Contact Information
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Office hours: Mondays, 11:00 AM – 12:00 PM & Wednesdays 3:30 – 4:30 PM. Also available by appointment (in-person or virtual)

Course description
This course examines significant developments in the history of graphic design and illustration since ca. 1850. The course will introduce students to the myriad ways in which graphic design and illustration have both reflected and shaped culture and society, with a specific focus on questions of identity, including issues related to gender, race, ethnicity, and class. Graphic works will be situated within the context of major movements, including the Pre-Raphaelites, the Arts and Crafts Movement, Art Nouveau, Art Deco, and the Harlem Renaissance. Modes of production, circulation, and reception will be addressed, and both well-known and lesser-known examples of graphic design and illustration will be covered.

Course prerequisites
Must pass ART 2350, 2360, and 2370 (may substitute ART 1200, 1300, or 1301 for one of this group).

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, discussions, and activities throughout the semester. I have included a course schedule of topics and readings, but be sure to check your email and Canvas regularly for adjustments to the schedule.

Readings include both primary and secondary sources and reflect varied theoretical and methodological approaches to the study of print media. Rather than emphasizing a chronological or evolutionary development, the course will revolve around a variety of thematic focuses. Although this course is an art history course, you will engage with the broad field of visual culture.

Course objectives
• Increase your understanding of the history of graphic design and illustration, especially in relation to issues of identity and within the context of historical, social, and cultural developments.
• Gain insights into the ways in which identity has been explored and expressed through graphic design and illustration since ca. 1850 in the United States and around the world.
• Reach an understanding of the issues facing graphic designers and illustrators today.
• Studio art and design students should be able to analyze how identity has been informed and constructed over time and recognize their own work within the context of a historical and cultural framework.
• Apply the material learned to conduct and present research, insights, and conclusions in verbal and written form.

Course disclaimer
Content in the arts 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 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 readings come from a variety of sources and will be posted as pdfs/links on Canvas or put on course reserve at the Willis Library. You are expected to do the assigned readings before class. I will occasionally adjust our schedule of topics to accommodate extra discussion or in-class activities.

Course technology & skills
• Computer
• Reliable internet access
• UNT Email
• Canvas

Technical assistance
Here at UNT we have a Student Help Desk that you can contact for help with Canvas or other technology issues.
UNT IT Help Desk
Email: helpdesk@unt.edu
Live Chat: 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 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
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. Use “I” statements to share thoughts and feelings. 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)
- 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)
• Multicultural Center (https://edo.unt.edu/multicultural-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/)
• MathLab (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**

**Participation/Attendance** – 20% of final grade (5% of which will be based on a short oral presentation)
- Midterm exam – 25%
- Final exam – 25%
- Final project (paper or virtual exhibition) – 30%

**Attendance**
Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. For each unexcused absence past the first one in this course, your final participation grade will be lowered by one letter grade. It is important that you communicate with me prior to being absent so we can discuss and mitigate the impact of the absence on your attainment of course learning goals. Please inform me if you are unable to attend class meetings because you are ill (including Covid), in mindfulness of the health and safety of everyone in our community. In order for an absence to be excused, you must provide appropriate documentation (i.e. a doctor’s note, proof of positive Covid test, etc.).

Excessive tardiness will count as an absence (2 late arrivals=1 unexcused absence). Do not leave the class while it is in session unless it is an emergency.

**Participation**
In order to have productive discussions of the course material, it is required that each student come to class having completed the required reading and any assignments. A strong participation grade is not solely based on attending class regularly. If you want to earn a participation grade higher than a C, you will have to speak in class and participate in any class activities. Your participation grade also includes a short presentation (5–10 minutes) on one of the required or recommended readings this semester. This presentation will count 5% towards your overall grade in the course. I will be sending around a sign-up sheet for presentations.

No cell phones shall be visible or audible in the classroom after class begins. If you are seen using a phone during class without permission, you will told to stop and receive an unexcused absence for the class period.

**Midterm & Final exams**
The exams will be on Canvas and consist of multiple choice and short essay questions. For the midterm exam, you will complete the multiple choice questions during class time on October
24. The short essay questions will be given a few days in advance, and you will have until 11:59 PM CT on October 24 to submit them on Canvas. You are allowed to consult notes, readings, etc., but you are not allowed to collaborate with anyone inside or outside of the class. The final exam will consist of multiple choice questions and 1 essay question. The exam will also take place on Canvas but will be timed from 12:00–2:00 PM CT on Monday, December 12.

Final project (research paper or virtual exhibition)
You will need to complete a research paper (8–10 pages) OR a virtual exhibition on a topic related to identity in graphic design or illustration. Your topic must be approved by me (at least 2 weeks before the due date), and I will provide you with detailed instructions for both the paper and virtual exhibition. The deadline is December 5, and you must submit your project on time. 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 TOPICS & READINGS (subject to revision)

Mon., August 29 – Syllabus review/Introduction to the course

Wed., August 31 – Moving beyond the canon, Word & Image, Issues of authorship

Required readings:
Recommended readings:


**Mon., September 5 – NO CLASS. LABOR DAY!**

**Wed., September 7 – The Gaze, Female Identity in Graphic Design & Illustration**

Required readings/viewings:

- John Berger, *Ways of Seeing*, Episode 2, 1972: [https://youtu.be/m1GI8mNU5Sg](https://youtu.be/m1GI8mNU5Sg)

Recommended readings/viewings:


**Mon., September 12 – Female Identity in Graphic Design & Illustration (continued)**

Required readings:

Recommended readings:

**Wed., September 14 – Identity & Ornament**

Required readings:

Recommended readings:
Mon., September 19 – Female Identity in Graphic Design & Illustration (continued)

Required readings:

Recommended readings:

Wed., September 21 – Women Graphic Designers & Illustrators

Required readings:
• KCET Artbound video, “Corita Kent: The Pop Art Nun”:
  https://www.kcet.org/shows/artbound/special/corita-kent-pop-art-nun

Recommended readings/viewings:
• Women who Draw: an open Directory of Female* Illustrators:
  https://www.womenwhodraw.com/

Mon., September 26 – Male Identity in Graphic Design & Illustration

Required readings:

Recommended readings:

Wed., September 28 – LGBTQ+

Required readings:
• Selections from Andy Campbell, Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ (New York: Black Dog & Leventhal Publishers, 2019): Fire!!, 6-7; Lesbian Pulp Fiction, 12–13; Gilbert Baker Flag, 82–87; Sylvester Album Cover, 100-101; Bisexual Flag, 170-71; Transgender Flag, 172–73; Gilbert Baker Typeface, 212–13; Pride Flags, 214–21; Pride Flag Emoji, 227; Pride Train Takeover, 228–33.

Recommended readings/viewings:

Mon., October 3 – Black Identity: Black bodies

Required readings:

Recommended readings:

Wed., October 5 – Black identity: A Black aesthetic

Required readings/viewings:
• Jerome Harris (curator), As, Not For: Dethroning Our Absolutes, Maryland Institute College of Art (MICA) et al., 2018. Documentation in MICAGD’s Archives: [https://micagdarchives.com/As-Not-For-2018](https://micagdarchives.com/As-Not-For-2018)
• Jerome Harris, As, Not For: Dethroning Our Absolutes (exhibition catalogue) (2018).

Recommended readings/viewings:
• African American Culture and History: An AIGA Design Journey: https://artsandculture.google.com/story/1gUxec9ZBBG7IQ?hl=en
• Cornell Hip Hop Collection, Cornell University Library, hip hop party and event flyers: https://rmc.library.cornell.edu/hiphop/flyers.php.

**Mon., October 10 – Black Identity: Fighting for Social Justice & Equality**

**Required readings:**

**Recommended readings/viewings:**
Wed., October 12 + Mon., October 17 – Confronting Racial & Ethnic Stereotypes, Advertising Race & Ethnicity

Required readings/viewings:
• KIRBY, “How To Make a Non-Racist Breakfast,” TikTok, June 15, 2020: https://www.tiktok.com/@singkirbysing/video/6838642500052274438

Recommended readings/viewings:
• “Diversity, Perception, and Responsibility in Illustration with Robyn Phillips-Pendleton,” July 18, 2016: https://www.youtube.com/watch?v=xmA0PyBTtHQ
• The Jim Crow Museum of Racist Memorabilia at Ferris State University: https://www.ferris.edu/HTMLS/news/jimcrow/index.htm

Wed., October 19 – Midterm review + In-class activity

Mon., October 24 – MIDTERM EXAM!
Complete multiple choice on Canvas during class time. Essay questions provided a few days ahead of time & responses must be submitted on Canvas by the end of the day (11:59 PM CT).

Wed., October 26 + Mon., October 31 – National Identity, Colonialism & Imperialism

Required readings:

Recommended readings:
**Wed., November 2 – Typography**

Required readings:
- AIGA Design Journeys Interview with Nadine Chahine, 2018.

Recommended readings:

**Mon., November 7 – Native/Indigenous Illustration & Graphic Design**

Required readings:

Recommended readings/viewings:
- Browse Neebinaukzhik Southall’s website, The Native Graphic Design Project: [https://www.neebin.com/nativedesign/](https://www.neebin.com/nativedesign/)
**Wed., November 9 – Class & Status**

Required readings:

Recommended readings:

**Mon., November 14 – Disability**

Required readings:

Recommended readings:

**Wed., November 16 – Countercultural Identity and Rebellion**

Required readings:
Recommended readings:

Mon., November 21 – Identity & Protest

Required readings:

Recommended readings:

Wed., November 23 – NO CLASS. THANKSGIVING BREAK!

Mon., November 28 – Citizen Designer, Social/Political Engagement, The Identity of the Graphic Designer & Illustrator

Required readings:

Recommended readings/viewings:
• Journeys Drawn: Illustration from the Refugee Crisis, January 18, 2019: https://www.youtube.com/watch?v=CKlnipGRxyE

**Wed., November 30 – Identities in a Globalized World**

Required readings:

Recommended readings:

**Mon., December 5 – Comics, FINAL PROJECTS DUE TODAY!**

Required readings/viewings:
• Cathy Thomas, “‘Black’ Comics as a Cultural Archive of Black Life in America,” *Feminist Media Histories* 4, no. 3 (Summer 2018): 49–95.
• Library of Congress’ online exhibition *120 Years of Panels and Pages*, 2019–2020: https://www.loc.gov/exhibitions/comic-art/about-this-exhibition/
Recommended readings/viewings:


• Library of Congress’s Comic Book Collection:

• BLM Comics Reading List:
  [https://www.ala.org/rt/gncrt/-black-lives-matter-comics-reading-lists](https://www.ala.org/rt/gncrt/-black-lives-matter-comics-reading-lists)

Wed., December 7 – Exam review. Last regular class meeting!

Mon., December 12, 12:00–2:00 PM CT – FINAL EXAM!
(Multiple choice + 1 essay, completed on Canvas)