

THE 6930

Cognizant Design Theory

Hybrid Course:

Asynchronous via Canvas and Monday 10:40-12:35

Instructor: Jen Dasher

204 McGuire Pavillion

352-273-0507

jdasher@arts.ufl.edu

Office Hours: T/TH 2-4

COURSE DESCRIPTION: Focusing on the intersection of historical, social, and cultural awareness and theatrical design, students will investigate critical social movements in design while examining the impact design choice has on the individual and society. Cognizant Design Theory challenges conventional thinking regarding the nature of design and creativity, empowering meaningful representations of cultures and peoples in theatrical design practice.

College of the Arts Mission:

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students and faculty to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

COURSE STUDENT LEARNING OUTCOMES:

After completing this course students will:

- be able to have critical and nuanced conversations about history and current social issues.
- understand the intersectionality of design and social environment.
- have a broad basis for design history in western and non-western culture.

- be able to critically research both in text and visual evidence.
- be able to prepare lecture notes and visual presentations for undergraduate teaching opportunities.
- more fully understand their personal voice.

COURSE MATERIALS:

Asynchronous modules will consist of academic readings, videos and exercises. Each module will open one week before it is due. Reviewing asynchronous modules is essential to your understanding of in class lectures and participation in in class discussions.

ASSIGNMENTS AND COURSE EXPECTATIONS

Participation and Attendance (20%)

Participation and attendance are required. Please come prepared to each class meeting having completed all online assignments so that you can engage the content of each lecture and/or discussion.

Attendance Policy: The success of this course is based on discussion and class participation. Attendance is vital. Only one (1) unexcused absence from class will be permitted without penalty. Each additional unexcused absence will lower your final grade by 5%. Two (2) late arrivals and/or early departures to/from class will count as one (1) absence. Three unexcused absences will result in a failing grade in this class. Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/UGRD/academicregulations/attendance-policies/>) and require appropriate documentation.

Rubric for Assessing Student Participation

	Exemplary (14-15)	Proficient (12-14)	Developing (10-12)	Unacceptable (<10)
Frequency of participation in class	Student initiates contributions more than once in each recitation.	Student initiates contribution once in each recitation.	Student initiates contribution at least in half of the recitations	Student does not initiate contribution & needs instructor to solicit input.
Quality of comments	Comments always insightful & constructive; uses appropriate terminology. Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions.	Comments mostly insightful & constructive; mostly uses appropriate terminology. Occasionally comments are too general or not relevant to the discussion.	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion.	Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion & personal taste, e.g., "I love it", "I hate it", "It's bad" etc.
Listening Skills	Student listens attentively when others present materials, perspectives, as indicated by comments that build on others' remarks, i.e., student hears what others say & contributes to the dialogue.	Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect & build on others' remarks. Occasionally needs encouragement or reminder from T.A of focus of comment.	Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking.	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc.

Module Exercises (15%)

Module Exercises will be completed at the end of each week's asynchronous module. Exercises apply concepts to visual research, concept, and design presentation components. Grading will consider growth of understanding of history and competency throughout the semester. _____

Live Performance Response (5%)

Through the course of the semester, you will be required to attend 2 live performances produced by The School of Theatre and Dance. A response discussion will be curated by instructor on Canvas. Responses should thoughtfully consider the production ecosystem onstage during each performance.

This Is Us Paper (20%)

This Is Us Visual (20%)

This Is Us is a visual and written project that grounds student designers in their ancestral history and its intersection with historical costume, artifact and/or space. To explore one's own history and ground oneself in the clothing of that history returns power to the diverse individuality of each student and raises awareness of the complex history of social assimilation.

Please see Course Calendar for multiple check-in dates.

Visual: Let your creativity shine. As a community we will create a website to feature your work. Visual format can include photos, videos, collages, renderings - your imagination is the limit! All images should represent accurate historical details and follow proper research methods.

Writing (4 pages/2000 words): This should be considered a research report. You should use information from your annotated bibliography to tell the history and link the ancestry to your present. You will be evaluated with respect to grammar, punctuation, clarity, coherence, and organization.

Research Project (20%)

The goal of this project is to collectively assemble the information (text and photographic) you would need to teach a module in a future course. Each student will be assigned one period to research the following across multiple continents, countries, and cultures:

- social context
- notable artists and artistic movements
- political movements
- architectural details
- historic spaces
- decor
- gender specific dress
- wigs, hair, and makeup
- accessories and shoes

All research should follow standards addressed in Research Methods module. Material should be compiled and presented with the idea that you would be giving an in-class lecture to an undergraduate student. Submissions will be made via canvas and all students will have access to each other's finalized research presentation. It is unnecessary to work as a group but this is welcome if students desire this type of interaction. If so, each student is solely responsible for completing assigned research

GRADING:

The grading scale will be as follows:

A	93.6-100
A-	89.6-93.5
B+	96.6-89.5
B	82.6-86.5
B-	79.6-82.5
C+	76.6-79.5
C	72.6-76.5
C-	69.6-72.5
D	67.6-69.5
E	0-67.5

The university grading policies for assigning grade points may be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

USE OF ELECTRONIC DEVICES: The use of cell phones or other mobile devices is disruptive, and therefore is prohibited during class. Except in emergencies, those using such devices must leave the classroom for the remainder of the class period. Classes may not be recorded without express permission from the instructor.

ONLINE COURSE EVALUATIONS: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students <https://evaluations.ufl.edu/results/>

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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) 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.

STUDENTS WITH DISABILITIES: Students with disabilities requesting accommodations should first register with the Disability Resource Center (352- 392-8565, <https://disability.ufl.edu>) by

providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

STUDENT CONCERNS:

Student Complaints On-Campus:

sccr.dso.ufl.edu/policies/student-honor-codestudent-conduct-code/

On-Line Students Complaints: distance.ufl.edu/student-complaint-process/

Title IX: <https://titleix.ufl.edu/>

HEALTH AND WELLNESS:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit counseling.ufl.edu/ or call 352-392-1575 for information on crisis services as well as non-crisis services.

Disability Resource Center: <https://disability.ufl.edu>

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need or visit shcc.ufl.edu/.

University Police Department: Visit police.ufl.edu/ or call 352-392-1111(or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; ufhealth.org/emergency-room-trauma-center.

ACADEMIC RESOURCES:

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services career.ufl.edu/

Library Support: ask various ways to receive assistance with respect to using the libraries or finding resources. cms.uflib.ufl.edu/

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring. teachingcenter.ufl.edu/

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. writing.ufl.edu/writing-studio/

COURSE SCHEDULE (subject to change)

Defining Nuance, Research, and Successful Critical Conversations

Week 1:

In Class: Introduction to the course

- **This Is Us: Exploration of project**

Week 2:

Review Module “B.R.A.V.I.N.G.”

Read: “Methods of B.R.A.V.I.N.G” Brene Brown

In Class Lecture: Research Methods in Visual Design

Understanding Western Roots

Week 3:

Review Module “Whose Roots?”

Watch: “*How Egyptologists Removed Egypt from Africa*” Museum of Fine Arts Boston:

<https://www.youtube.com/watch?v=dRL6EDWfqMs&list=PLt26zCDR66vXVM4m1lbyFZW6IEzCxYX2b&t=1s>

Read: “A Short History of Western Architecture from Vitruvius to Rem Koolhaas” F
Francesco Proto, *Architectural Design*.

Read: “*Where do we come from, where are we going*” Elenor Jones Harvey, *Apollo*.

Read: “*Imperialism and the origins of Mexican Culture*” Ann Twinam, *The American Historical Review*.

In Class Lecture: *Rooted in History or Not?*

- This Is Us: Project Topic Proposal Due

Week 4:

Review Module “Indigenous Culture”

Watch: “*The Kolla In Argentina*”, DW Documentary

<https://www.youtube.com/watch?v=g7ZUPYpAXPI>

Reading: “*Couture and Consensus: Fashion and Politics in Postcolonial Argentina*” Regina A. Root, University of Minnesota Press

Read: “*Indigenous Peoples In Argentina: We Are Strangers In Our Own Country*”

<https://www.amnesty.org/en/latest/news/2013/08/indigenous-peoples-a-argentina-we-are-strangers-our-own-country/>

Watch: Chief Oren Lyons: Importance of Feathers & The Next Generation:

<https://www.youtube.com/watch?v=uEJUkaHapuc>

In Class Lecture: *Conflict or Commonality: Belief Systems of Indigeneity and Christianity*

Fashioning the Self in Slavery and Freedom

Week 5:

Review Module: “Ancient Africa”

Read: “*Viewing Africa through Fashion*” Victoria L. Rovine

Read: “*African Vernacular Architecture, Culture and Modernity: An Investigation Among the Lamba People of Chief Mushili on the Copperbelt Province of Zambia.*” Dioma, Binwell Nkonde, Albert Malama, and Ephraim Kabunda Munshifwa. *Journal of Asian and African Studies*

Watch: Films on Demand UF Libraries: *The Mursi: disappearing world*

In Class Lecture: *The Roots and Complexities of African Tribal Culture*

Week 6:

Review Module: "The African Diaspora in the Americas"

Read: "*The African Diaspora: What is It?*" Tayo Adamek, Yukon Youth

<https://www.yukonyouth.com/the-african-diaspora-what-is-it/>

Watch: "*Textiles of the African Diaspora*" Jonathan Michael Squire and Precious Lowell:

https://www.youtube.com/watch?v=cJ_puLOT4a8

Review: "*In Color: Slavery In Brazil, 1869*" Marina Amaral,

<https://marinamaral.com/incolor-slavery-in-brazil-1869/>

fbclid=IwAR0Z7GQH3hu7WrtBM2YBUKvIN26FoBGPT1vpA7GQhGayFOBkcZcdZdwiewl

Read: "*Transnational Linkages in the African Diaspora*" Gloria Chuku, *The Journal of African History*

In Class Lecture: *In Proximity to Whiteness*

Week 7:

Review Module: "Modernism and Afro-Futurism"

Review: "*Congolese Dandies: Meet the stylish men and women of Brazzaville – in pictures*" Mi Lai Stone, *The Guardian*

[https://www.theguardian.com/artanddesign/gallery/2020/aug/27/congolese-dandies-](https://www.theguardian.com/artanddesign/gallery/2020/aug/27/congolese-dandies-meetthe-stylish-men-and-women-of-brazzaville-in-pictures?fbclid=IwAR2pHTtKvo8QELuGOSQ6ItUZ-mq4Rg4mQQXMTLMPYofg7vZvh7C9XMaz6MU)

[meetthe-stylish-men-and-women-of-brazzaville-in-](https://www.theguardian.com/artanddesign/gallery/2020/aug/27/congolese-dandies-meetthe-stylish-men-and-women-of-brazzaville-in-pictures?fbclid=IwAR2pHTtKvo8QELuGOSQ6ItUZ-mq4Rg4mQQXMTLMPYofg7vZvh7C9XMaz6MU)

[pictures?fbclid=IwAR2pHTtKvo8QELuGOSQ6ItUZ-](https://www.theguardian.com/artanddesign/gallery/2020/aug/27/congolese-dandies-meetthe-stylish-men-and-women-of-brazzaville-in-pictures?fbclid=IwAR2pHTtKvo8QELuGOSQ6ItUZ-mq4Rg4mQQXMTLMPYofg7vZvh7C9XMaz6MU)

[mq4Rg4mQQXMTLMPYofg7vZvh7C9XMaz6MU](https://www.theguardian.com/artanddesign/gallery/2020/aug/27/congolese-dandies-meetthe-stylish-men-and-women-of-brazzaville-in-pictures?fbclid=IwAR2pHTtKvo8QELuGOSQ6ItUZ-mq4Rg4mQQXMTLMPYofg7vZvh7C9XMaz6MU)

Watch: Amazon Prime: *Cut From A Different Cloth*

In Class Lecture: *Re-rooting The Self*

Graduate Research Project Due

The West's Fascination with the East

Week 8:

Review Module: "Japan, China, India: Foundations of Belief"

Read: "*Textiles of Ancient India*" Llanji Gopal, *Journal of the Economic and Social History of the Orient*, Feb., 1961, Vol. 4, No. 1 (Feb., 1961), pp. 53-69

Watch: Amazon Prime: *I.M. Pei: Learning from the Light*

Watch: Amazon Prime: *Majestic Mosques*

In Class Lecture: *Where Space and Spirituality Intersect*

- *This Is Us Paper Draft Due*

Week 9:

Review Module: "Cultural Appreciation v. Cultural Appropriation"

Reading: *The Three Sisters: Lessons on Inspiration, Appropriation, and Design*
Valerie St. Pierre Smith, Howl Round

Reading: *Why the Mikado Is Still Problematic* Desdemona Chiang, Howl Round

In Class Lecture: *How Orientalism Overtook Western Design*

Gender as a Social Construct

Week 10:

Review Module: "The Gendering of Fashion and Décor"

Watch: "The Mystery of Egypt's Pharaoh Queens" Joann Fletcher:

<https://www.youtube.com/watch?v=E3aNbNxKS6s&list=PLt26zCDR66vXVM4m1IbyFZW6IEzCxYX2b>

Reading: "How Dress Codes Criminalize Males and Sexualize Females of Color" Alyssa Pavlakis and Rachel Roegman, Sage Publications

Reading: "Veja Magazine and Fashion in Brazil (1895-1990)- "Between Maintenance and Dilution of Sexual Roles" Luciana Rosar Fornazari Klanovicz, Routledge Publishing

In Class Lecture: *Social Coding Decoded*

Week 11:

Review Module: "What is Thing-Theory"

Read: "Introduction A Design Encounter with Thing Theory" Leslie Atzmon, Design and Culture.

Read: "To Turn to Things: Arguments for a Sociological Theory of Things" Alex Preda, Sociologica Quarterly

Read: "Chanel: The Order of Things" Katherine Driscoll, Fashion Theory

Read: "Gender Space Architecture" Rendell, Jane pp. 42- 62

In Class Lecture: *Gendered Thing Theory*

Design as Branding

Week 12:

Review Module: "What is a Brand?"

Watch: Films on Demand – UF Libraries: *What is a Brand*

Watch: Films on Demand – UF Libraries: *Consuming Images*

In Class Lecture: *Subtly Triggering the Brain: The Intersection of Brand and Design*

- **This Is Us Visual Draft Due**

Week 13:

Review Module: "Symbols of Dissent "

Read: "*Clothing Behavior as Non-Verbal Resistance: Marginal Women and A Alternative Dress in the Nineteenth Century*" Diana Crane, *Fashion Theory: The Journal of Dress, Body, and Culture*

Read: "*To Fight the Status Quo, Activists of 1968 Harnessed the Power of Fashion*" Robin Givvhan, *The Washington Post*: https://www.washingtonpost.com/lifestyle/style/to-fight-the-status-quo-the-activists-of-1968-harnessed-the-power-of-fashion/2018/05/23/1d2f2ad2-44dd-11e8-bba2-0976a82b05a2_story.html

Review: "[Votes and Petticoats: The Fashion of Suffrage](https://exhibits.library.jhu.edu/omeka-s/s/VotesAndPetticoats/page/the-fashion-of-suffrage)" Johns Hopkins University Exhibits: <https://exhibits.library.jhu.edu/omeka-s/s/VotesAndPetticoats/page/the-fashion-of-suffrage>

Watch: Amazon Prime: *Fashion at War: Crafting the Nazi Brand*

In Class Lecture: *The Dark Side of Design as Branding*

Ethics and Design

Week 14:

Review Module: "Capitalism as King"

Read: "Curbing Cultural Appropriation in the Fashion Industry with Intellectual Property"

Bridgette Venezia, WIPO Magazine

https://www.wipo.int/wipo_magazine/en/2019/04/article_0002.html

Watch: Amazon Prime: *The True Cost*

Watch: Amazon Prime: *Places for the Soul: A Man Tries to Heal the World by Transforming the Way We Build.*

In Class Lecture: *Design as a Catalyst for Chang*

Week 15:

Review Module: "A Case Study"

Read: "*Design Anthropology*" Christine Miller.

<https://doi.org/10.1093/acrefore/9780190854584.013.7>

Watch: Disney's *Frozen II*

Read: "*Religion Making in the Disney Feature Film Frozen II: Indigenous Religion and the Dynamics of Agency*"

In Class Lecture: *Choose Wisely: Research Methods for Culturally Competent Design*

Final Exam Period

- **This Is Us Paper and Visual Due**