# Quest 1: IDS 2935
# Design + Identity in Everyday Life / Spring 2021

## 1. Course Information

asynchronous online instruction for all sections
F2F synchronous meeting on Zoom:

> R3: *https://ufl.zoom.us/j/93377216261?pwd=U01YSzF1U2p3TGFrOXFOa25CZXJaQT09*
> R4: *https://ufl.zoom.us/j/93967272435?pwd=UXliV0JYRHlxV2d5Ri80cFAzUFZrQT09*
> R7: *https://ufl.zoom.us/j/98819983889?pwd=QjAzTIlmRkdvSVZJdnFPK2s4eDZhdz09*

Location: [online—see above for section-specfic links]

**Quest 1 Theme: Identities**

Primary General Education Designation: Humanities (H)

> Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Secondary General Education Designation: N/A
Writing Designation: N/A
A minimum grade of C is required for general education credit

## 2. Instructor Info

**Dr. Dori Griffin – dgriffin@arts.ufl.edu**

> I'm she/her and okay with Dr. Griffin, Dr. Dori, or Dori—whatever makes you comfortable
> [Share your preferred name ASAP]

Office location: Fine Arts C [but really, Zoom]— *https://ufl.zoom.us/j/6308683645*
Zoom office hours: Drop-in Tu 3-4pm, Th 3-4pm, + scheduled meetings
Schedule other meetings via Calendly: *https://calendly.com/dorigriffin/20-minute-meeting*
Canvas delivers messages to my phone, M-F, 8am-5pm

**TA Ms. Sami Shiridivich s.shiridevich@ufl.edu**

> I'm she/her and like to be called Sami

Office location: online – zoom *https://ufl.zoom.us/j/8786689262*
Office hours: M/W 2-3pm
Schedule other meetings via Calendly: *https://calendly.com/s-shiridevich*

# 3. Course Description

This course asks: How does design work as a tool for shaping, understanding, and communicating identity—"the fact of being who or what a person is"—in everyday life? Designed environments, objects, and interfaces allow us to shape the "facts" of how we see ourselves and others. Today, design organizes how we navigate public spaces and digital environments, impacts the way we understand everything from our political positions to our brand preferences, and positions us within both our local communities and the global commodities marketplace. Specific places, times, and cultures influence how humans understand and use design, and knowledge of these environmental contexts allows us to recognize our own context(s) as particular rather than universal. With a diverse and global range of design artifacts as our case studies, we'll interrogate issues related to form (the visual and physical qualities of design), function (what design is used for, and how), and philosophy (the underlying conceptual and ethical frameworks that inform the design process). Readings, viewings, discussions, critical making activities, and design-thinking exercises provide a shared framework for investigation. Through these, we'll seek to understand the interactions between design and identity in order to become more informed and empowered makers and users of design.

> Materials and Supplies Fees: N/A
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> Required & Recommended Course Materials :
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> All required readings, viewings, and listenings will be available through Canvas.

# 4. Coursework & Schedule

## 4A - coursework

| Assignment | Description | Requirements | Points |
|---|---|---|---|
| **O-blog:** Weekly observation log | For each entry, locate and critically analyze one example of design that shows the relationship between the week's topic (e.g., color) and your individual research theme from the approved themes list (e.g., gender). | 1 image, full citation, 150-200 words of analysis | **300** 12 entries, 25 pts each |
| **Quizzes** Weekly, online | During each unit, you'll take four online, multiple choice quizzes reviewing the week's assigned viewing, listening, and/or reading assignments. | 10 multiple choice questions | **300** 12 quizzes, 25 pts each |
| **Design Thinking** Collaborative, synchronous, online activities [R 3, 4, or 7] | Each week, you'll participate in a classroom discussion session. Your collaborative small group will turn in a response sheet documenting your design-thinking and making activities. Credit is earned through engaged, active participation that is consistently informed, thoughtful, and considerate; there aren't right or wrong answers to questions and prompts. | Active engagement as described in each session's design thinking prompt. | **120** 12 sessions, 10 pts each |
| **O-blog share-out** Synchronous observation log reflection sessions [R 3, 4, or 7] | At the conclusion of each unit, we'll discuss the results of your personal observation logs. Before we meet, you'll record and upload a short Flipgrid video about your O-blog, and watch the Flipgrids posted by 3-5 small-group peers. In class, you'll reflect on how your observations and analysis connect to your experience of design as a student and how they might inform your experiences of design and identity after you complete your degree. Each group will include diverse individual O-blog themes. | Self and peer evaluation (rubric on Canvas) | **30** 3 sessions, 10 pts each |

| Essay<br>Analytical essay reflecting on experiential learning | In an analytical essay, contextualize and evaluate the design elements you observed during your visit to a cultural institution (probably online). Use the critical and observational skills you developed through your observation log to analyze the form, function, and philosophy of the design choices you encountered. Analyze their role of design choices in shaping and/or dialoguing with visitors' identities, particularly your own. | 1000 word analytical essay (rubric on Canvas) | 150 |
|---|---|---|---|
| Presentation<br>Share-out of experiential learning results | Present and evaluate the results of your experiential learning analysis to peers.<br>Occurs during each section's assigned final exam period. | Self and peer evaluation (rubric on Canvas) | 50 |
| | | TOTAL: | 1000 |

## 4B – Weekly Course Schedule

| Week + Date | Activity | Topic | Work Due<br>*All M/T/W/H/F's belong to the week they're listed in* |
|---|---|---|---|
| **UNIT 1** | | **FORM: How does design use form to communicate identity?** | |
| **Week 1** | Key question | What is design? | |
| F2F:<br>Th 1-14<br>H3<br>H4<br>H7 | Summary | This week, we'll encounter many definitions for design: what it is, who makes it, how it shapes the world we live in, and why it impacts our identities. Is design art or science, industrial or creative, individual or collective, public service or commercial tool? How does design play a role in Our answers will influence how we understand design and its role in constructing social and personal identity. | Quiz 1: Th 8am<br>Design Thinking prompt 1 due: in F2F class on Th<br>Log 1: F at 11:59pm |
| | Readings & Multimodal works | "Rhetoric, Humanism, and Design" by Richard Buchanan, pp. 25-68 in *Discovering Design*, ed. Buchanan and Margolin (Univ of Chicago Press, 1995).<br>*Design Is Storytelling* by Ellen Lupton, lecture at UVA School of Architecture, *https://www.youtube.com/watch?v=5F-O4BY2i14*<br>"Why Man Creates" (Saul Bass, 1968) [link via Kanopy]<br>"Design Q&A" (Charles & Rae Eames, 1972) *https://www.youtube.com/watch?v=3xYi2rd1QCg*<br>"Paul Rand on Graphic Design" (Imaginary Forces, 2007) *https://vimeo.com/39656676*<br>Total viewing time: (±75 mins) | |
| | Assignments | Quiz 1: Th 8am<br>Design Thinking prompt 1: in F2F class on Th<br>O-blog 1: F at 11:59pm | |
| | | | |
| **Week 2** | Key question | How does design use **alphabets + writing systems** to communicate identity? | |
| F2F:<br>Th 1-21<br>H3<br>H4<br>H7 | Summary | Not only do alphabets and writing systems allow humans to record their cultures and express their ideas in writing, the design elements of typography can communicate ideas about identity. From national typographic styles to culturally specific typography, this week we'll explore the history of using written language to express identity. | Quiz 2: Th 1-14 12pm<br>Response sheet 2: in F2F class on Th<br>Log 2: F at 11:59pm |
| | Readings & Multimodal works | "More Than Letters: Nadine Chahine on Her Typographic Practice" by Nadine Chahine, *Design & Culture* v. 11 (2019), pp237-44.<br>History of the Alphabet *https://www.youtube.com/watch?v=6NrTrBzC6dk*<br>History of Typography *https://vimeo.com/65353988* | |

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| | | From Paper to Screen *https://vimeo.com/77330383*<br>Creation of a Printing Type<br>*https://www.youtube.com/watch?v=gBeFZ4b7hZU*<br>The Politics of Arabic Type Design<br>*https://www.youtube.com/watch?v=1YmyY22hpOg*<br>Total viewing time: (±60 mins) | |
| | Assignment | Quiz 2: Th 8am<br>Design Thinking prompt 2: in F2F class on Th<br>O-blog 2: F at 11:59pm | |
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| **Week 3** | Key question | How does design use **production methods** to communicate identity? | |
| F2F:<br>Th 1-28<br>H3<br>H4<br>H7 | Summary | How things are made influences both what those things look like and what they mean to their users. What are the differences between handmade and machine-produced objects, analog and digital images, a letterpressed wedding invitation and an e-vite, a bespoke leather handbag and a paper sack? How do these materials and production processes communicate about identity, status, class, and relationships to place and time? | Quiz 3: Th 8am<br>Design Thinking prompt 3: in F2F class on Th<br>O-blog 3: F at 11:59pm |
| | Readings & Multimodal works | "A hand-crafted slow revolution: Co-designing a new genre in the luxury world" by Judy Frater and Jana M. Hawley, in *Fashion, Style & Popular Culture* 5:3 (2018), pp299-312.<br>Manuscripts:<br>*https://www.youtube.com/watch?v=nuNfdHNTv9o&list=WL&index=4*<br>Woodcut printing: *https://www.youtube.com/watch?v=mgCYovlFRNY*<br>Block printing in India:<br>*https://www.youtube.com/watch?v=qZdnAz2ll20&list=WL&index=9*<br>Wood type in China: *https://www.youtube.com/watch?v=SzHXXF0YLS8*<br>Ukiyo-e printing in Japan:<br>*https://www.youtube.com/watch?v=lF3kbHJMVZg*<br>Letterpress printing: *https://www.smithsonianmag.com/in-motion-video-contest/editors-pick-the-beauty-of-letterpress-16560095/?no-ist*<br>Lithography: *https://www.youtube.com/watch?v=nUXDltQfqSA*<br>Intaglio: *https://www.youtube.com/watch?v=G-PFEbQ5UGc*<br>Daguerreotypes:<br>*https://www.youtube.com/watch?v=d932Q6jYRg8&list=PL4F918844C147182A&index=2*<br>Total viewing time: (±60 mins) | |
| | Assignment | Quiz 3: Th 8am<br>Design Thinking prompt 3: in F2F class on Th<br>O-blog 3: F at 11:59pm | |
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| **Week 4** | Key question | How does design use **color** to communicate identity? | |
| F2F:<br>Th 2-4<br>H3<br>H4<br>H7 | Summary | Color is a powerful tool in shaping and expressing identity – just think of the red/blue political party affiliations in the United States, or the pink/blue associations with baby girls and boys. Throughout history, designers have used different systems to describe and control color; many of these strive to be universal or scientific. Yet color suggests different meanings based on place, time, and culture. This week, we'll explore the tension between codifying color and encountering it in everyday designed objects. | Quiz 4: Th 1-28 12pm<br>Response sheet 4: Th 1-28 in class<br>Log 4: M 2-1 11pm |
| | Readings & Multimodal works | "Pastel Injustice: The Corporate Use of Pinkwashing for Profit" by A. Lubitow and M. Davis, *Environmental Justice* 4:2 (2011), pp139-44.<br>"Greyzone in—Greenwash out" by Gatti, Seele, & Rademacher (International Journal of Corporate Responsbility 4:6 (2019).<br>*doi.org/10.1186/s40991-019-0044-9*<br>Lighten Up by Ronald Wimberly *https://thenib.com/lighten-up-4f7f96ca8a7e*<br>The Effect of Color by PBS<br>*https://www.youtube.com/watch?v=nX0DHd5QNS8* | |

| | | The Color of Politics by NPR https://www.npr.org/2014/11/13/363762677/the-color-of-politics-how-did-red-and-blue-states-come-to-be Total viewing time: (±30 mins) | |
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| | Assignment | Quiz 4: Th 8am Design Thinking prompt 4: in F2F class on Th O-blog 4: F at 11:59pm | |
| **Week 5** | Topic | **Form** – How do the pieces fit together? | |
| F2F: Th 2-11 H3 H4 H7 | Summary | This week, we'll focus on what designers refer to as *Gestalt* – bringing multiple parts together into a cohesive and meaningful whole. We'll explore shared themes from our investigation of how *form* impacts the construction of identity through design. | Self and peer evaluation activity (in class 2-11) |
| | Readings & Multimodal works | View FlipGrid O-blog reports of 3-5 peers, as assigned | |
| | Assignment | In-class observation log sharing session with self and peer evaluation | Self and peer evaluation activity (in class 2-11) |
| **UNIT 2** | | **FUNCTION: How do we, as humans, use design to shape identity?** | |
| **Week 6** | Key question | How do we use design to **include/exclude?** | |
| Class meets in person: Th 2-18 | Summary | Design has a long history of contributing to the problem of cultural and/or racial stereotyping, supporting the exclusion of "others" based on their identity; think of harmful representations like those historically used to market the Cleveland Indians or Aunt Jemimah pancake syrup. What's the larger cultural role of designed stereotypes, how are they harmful, and how can design be used to include rather than exclude? | Quiz 6: Th 8am Design Thinking prompt 6: in F2F class on Th O-blog 6: F at 11:59pm |
| | Readings & Multimodal works | Chapter 6, "Opening Up," in *Callous Objects: Designs Against the Homeless* by Robert Rosenberger (U of Minnesota, 2018), pp65-71. Unpleasant Design & Hostile Urban Architecture, 99% Invisible #219 (2017), https://99percentinvisible.org/episode/unpleasant-design-hostile-urban-architecture/ Ann H. Barry on RevisionPath, discussing stereotypes in design: https://revisionpath.com/anne-h-berry/ Total listening time: (±90 mins) | |
| | Assignment | Quiz 6: Th 8am Design Thinking prompt 6: in F2F class on Th O-blog 6: F at 11:59pm | |
| **Week 7** | Key question | How do we use design to **buy/sell**? | |
| F2F: Th 2-25 H3 H4 H7 | Summary | This week, we investigate branding and corporate identity. What is branding, how does it work, and what does it mean to our daily lives? Branding in the contemporary sense evolved as a response to industrialization, marketing consumer goods based not on their inherent attributes or function but on the identity of their makers and users. Faced for the first time with choices about what to buy, consumers needed a way to differentiate among products beyond knowing what those products were used for. The primary purpose of a brand is to communicate ideas about identity, and design informs branding at every step in the process. | Quiz 7: Th 8am Design Thinking prompt 7: in F2F class on Th O-blog 7: F at 11:59pm |
| | Readings & Multimodal works | *No Logo* by Naomi Klein (2009), chapter 4 "The Branding of Learning: Ads in Schools and Universities" (pp87-106) and 17, "Local Foreign Policy: Students and Communities Join the Fray" (pp397-420) On branding communism, "Confucious and Mao at the Mall" by Daniel Brook (*Places* journal, 2019), https://placesjournal.org/article/confucius-and-mao-at-the-mall/ On branding capitalism, "Ugly America" by Gabrielle Esperdy (*Places* journal, 2014), https://placesjournal.org/article/ugly-america/ | |

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| | | Debbie Millman on the history of branding: *https://www.youtube.com/watch?v=QdsBGphzVJI* Total listening time: (±30 mins) | |
| | Assignment | Quiz 7: Th 8am Design Thinking prompt 7: in F2F class on Th O-blog 7: F at 11:59pm | |
| Week 8 | Key question | How do we use design to **attack/empathize?** | |
| F2F: Th 3-4 H3 H4 H7 | Summary | Propaganda is often a visual/rhetorical attack on "others." It appeals to the identities of its viewers, often reinforcing our most simplistic, and least self-aware, ideas. This week, we'll look at famous examples propaganda ("misleading information, especially to promote a particular political cause or point of view") and we'll explore how propaganda impacts our social, cultural, and political identities in the present. | Quiz 8: Th 8am Design Thinking prompt 8: in F2F class on Th O-blog 8: F at 11:59pm |
| | Readings & Multimodal works | "Jack and Jill Be Nimble: A Historical Analysis of an 'Adless' Children's Magazine" by S. Holiday, *Journal of Advertising* 47 (2018), pp412-28. Propaganda & Design by Steven Heller *https://vimeo.com/5872845* The Swastika & the Confederate Flag by Steven Heller *https://www.pri.org/stories/2015-06-25/confederate-flag-about-go-way-nazi-symbols* Interview with Shepard Fairey about HOPE posters *https://charlierose.com/videos/12957* Total listening time: (±45 mins) | |
| | Assignment | Quiz 8: Th 8am Design Thinking prompt 8: in F2F class on Th O-blog 8: F at 11:59pm | |
| Week 9 | Key question | How do we use design to **inform/deceive**? | |
| F2F: Th 3-11 H3 H4 H7 | Summary | Information design and data visualizations play an active role in how we understand our own identities and the processes through which we identify others. Design can clarify or confuse our efforts to communicate factual information in a clear and engaging way. This week, we'll explore issues of bias and reliability in design strategies for data visualization. We'll also consider the role information design plays in news media, asking questions about how design participates in our perception of "fake" or "real" news. | Quiz 9: Th 8am Design Thinking prompt 9: in F2F class on Th O-blog 9: F at 11:59pm |
| | Readings & Multimodal works | "Behind Isotype Charts: The Design of Number-Fact Pictures" by Pia Penderson, *Visible Language* 51:1 (2017), pp12-37. Data Stories 55, "Disinformation Visualization" (interview with Mushon Zer-Aviv) *https://datastori.es/data-stories-55-disinformation-visualization-w-mushon-zer-aviv/* Total listening time: (±60 mins) | |
| | Assignment | Quiz 9: Th 8am Design Thinking prompt 9: in F2F class on Th O-blog 9: F at 11:59pm | |
| Week 10 | Key question | **Function** – How do the pieces fit together? | |
| Class meets in person: Th 3-18 | Summary | This week, we'll focus on what designers refer to as *Gestalt* – bringing multiple parts together into a cohesive and meaningful whole. We'll explore shared themes from our investigation of how *function* impacts the construction of identity through design. | Self and peer evaluation activity (in class 3-18) |
| | Readings & Multimodal works | View FlipGrid O-blog reports of 3-5 peers, as assigned | |
| | Assignment | In-class observation log sharing session with self and peer evaluation. | Self and peer evaluation activity (in class 3-18) |

| UNIT 3 | PHILOSOPHY | How does the underlying philosophy of a design shape its impact on human identities? | |
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| **Week 11** | Key question | Is good design universal?<br>"Good design is universal." —James Irvine | |
| Class meets in person: Th 3-25 | Summary | Designers have used "universality" to describe two different approaches to design. Modernist designers famously universal design meant a shared, unchanging visual language of geometry, abstraction, and simplicity. Alternately, many contemporary designers see "universality" as accessibility, seeking solutions usable for as many people, in as many circumstances, as possible. How do these two different definitions of universality inform the identity of the designers who embrace them? And how do these differing identities shape who is included and excluded in user experiences? | Quiz 11: Th 8am<br>Design Thinking prompt 11: in F2F class on Th<br>O-blog 11: F at 11:59pm |
| | Readings & Multimodal works | "Making Inaccessibility Accessible," Design Observer interview with Elizabeth Guffey, author of *Designing Disability: Symbols, Space, and Society* (Bloomsbury 2017), n.p.:<br>*https://designobserver.com/feature/making-inaccessibility-accessible/39739*<br>"The Controversial Process of Redesigning the Wheelchair Symbol" by Natasha Frost: *https://www.atlasobscura.com/articles/wheelchair-symbol-redesign*<br>Explore the work being done by Sarah Hendron, design researcher at Olin College of Engineering: *https://sarahendren.com/about*<br>"Maps that You Can Hear and Touch," Laura Bliss in CityLab, *https://www.bloomberg.com/news/articles/2015-01-15/maps-that-you-can-hear-and-touch*<br>"Design with the Blind in Mind" by Chris Downey, *https://www.ted.com/talks/chris_downey_design_with_the_blind_in_mind/transcript?language=en*<br>Explore the portfolio of TouchGraphics: *http://touchgraphics.com/*<br>Total viewing time ±30 mins | |
| | Assignment | Quiz 11: Th 8am<br>Design Thinking prompt 11: in F2F class on Th<br>O-blog 11: F at 11:59pm | |
| | | | |
| **Week 12** | Key question | Should design be primarily functional?<br>"Design makes function visible." —Jennifer Morla | |
| Class meets in person: Th 4-1 | Summary | Designers often say that "form follows function," meaning that how a thing looks depends on how it is supposed to work. Implied in this philosophy is the idea that our cultural and personal identities don't influence design outcomes very much; rather, the purpose of the object determines its design. This week, we explore the pros and cons of this philosophy, with design superstar IDEO as our case study. | Quiz 12: Th 8am<br>Design Thinking prompt 12: in F2F class on Th<br>O-blog 12: F at 11:59pm |
| | Readings & Multimodal works | International Council of Design interview with IDEO president Tim Brown (2011), n.p.:<br>*https://www.ico-d.org/connect/features/post/374.php*<br>"IDEO's shopping cart design process" for ABC:<br>*https://www.youtube.com/watch?v=izjhx17NuSE*<br>"IDEO and a story of design"<br>*https://www.youtube.com/watch?v=_KK958OkD6g*<br>Explore IDEO's human-centered design toolkit:<br>*https://www.ideo.com/post/design-kit*<br>Total viewing time: (±30 mins) | |
| | Assignment | Quiz 12: Th 8am<br>Design Thinking prompt 12: in F2F class on Th<br>O-blog 12: F at 11:59pm | |
| **Week 13** | Key question | Is design democratic?<br>"Great design is not democratic." —Edward Tufte | |

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| Class meets in person: Th 4-8 | Summary | Traditionally, great design has been defined as "design made by great designers." In some places and times (including ours), designers have chosen to work collaboratively and democratically with users to produce better, more usable, more inclusive solutions. In this model, great design means design that's great for as many people as possible. This week, we'll explore the democratic approach to the design process. How does design work if multiple, diverse identities and needs all have an equal voice? | Quiz 13: Th 8am Design Thinking prompt 13: in F2F class on Th O-blog 13: F at 11:59pm |
| | Readings & Multimodal works | "By the People: Designing a Better America," catalogue introduction by Cynthia E. Smith (Smithsonian Cooper Hewitt National Design Museum, 2016). Explore the exhibit online: *https://www.cooperhewitt.org/channel/by-the-people/* "Democratic by Design" (link through Films on Demand) Total viewing time: (±60 mins) | |
| | Assignment | Quiz 13: Th 8am Design Thinking prompt 13: in F2F class on Th O-blog 13: F at 11:59pm | |
| Week 14 | Key question | Should all design be sustainable? "Design like you give a damn." —Cameron Sinclair | |
| Class meets in person: Th 4-15 | Summary | Sustainability is an urgent concern for most twenty-first century citizens of our planet. This week, we'll explore how design has engaged with sustainability, leveraging the design process to facilitate positive social, environmental, and economic change. We'll explore how sustainable or "green" identities have in themselves become consumer commodities, and how these identities impact efforts toward sustainability. | Quiz 14: Th 8am Design Thinking prompt 14: in F2F class on Th O-blog 14: F at 11:59pm |
| | Readings & Multimodal works | "Global perspectives for sustainable design" by Joanna Boehnertt, in *Routledge Handbook of Sustainable Design* (Routledge, 2018), pp101-114. "The visualization of renewable energy," by Daniel Barber for *Places* journal (2013) *https://placesjournal.org/article/hubberts-peak-eneropa-and-the-visualization-of-renewable-energy/* Rural Visions by Belmont Freeman for *Places* journal (2016), *https://placesjournal.org/article/rural-visions-grace-farms-and-rural-studio/* Design with the Other 99% by Cynthia Smith for Places journal (2011), *https://placesjournal.org/article/design-with-the-other-90-cities/* Studio [D] Tale on design activism: *http://www.designindaba.com/videos/conference-talks/studio-d-tale-design-activism-and-innovation-within-existing-systems* Total viewing time: (±20 mins) | |
| | Assignment | Quiz 14: Th 8am Design Thinking prompt 14: in F2F class on Th O-blog 14: F at 11:59pm | |
| Week 15 | Topic | **Philosophy** – How do the pieces fit together? | |
| Class meets in person: Th 4-22 | Summary | This week, we'll focus on what designers refer to as *Gestalt* – bringing multiple parts together into a cohesive and meaningful whole. We'll explore shared themes from our investigation of how *philosophy* impacts the construction of identity through design. | |
| | Readings & Multimodal works | View FlipGrid O-blog reports of 3-5 peers, as assigned | |
| | Assignment | In-class observation log sharing session with self and peer evaluation. | Self and peer evaluation activity (in class 4-22) |

| Finals Week | Final | Experiential Learning & Self Reflection reporting (peer-to-peer with guided peer and self-evaluation) | assigned finals period for H3, H4, or H7 sections |
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## 5. Grading

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: *https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/*

Attendance is taken promptly at the start of class for F2F meetings and recorded in the Canvas gradebook. You're allowed two "personal days" for the semester, after which each absence that does not meet university criteria for "excused" will result in a 20-point (2%) deduction from your final grade.

**Keep in mind:** many credit-earning activities happen in class, and you can't make these up unless your absence is officially excused

Participation that's consistent, informed, thoughtful, and considerate is expected through collaborative, in-class design thinking activities. See Canvas for the rubric attached to these in-class design thinking sessions.

> If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

## Grading Scale

For information on how UF assigns grade points, visit:

*https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/*

| A | 94 – 100% of possible points | | C | 74 – 76% |
|---|---|---|---|---|
| A- | 90 – 93% | | C- | 70 – 73% |
| B+ | 87 – 89% | | D+ | 67 – 69% |
| B | 84 – 86% | | D | 64 – 66% |
| B- | 80 – 83% | | D- | 60 – 63% |
| C+ | 77 – 79% | | E | <60 |

## 6. Quest Learning Experiences

### 6A – embodied learning experience

Bring all of the themes and concepts we explored this semester together in an **embodied learning experience**, best completed about halfway through Unit 3.

**Visit** a cultural institution of your choice (e.g. museum, gallery, performing arts venue, public park, library, archive—this can be online, or in person following CDC Covid-19 guidelines). Experience that institution's content: an exhibit or live performance, a live public lecture, a self-guided tour of the permanent collection, a physical activity—like checking out a book at a library or using Gainesville's city government website to locate and visit a park's hiking trail, take an outdoor yoga class, or go to a public swimming pool.

**Analyze** how the design of that experience addresses identity—in general as it relates to your semester's theme, and your personal identity in particular.

**Record** (notes! photos! anything!) how you, as a person with an identity, experienced the location/site and its content through design. Also ask yourself: how might diverse people relate to this instutution through the lens of my semeser-long topic (race, class, gender, etc)? In your analytical self-reflection essay, you'll need to address each of the course's three units, so think about them during your visit:

> **Form** – how are typography, color, shape, size, materials, and/or the organization of space impacting your experience? What kind of personal, social, and cultural identities are included or excluded through these formal choices? How and why are you making these evaluations?

> **Function** – what is the design communicating, and what is the function of that message? At a museum, for instance, is the function to reveal beauty in the world around us, teach us about a new language or culture, critique our reliance on fossil fuels? How do you know or infer this? How does your own identity shape your experience of the information being communicated? What tools are the designers using to set up a conversation between the content and the viewer? How successful are these tools at doing their job?

> **Philosophy** – what is the underlying goal or message, beyond immediate content? What design elements reflect the designers' and the institution's intended take-home message or *aha!* moment?

## 6B – self-reflection component

**Write** an analytical, self-reflective essay reponding to your Experiential Learning activity (essay assignment details and rubric on Canvas). How was your experience of a cultural instutution impacted by your identity? How did design play a role in this?

**Share** with 3-5 peers during finals week. They'll respond using an online evaluation tool. You'll also evaluate your own work with the same rubric (see Canvas). Self- and peer evaluation account for 25% of the assignment grade; the written essay accounts for 75% of the assignment grade (essay rubric on Canvas).

**Small print about the analytical self-reflection essay & share-out:**

To prepare for the essay and peer sharing session, identify "bullet points" that communicate the main ideas you want to communicate—in writing (more detail) and during the share-out (less detail).

Briefly describe the venue you chose for the Experiential Learning Component:

> What was the location, what was the physical/digital space like?
> What did you identify as its overall purpose?
> What did you observe when you visited?

By reflecting on and analyzing your own experience, address how your own identity was reflected, or not, in the design you encountered.

Using empathy, imagination, and research as appropriate, reflect on how visitors with identities relevant to your semeser-long topic (gender, race, class, etc) might experience these same design elements.

Some example questions:

Are there gender-neutral restrooms?

Is there screen-reader capability?

Are texts in multiple languages, or is there translation available?

How expensive is it to attend?

Can you get there via public transit?

Who's shown in the brochures, ads, or other publicity media?

What kind of language is used to describe and contextualize—who does it include/exclude?

Is this a friendly environment for kids? seniors? people who are deaf? color-blind?

What if you use a wheelchair or stroller?

Is there someplace to sit down? Change a diaper? Drink free water?

Using direct observation and imagination, what do these design choices say about the philosophy of the makers?

What does the design of the space say?

What does the selection of items/etc on display say?

What does the design of explanatory texts (walls texts, maps ,wayfinding signs, digital apps) say?

Refer back to the observational notes you took during your visit as needed.  Make sure you analyze the form, function, and philosophy of the design choices you observed. Choose photos (or other documentation) that you can share with your peers and include to illustrate your essay. If they're not your images, be sure to provide maker/date/URL for each.

**Example:**

At the Florida Museum, you might visit the butterfly pavilion. While you're there, ask yourself how the design of this experience is making assumptions and/or communicating ideas about identity. What is the identity of the intended audience – school children or nature-loving adults, groups or individuals, members of a certain economic class or cultural identity? How do you know or infer this through the design strategies being used – the design of directional and informational signs, the way visitors are guided through the space, the people shown on the website or in the brochure? What do these design choices communicate about the educational philosophy of the Florida Museum? Is your own identity (and that of others, too) being included or excluded? How and why are you, as an individual with a specific identity, making this determination? How does the design of this experience impact your future encounters with – or avoidance of – similar places? Your analytical essay should address these kinds of questions, and others like them as you see fit. You can include up to 3 photos to illustrate your analysis.

# 7. Learning Objectives + Outcomes

| As a humanities course, this course will: | As a Quest 1 course, this course will: | As a design studies course, this course will: | We'll do this by: |
|---|---|---|---|
| Teach history, key themes, principles, terminology, theory, and/or methodologies used in a humanities discipline. | Enable us to ask essential questions about the human condition. | Explore diverse definitions of design and probe how these have evolved in varying places and times. How is design a humanities discipline—one that "studies how people process and document the human experience"? | Critically examining global examples of humanistic design practice—via in-class discussions + design thinking activities, reading/viewing assignments, online quizzes. |
| Identify and to analyze the key elements, biases and influences that shape thought. | Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition. | Interrogate how design has been used to shape individual and collective identity, both in the past and in the present. How does design inform "the fact of being who or what a person is"? | Fostering cooperative, dialogic engagement with the critical analysis of designed artifacts, individually and together. |
| | Explore a resource outside the classroom and explain how it complements classroom work. | Expose how design plays in role in our own personal engagement with cultural institutions and experiences. | Engaging experiential learning through a critical, self-aware, analytical visit to a cultural institution. |
| Emphasize clear and effective analysis and approach issues and problems from multiple perspectives. | Enable analysis and evaluation of essential questions about the human condition clearly and effectively in writing and visually. | Analyze the role design plays in shaping our understanding of ourselves and our physical, digital, and social/political environments. | Facilitating verbal and written analysis of examples considered together in class and selected as individual case studies. |
| | Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' lives during college and after. | Ask how an understanding of the situational contexts of design empowers us to become more informed makers and users of designed messages. | Cultivating guided, peer to peer dialogue in response to written analysis of case studies . |

## At the end of this course, students will be able to:

**Identify, describe, explain, and critique** how form, function, and philosophy play a role in the design process as it shapes intersectional personal, socio-cultural, and political identities. We'll evaluate these skills through Design Thinking activities (in class) and Observation Logs (O-blogs).

**Identify and describe** key concepts, themes, and disciplinary vocabulary connected to specific case study examples of the design process and its role in the cultural construction of identity. We'll evaluate these skills through online quizzes and in-class dialogues.

**Identify, Analyze, and Evaluate** how the form, function, and philosophy of designed artifacts and design practices change relative to place and time. We'll evaluate these skills through Observation Logs, guided peer and self analysis, and Design Thinking activity outcomes.

**Identify, Analyze, and Evaluate** how design plays a role in constructing identity relative to an individually selected theme: economic class, race/ethnicity/nationality, gender/sexuality, ability/disability, political power, or religion/spirituality. We'll evaluate these skills through the Design Thinking responses, Observation Logs, Experiential Learning Components, and Self-Reflective Written Responses.

**Develop and present** critical, personal responses to the diverse examples of design practice encountered in class, in reading/viewing assignments, and in students' ongoing observation logs and dialogues. We'll evaluate these skills through Observation Logs and Self-Reflective Written Responses.

## 8. UF Policies & Resources

**A. Online learning during Covid-19**

**Covid-19** is stressful and complicated. Here's my pandemic policy:

> Our required meetings will be 100% virtual. I've designed our policies and activities for this course to minimize stress and maximize flexibility as much as possible. If you're unable to attend a meeting for reasons listed in the UF attendance policy, be in touch ahead of time (excepting emergencies) to make mutually acceptable alternate plans, or you'll forfeit the points associated with the missed meeting. There may be things I need to know (eg: internet access challenges, changes in health or living situation—no specifics, obviously). If so, please tell me clearly, as soon as possible, and in a professional way. We'll figure out a plan.

**From UF, on recording:** Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded.  If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded.  If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared outside our Zoom classroom. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

**From me, on being a good Zoom citizen:**

- Use a **photo** of yourself -or- a graphic/illustration that you identify with as your Zoom profile image; no empty boxes, please. [EG: sometimes I use a photo of my cat, Milo.]

- Update your **Zoom name** to the name/pronouns you'd like to be called so everyone knows this info.

- Wear **clothes** if your camera is on. Seriously. Please.

- Turn your **camera** on when you can, if nothing too distracting is happening behind you; if you know you usually can't do this (safety, wifi issues, a toddler, whatever) be in touch ASAP to let me know.

- **Mute** yourself if you're not speakaing—screeching audio feedback is not fun.

- **Pets** are always welcome! **Messy snacks**, not so much.

- I'll **never record** our sessions without letting you all know first.

## B. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting *https://disability.ufl.edu/students/get-started/*. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## C. UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at *https://gatorevals.aa.ufl.edu/students/*. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via *https://ufl.bluera.com/ufl/*. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.

## D. University Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## E. Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: *http://www.counseling.ufl.edu*, 352-392-1575. Call the University Police Department at 352-392-1111 or 911 for emergencies.

## F. The Writing Studio

The Writing Studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at *http://writing.ufl.edu/writing-studio/* or in 2215 Turlington Hall for one-on-one consultations and workshops.

## G. This syllabus is too long

I'll post a TL;DR video + summary on Canvas.