Professor Contact Information
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Office hours: Tuesdays, 12:30–1:30 PM & Thursdays, 5:00–6:00 PM. Also available by appointment (in-person or Zoom).

Teaching Assistant
Emilio Ceja Castillo: EmilioCejaCastillo@my.unt.edu
Office hours: Thursdays, 2:00–3:00 PM, Art Building 221

Course description
This course presents an overview of communication design, focusing on designs from
the late-19th century through the 21st century and emphasizing their relevance to the
design world of today and contemporary society. Key movements, designers, their
visual languages, and changing technologies will be considered within the broader
social, political, and economic contexts. Significance will be placed on the decision-
making processes that have informed and influenced the discipline in theory and
practice around the world since the 19th century, and on the impact that past
developments are having on current trends and might have in the future.
Prerequisite(s): ART 2350, ART 2360, and ART 2370; or consent of instructor.

Course structure & content
This class meets in person. Make sure you do your readings and required work before
our class days. Readings will be supplemented by lectures, student presentations,
discussions (primarily on Canvas discussion boards), and occasional activities (in class
and on Canvas) throughout the semester. I have included a course schedule of topics
and readings in this syllabus, but be sure to check your email and Canvas regularly for
adjustments to the schedule.
**Course objectives**

- Students will demonstrate an understanding of both formal and conceptual issues that have shaped communication design and its discourses, particularly since the 19th century.
- Students will reach an understanding of the relevance of historical examples of communication design on contemporary practice and society.
- Students will be able to position design production within a broader field, understood as both reflecting and shaping political, economic, social, cultural, and technological developments.
- Students will apply the vocabulary and analytical skills needed to conduct research, think critically about the course content, and present conclusions thoughtfully in verbal and written form.
- Students will be able to analyze how meaning and value are constructed and mediated over time and recognize their own work within the context of a historical and cultural framework.

**Course disclaimer**

Content in the arts and design can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. We will sometimes encounter examples of harmful stereotypes, racially insensitive images, and expressions of cultural and racial superiority. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

**Course materials**

The course readings will be on Canvas and are from a variety of sources. You are expected to do the assigned readings before class. The readings include selections from books, articles from newspapers and blogs, and scholarly journal articles. There will also be some video clips assigned. Additionally, I have included both primary and secondary sources.

Books that might be useful for you will also be placed on course reserve for 24-hour check-out from Willis Library (or e-reserves for e-books: password ARTH4842):

• Steven Heller and Véronique Vienne, *100 Ideas that Changed Graphic Design* (London: Laurence King, 2012). (available as an e-book through UNT Libraries)

There are also a number of helpful online resources for the study of communication design history that can be found on Canvas in the “RESOURCES” module.

**Technical assistance**
At UNT we have an IT Help Desk that you can contact for help with Canvas or other technology issues.
Email: helpdesk@unt.edu
Live Chat: [https://it.unt.edu/helpdesk/chatsupport](https://it.unt.edu/helpdesk/chatsupport)
Phone: 940-565-2324
In Person: Sage Hall, Room 330
Hours and Availability: Visit [https://it.unt.edu/helpdesk](https://it.unt.edu/helpdesk) for up-to-date hours and availability.
Acceptable Student Behavior
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The University’s expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

Rules of Engagement
Rules of engagement refer to the way students are expected to interact with each other and with their instructors. These rules will be factored into your final participation grade. Here are some general guidelines:
• While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
• Treat your instructor and classmates with respect, even when their opinion differs from your own.
• Speak from personal experiences. Try not to speak on behalf of groups or other individual’s experiences.
• Use your critical thinking skills to respectfully challenge other people’s ideas, instead of attacking individuals.

Student Support Services
UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:
• Student Health and Wellness Center (https://studentaffairs.unt.edu/student-health-and-wellness-center)
• Counseling and Testing Services (https://studentaffairs.unt.edu/counseling-and-testing-services)
• UNT Care Team (https://studentaffairs.unt.edu/care)
• UNT Psychiatric Services (https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry)
• Individual Counseling (https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling)

**Other student support services offered by UNT include**
• Registrar (https://registrar.unt.edu/registration)
• Financial Aid (https://financialaid.unt.edu/)
• Student Legal Services (https://studentaffairs.unt.edu/student-legal-services)
• Career Center (https://studentaffairs.unt.edu/career-center)
• Pride Alliance (https://edo.unt.edu/pridealliance)
• UNT Food Pantry (https://deanofstudents.unt.edu/resources/food-pantry)

**Academic Support Services**
• Academic Resource Center (https://clear.unt.edu/canvas/student-resources)
• Academic Success Center (https://success.unt.edu/asc)
• UNT Libraries (https://library.unt.edu/)
• Writing Lab (http://writingcenter.unt.edu/)
• Math Lab (https://math.unt.edu/mathlab)

**Academic Integrity Standards and Consequences**
According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

**ADA Accommodation Statement**
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.
Emergency Notification & Procedures
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

Survivor Advocacy
UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT’s Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim’s compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at 940-565-2759.

Course Requirements & Grade Distribution
Attendance & Participation: 15%
Group Oral Presentations: 5%
Special Collections Assignment: 5%
Midterm Multiple Choice Quiz: 20%
Midterm Essay: 10%
Final Multiple Choice Quiz: 15%
Final Project: 30%

Attendance & Participation
Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. Your Attendance & Participation grade will be lowered for more than 2 unexcused absences (i.e. 3 unexcused absences=A-, 4 unexcused absences=B, 5 unexcused absences=C+, etc.).
An excused absence is granted if you are ill or have an urgent reason for being unable to attend class. Appropriate documentation is required (i.e. a doctor’s note or proof of a positive Covid test) unless I tell you otherwise. It is important that you communicate with me or Emilio prior to being absent so we can discuss and mitigate the impact of the absence on your attainment of course learning goals. Excessive tardiness will count as an absence (3 late arrivals=1 unexcused absence). Do not leave the class while it is in session unless you have an urgent reason.

It is required that each student come to class having completed the required reading and any assignments. You are also expected to participate in any in-class activities that are assigned. Failure to do so will negatively affect your Attendance & Participation grade.

Although we will have some discussion during class, the class is primarily lecture-based. However, I will post questions on Canvas discussion boards for you to answer. Regular participation on these discussion boards will ensure that you receive a good Attendance & Participation grade. There will be 12 posts throughout the semester, and you must comment on at least 4 posts in order to maintain an “A” for Attendance & Participation.

No cell phones shall be visible or audible in the classroom after class begins unless there is an emergency. If you are seen using a phone repeatedly during class without permission, your Attendance & Participation grade will suffer.

**Group Oral Presentations**
You will be assigned to groups of 5 and provided with different topics on which to present throughout the semester. You are expected to show a presentation with slides when you present and determine which team member(s) will be speaking in advance. An “A” presentation is focused, clear, well-organized, engaging, thoughtful, accurate, and informed by research and analysis. You must submit your slides, a bibliography, and a list of responsibilities for each team member on Canvas. See the Assignment instructions on Canvas for more details.
Note: I am open to alternative presentation formats (i.e. a video essay, song, performance), but you must ask me for permission in advance!

**Special Collections Assignment**
You will view Special Collections materials in room 443 on the 4th floor of the Willis Library on February 13 or 15 (see details in schedule below) and complete a short
writing assignment about the Kelmscott Press due on Tues., Feb. 20 by 11:59 PM. More details to follow shortly.

**Quizzes & Midterm Essay**
There will be a multiple choice Midterm Quiz that you will complete on Canvas during class time on Thurs., March 7. There will be a multiple choice Final Quiz on Canvas on Tues., May 7 from 1:30–3:30 PM. It will cover material after the Midterm Quiz.

You will also have to complete a Midterm Essay (500–1,000 words). You will have at least 2 questions to choose from, and the questions will be provided on Mon., March 4. The essay will be due on Friday, March 8 by 11:59 PM. Details will be posted on Canvas.

On the quizzes and essay you are not allowed to collaborate with other students or individuals, but you are allowed to consult readings, notes, and other research sources (excluding AI).

**Final Project**
You will have options for your final project, including a research paper (8–10 pages), virtual exhibition, design/art project, creative writing project, or podcast episode. I will provide you with detailed instructions, and your topic must be sent to me for approval by 11:59 PM on Thurs., April 11. The assignment is due by Tues., May 2 at 6:00 PM. A letter grade will be deducted from the final project grade for each day past the deadline if you are late.

**Grading**
A: 90% course average or above. Excellent work produced throughout the semester.
B: 80% course average or above. Good work produced throughout the semester.
C: 70% course average or above. Fair work produced throughout the semester.
D: 60% course average or above. Passing work produced throughout the semester.
F: Failure

**COURSE SCHEDULE & READINGS (subject to revision)**

**WEEK 1 – Tues., January 16**
Syllabus review/Introduction to the course
WEEK 1 – Thurs., January 18
Overview of the field; How should we study communication design history?

Required readings:
• Ryan Mungia, “The People’s Graphic Design Archive Is Rethinking How We Talk About Design History,” 2021:

Recommended readings:
• Cheryl Holmes-Miller, “Black Designers: Still Missing in Action?” Print 70, no. 2 (Summer 2016): 83–89.

WEEK 2 – Tues., January 23
Communication Design before the Industrial Revolution

WEEK 2 – Thurs., January 25
Industrial Revolution; 19th Century Developments

Required readings:
• “Grammar of Ornament,” National Museums Scotland

Recommended readings:
• Owen Jones, Grammar of Ornament (London: Day and Son, 1856).

WEEK 3 – Tues., January 30
Late 19th–Early 20th Century American Illustration

Required readings:
• Martha Patterson, Ch. 1, “Selling the American New Woman as Gibson Girl,” in Beyond the Gibson Girl: Reimagining the American New Woman, 1895–1915 (Chicago: University of Illinois Press, 2005), 27–49.

Recommended readings:
• Browse Neebin naukhzhik Southall’s website, The Native Graphic Design Project.
• Virtual exhibition on the Gibson Girl from the Library of Congress

**WEEK 3 – Thurs., February 1**

**Victorian Illustration; Arts & Crafts Movement; Kelmscott Press**

**Required readings:**

**Recommended readings:**
• Susan P. Casteras, “’The Utmost Possible Variety in Our Combination’: An Overview of The Pre-Raphaelite Circle as Book Illustrators,” in *Pocket Cathedrals: Pre-Raphaelite Book Illustration* (New Haven: Yale Center for British Art, 1991), 13–41.
WEEK 4 – Tues., February 6 & Thurs., February 8
Art Nouveau; Glasgow School; Vienna Secession

Required readings:

Recommended readings/viewings:
• Better Know the Great Wave | The Art Assignment | PBS Digital Studios
• YouTube video of Loie Fuller dancing, 1905
• Google Arts & Culture: Women in Art Nouveau
• Maurice Verneuil, Georges Auriol, and Alphonse Mucha, Combinaisons Ornementales (Paris: Libraire Centrale des Beaux Arts, 1901).

WEEK 5 – Tues., February 13 & Thurs., February 15
Visits to view Special Collections materials (Room 443, 4th floor, Willis Library)
Please see below for when you are scheduled to visit:
Group 1: Students with the last names Al-Mayahi–Fickes: Feb. 13, 3:30–4:10 PM
Group 2: Students with the last names Figert–Long: Feb. 13, 4:10–4:50 PM
Group 3: Students with the last names Lopez–Reese: Feb. 15, 3:30–4:10 PM
Group 4: Students with the last names Rengifo–Zahan: Feb. 15, 4:10–4:50 PM
Since each group has a limited amount of time looking at the materials, it is important that you are on time!
Note: I will be in Chicago for a conference on Feb. 15 so will not be able to attend the sessions on that day.
WEEK 6 – Tues., February 20
Visualizing Data; Early Developments in UX Design
Special Collections Kelmscott Press Assignment due on Canvas by 11:59 PM.

Required readings:

Recommended readings/viewings:

WEEK 6 – Thurs., February 22
Influence of Modern Art; Russian Constructivism & Suprematism; De Stijl

Required readings:
• Christopher Mount, “Film Posters by Moscow’s Stenberg Brothers, 1923–33,” Graphic Design History, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 258–64.
Recommended readings/viewings/listenings:
• Getty Research Institute Marinetti animated visual poem, 2014.
• PennSound Dada sound poems

WEEK 7 – Tues., February 27
Pictorial Modernism; Plakatstil; Art Deco
E. McKnight Kauffer Group Presentation

Required readings:
• Posters by E. McKnight Kauffer (New York: The Museum of Modern Art, 1937), Foreword, Kauffer biography, Note on Technique.

Recommended readings:
• “Selling Shiseido—Cosmetics Advertising and Design in Early 20th-Century Japan,” MIT Visualizing Cultures resource.

WEEK 7 – Thurs., February 29
Harlem Renaissance; War Posters
Charles Clarence Dawson Group Presentation

Required readings:
• “African American Culture and History: An AIGA Design Journey,” Google Arts and Culture.
• “Charles Clarence Dawson,” WTTW Art & Design in Chicago (Read article & watch video.)

Recommended readings:

WEEK 8 – Tues., March 5
The Bauhaus; The New Typography
Söre Popitz Group Presentation

Required readings:
• Madeleine Morley, “Celebrating Söre Popitz, the Bauhaus’ Only Known Woman Graphic Designer,” Eye on Design (AIGA), Dec. 3, 2019.


Recommended readings:


WEEK 8 – Thurs., March 7
Midterm Quiz during class!
Midterm Essay questions will become available on Canvas on Mon., March 4, and the essay will be due by 11:59 PM on Friday, March 8.

WEEK 9 – SPRING BREAK. NO CLASS ON MARCH 12 OR 14!

WEEK 10 – Tues., March 19
Modernism in America

Required readings:


WEEK 10 – Thurs., March 21
Swiss Design/The International Typographic Style
Helvetica Group Presentation

Required readings:

WEEK 11 – Tues., March 26
Race & Design; Protest; Rebellion & Revolution
Emory Douglas Group Presentation

Required readings:
• “Norman Rockwell in the Age of the Civil Rights Movement,” Google Arts & Culture Feature
Recommended readings:

WEEKS 11–12 – Thurs., March 28 & Tues., April 2
Counterculture; Psychedelic Design; Music & Design
Bonnie MacLean Group Presentation on March 28

Required readings:

Recommended readings/viewings:
• “Corita Kent: The Pop Art Nun,” KCET Artbound video.
• Browse Cornell Hip Hop Collection, Cornell University Library, hip hop party and event flyers.
WEEK 12 – Thurs., April 4
The New York School
Bea Feitler Group Presentation

Required readings:
• Communication Arts “Doyle Dane Bernbach” feature

Recommended readings/viewings:
• Saul Bass, Man with the Golden Arm opening title sequence
• Robert Brownjohn, Goldfinger opening title sequence

WEEK 13 – Tues., April 9
Corporate Identity & Visual Systems
Olympic Games Group Presentation

Required readings/viewings:
• Olympic Games Pictograms | Design Focus, June 12, 2018.

Recommended readings:

WEEK 13 – Thurs., April 11
The Conceptual Image; Postmodern Design
Wolfgang Weingart Group Presentation
Must submit Final Project topic for approval by 11:59 PM!

Required readings:
• Steven Heller, “ Cult of the Ugly,” Eye 3, no. 9 (Summer 1993). Republished on the Eye website.

Recommended readings:
• Browse the pushpininc.com website.

WEEK 14 – Tues., April 16
A Global & Diverse Design History
Nadine Chahine (& contemporary Arabic type design) Group Presentation

Required readings:
• Florence Fu with Choi Sung Min, “This Just In: Contemporary Design of South Korea,” September 14, 2020.
• AIGA Design Journeys Interview with Nadine Chahine, 2018.
• Tala Safie, “‘Design For and From Communities’—Bahia Shehab on A History of Arab Graphic Design,” Eye on Design (AIGA), April 29, 2021.
• Silas Munro, “Typography as a Radical Act in an Industry Ever-dominated by White Men,” Eye on Design (AIGA), August 26, 2019.
• Jerome Harris (curator), As, Not For: Dethroning Our Absolutes, Maryland Institute College of Art (MICA) et al., 2018. Exhibition documentation in MICAGD’s Archives.
• Selections from Andy Campbell, Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ (New York: Black Dog & Leventhal

Recommended readings:
• Jerome Harris, As, Not For: Dethroning Our Absolutes, 2018 Exhibition Catalogue.

WEEK 14 – Thurs., April 18
Disability; Ethics; The Designer Today
Henry Dreyfuss (focusing on human factors/ergonomics) Group Presentation

Required readings:

Recommended readings/viewings:
• Dori Tunstall et al, “AIGA Respectful Design,” YouTube video.

WEEK 15 – Tues., April 23
UX Design; Experience Design; Conversation Design; Gender & Design
Conversation Design (aka VUI design) Group Presentation

Required readings:
• Abraham Burickson, Ch. 1, “All We Have Are Experiences,” in Experience Design: A Participatory Manifesto (New Haven and London: Yale University Press, 2023), 1–17.

Recommended readings:
• The Field Guide to Human-Centered Design: Design Kit (IDEO, 2015)
• TED, “Brenda Laurel on making video games for girls,” March 2, 2009

WEEKS 15–16 – Thurs., April 25 & Tues., April 30
The Digital Revolution & Beyond; Systems; UX/UI/IxD Design
Apple iPhone & Systems Design Group Presentations on April 25

Required readings:
• Sarah Rose Sharp, “New Non-Binary Emojis Fall Short of Their Good Intentions,” Hyperallergic, November 15, 2019.

Recommended readings:

WEEK 16 – Thurs., May 2
Contemporary Data Visualizations; Infographics
Animated/Interactive Data Visualization Group Presentation
FINAL PROJECTS DUE BY 6:00 PM! Note: Design/art projects must be brought to class or dropped off during my office hours.

Required readings:

Recommended readings:

FINAL MULTIPLE CHOICE QUIZ: TUESDAY, MAY 7 from 1:30–3:30 PM on Canvas