre-arranged extension.

THE DISABILITY RESOURCE CENTER

The Disability Resource Center assists UGA in fulfilling its commitment to educate and serve students with disabilities. If you have a disability and require classroom accommodations, please see me after class or make an appointment to see me.

ACADEMIC HONESTY

There are many things in college that you need to learn by doing. Facing the consequences of alleged academic dishonesty is not one of them. Familiarize yourself with the Academic Honesty Policy at

UGA. If you are not already familiar with the policy or if you have any doubts about what constitutes dishonesty, go to this website <http://www.uga.edu/honesty/>, which defines academic honesty as “the performance of all academic work without cheating, lying, stealing, or receiving assistance from any other person or using any source of information not appropriately authorized or attributed.” You should know that students who assist others in academically dishonest acts are in violation of the policy too.

COUNSELING & PSYCHIATRIC SERVICES (CAPS)

College is stressful. Life has difficult stretches. If you need help, get it. CAPS provides short-term individual counseling, group counseling, couples counseling, crisis intervention, psychiatric evaluation and medication monitoring, psychological testing, and makes referrals to campus and community resources when appropriate. www.uhs.uga.edu/CAPS/

COURSE SCHEDULE

Week 1: January 9

Wednesday, 9:05–11: Course introduction + index card + get to know your classmates + identify a mysterious object

Week 2: January 14

READ: Read the chapter on the 1900s starting on page 28 (focus on William Morris & the Kelmscott Press; Art Nouveau & Alphonse Mucha; Plakatstil & Lucien Bernhard)

Monday, 9:05–9:55: Discuss readings

Wednesday, 9:05–11: In class project (get into groups and make a poster on one of the discussion topics. Help us all learn to recognize and understand them by the end of class).

Week 3: January 21

STUDY: Go over readings and your notes so you are prepared for our class at the Hargrett Library on Wednesday.

Monday, 9:05–9:55: Dr. Martin Luther King, Jr. Holiday

Wednesday, 9:05–11: Go to Hargrett to see examples of Arts & Crafts, Art Nouveau and Plakatstil

Week 4: January 28

READ: Read in chapters on 1910s and 1920s and 1930s focusing on Dada & Marcel Duchamp; Constructivism & Rodchenko; and Art Deco & A.M. Cassandre (pgs. 44–47, pgs. 60–66; Rodchenko on pgs. 72–73, pgs. 70 & 71, pgs. 84–87 and Cassandre on pgs 94 & 95)

Monday, 9:05–9:55: Discuss readings

Wednesday, 9:05–11: Get into groups for a project on Dada, Constructivism and Art Deco. Help us all learn to recognize and understand them by the end of class.

Week 5: February 4

READ: Read the handout on Erté

STUDY: Study for your test on Monday, February 11.

Monday, 9:05–9:55: Meet at Au Bon Pain for breakfast (we have money for this) and participate in discussion on about “the father of Art Deco.” Erté.

Wednesday, 9:05–11: Go to Hargrett to see examples of Art Deco materials

Week 6: February 11

STUDY: Study for your test on Monday.

Monday, 9:05–9:55: Test

Wednesday, 9:05–11: Black History Month. Graphic Design in Civil Rights. W.E.B. Du Bois's data visualizations for the 1900 Paris Expo; Gordon Parks's photos of the Civil Rights movement; Black Panthers uniform; Documentation of the Black Lives Matter movement.

Week 7: February 18

READ: For Monday, read the handout on material culture from the book *American Artifacts* by Prown and Haltman. For Wednesday, go back to the chapter on the 1920s and read about the Bauhaus on pgs. 69–70. In the chapter on the 1940s, read pgs. 104–108 and pgs. 110 & 111, and read about Lester Beall on pgs. 116 & 117. Go back to pgs. 48 & 49 and read about propaganda part one and then turn to pages 110 & 111 and read propaganda part two.

Monday, 9:05–9:55: Material Culture. Go over your writing assignment.

Wednesday, 9:05–11: The Bauhaus, Mid-Century Modernism, The War Years/Propaganda

Week 8: February 25

READ: In the chapter on the 1950s, read pgs 122–133 about International Typographic Style, Paul Rand and Cipe Pineles

THINK: Begin to think about objects for your material culture paper.

Monday, 9:05–9:55: Discuss readings

Wednesday, 9:05–11: Visit Special Collections to see the War Poster collection and have a discussion about artifacts in special collections.

Week 9: March 4

READ: Reading on women's movements and graphic design

LISTEN: Go to this website and listen to the episode about a defaced penny in England
<https://www.bbc.co.uk/sounds/play/b00v73z9>

DECIDE: Decide on your object for your material culture paper and meet with me

Monday, 9:05–9:55: Women's History Month. Graphic Design in the Suffrage Movement, in Second Wave Feminism, and in the 2017 Women's March. What is Craftivism?

Wednesday, 9:05–11: Visit the exhibit in special collections, "Nevertheless She Resisted: Documenting the Women's Marches" with special attention to the branding of the movement. See examples of pro-suffrage and anti-suffrage materials.

Week 10: March 11

Spring break this week!

Week 11: March 18

READ: Read the chapter on the 1960s, pgs. 142–163

WRITE: Begin research on your object. Write some thoughts about the object and describe it in writing. Take notes on what you learn through your research. Remember to cite sources.

Monday, 9:05–9:55: Pop Art and Warhol, Op Art, Psychedelia and Wes Wilson, End of the Linotype Machine

Wednesday, 9:05–11: Watch a bit of the Linotype documentary and get into groups for a project on Pop Art, Op Art, and Psychedelia

Week 12: March 25

STUDY: Study for your test on Monday April 1

CREATE: Work on your paper

READ: For Monday, read about the accessible icon project here <http://accessibleicon.org> For Wednesday, read

Monday, 9:05–9:55: Graphic design + people with disabilities

Wednesday, 9:05–11: Discuss writing and look at examples of material culture essays.

Week 13: April 1

STUDY: Test this week

READ: For Wednesday, read the chapter on the 1970s (skip “Hipgnosis”)

WRITE: Continue working on your paper

Monday, 9:05–9:55: Test 2

Wednesday, 9:05–11: Postmodernism, New Wave Typography, and Punk + work on your paper

Week 14: April 8

READ: Read the chapter on the 1980s

Monday, 9:05–9:55: Discuss design in the 1980s

Wednesday, 9:05–11: Project on the 1980s. Also, bring a rough draft of your paper to class for peer feedback.

Week 15: April 15

READ: Read the chapter on the 1990s

Monday, 9:05–9:55: Discuss graphic design in the 1990s.

Wednesday, 9:05–11: Continue with the 1990s. Work on your paper and bring your object for photographing or make plans with me to have it photographed.

Week 16: April 22

Monday, 9:05–9:55: Test 3

Wednesday, 9:05–11: Make final corrections to your paper in class.

Week 17: April 29

Monday, 9:05–9:55: Revision to your paper are due by the end of class

No final exam. Enjoy the summer.