

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: AH 203		Number of Credits: 3 Course credit policy (105)																	
Course Full Title: History of Posters – The Art of Persuasion Course Short Title (if title exceeds 30 characters): History of Posters																			
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts																	
Calendar Description: Posters have played a role in times of revolution, war, protest, and for cultural and commercial circulation. Investigation of world posters will address the artistic, socio-political, and economic motivations behind their production as well as their diverse audiences and contexts.																			
Prerequisites (or NONE):		None.																	
Corequisites (if applicable, or NONE):																			
Pre/corequisites (if applicable, or NONE):																			
Equivalent Courses (cannot be taken for additional credit) Former course code/number: Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		Transfer Credit Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Transfer credit requested (OReg to submit to BCCAT): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 45 Typical structure of instructional hours: <table border="1"> <tr> <td>Lecture hours</td> <td>25</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>20</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td></td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td>Total</td> <td>45</td> </tr> </table>		Lecture hours	25	Seminars/tutorials/workshops	20	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		Total	45	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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Total	45																		
		Maximum enrolment (for information only): 25 Expected frequency of course offerings (every semester, annually, every other year, etc.): Once every two years																	
Department / Program Head or Director: Shelley Stefan		Date approved: June 15, 2017																	
Faculty Council approval		Date approved: December 8, 2017																	
Campus-Wide Consultation (CWC)		Date of posting: n/a																	
Dean/Associate VP: Jacqueline Nolte		Date approved: December 8, 2017																	
Undergraduate Education Committee (UEC) approval		Date of meeting: February 23, 2018																	

Learning Outcomes

Upon successful completion of this course, students will be able to:

- Identify the historical circumstances – artistic, political, social, and economic – leading to the production of posters
- Articulate the various functions of posters
- Compare and contrast the methods employed for the efficacy of posters, both at the time of their production and in the contemporary art market
- Analyze critically specific strategies of visual communication
- Demonstrate specialized vocabulary when describing posters as cultural objects combining image and text
- Apply the above skills in discussions, research, writing, public presentations, and/or visual form

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)

Lectures, seminars, group discussion, written assignment, oral presentation

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☒

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Guffey, E.	<i>Posters: A Global History</i>	<input type="checkbox"/>	London: Reaktion Books	2015
2.	A course pack of selected readings	<input type="checkbox"/>		
3.		<input type="checkbox"/>		
4. .		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)**Typical Evaluation Methods and Weighting**

Final exam:	25%	Assignments:	15%	Midterm exam:	25%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Research paper:	30%	Participation:	5%	Other:	%	Total:	100%

Details (if necessary):**Typical Course Content and Topics**

1. Introduction: the politics of power in posters; communicating via image and text in a global context
2. Posters and their public appeal: from street to a museum
3. Posters: art, technology, mass media and advertising
4. Avant-garde and poster production
5. Art as weapon/ propaganda during war (World War I and World War II)
6. Posters of revolutions and revolts (Russian Revolution and the Soviet state; China; Cuba and OSPAAAL)
7. Posters for peace and voices of dissent - USA (anti-Vietnam, anti-Iraq wars, Occupy Wall Street), and France (Paris 1968), the "velvet" revolution - Central and Eastern Europe
8. Struggle for independence/anti-government protests (end of apartheid, the Arab Spring, Canada - Idle No More)
9. The battle for gender equality
10. Psychedelic Design
11. Posters addressing social anxieties (environmental concerns, drugs, aids, violence towards children, and women)
12. In the service of culture (diverse examples from film, book posters, performance: circus, theatre, music)