

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: GD 102		Number of Credits: 3 Course credit policy (105)																	
Course Full Title: History of Graphic Design Course Short Title (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): Graphic and Digital Design																	
Calendar Description: Historical survey of graphic design from the perspective of social and political realities within which it developed. Through applied projects, students investigate the styles, aesthetics, and contexts of the Industrial Revolution, avant-garde movements, modernism, post-modernism, and the information age.																			
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 type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 60 Typical structure of instructional hours: <table border="1"> <tr><td>Lecture hours</td><td>20</td></tr> <tr><td>Seminars/tutorials/workshops</td><td>20</td></tr> <tr><td>Laboratory hours</td><td>20</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>60</td></tr> </table>		Lecture hours	20	Seminars/tutorials/workshops	20	Laboratory hours	20	Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		Total	60	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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Online learning activities																			
Other contact hours:																			
Total	60																		
		Maximum enrolment (for information only): 24 Expected frequency of course offerings (every semester, annually, every other year, etc.): Annually																	
Department / Program Head or Director: Karin Jager		Date approved: November 2016																	
Faculty Council approval		Date approved: November 2016																	
Campus-Wide Consultation (CWC)		Date of posting: December 12, 2016																	
Dean/Associate VP: Jacqueline Nolte		Date approved: November 2016																	
Undergraduate Education Committee (UEC) approval		Date of meeting: January 27, 2017																	

Learning Outcomes

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

- Identify notable movements, designers, events, and contributions as related to 19th and 20th century graphic design
- Articulate the impact of social, cultural, technological, political and economic developments on visual communication
- Identify formal elements of visual communication of a variety of visual media
- Apply period styles to design projects with knowledge and understanding of the history of design
- Describe the motivations and philosophies behind conceptual approaches used by various designers
- Critically reflect on design movements
- Analyze visual media within a contextual framework
- Source and use images ethically; and,
- Communicate capably with and about images in visual communication

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)

Class lectures, presentations, films, and workshops will explore the theories and techniques that underlay the major movements and developments that have led the field. Applied projects strengthen the student's understanding of the material from the lectures and provide the opportunity to critically examine historical design style and the motivations and processes behind the development of the field.

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.	Meggs, Philip B., Alston, Purvis G.	A History of Graphic Design	X	Wiley	2016
2.	Hollis, Richard	A Concise History of Graphic Design	X	Thames and Hudson	2005
3.			<input type="checkbox"/>		
4.			<input type="checkbox"/>		
5.			<input type="checkbox"/>		

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)

Mac Computer, Adobe CC, flash drive. Paper, tracing paper, coloured pencils, black pens, pencils, eraser, x-acto knife, rubber cement, steel ruler, cutting mat, and tape..

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	100%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Other:	%	Other:	%	Other:	%	Total:	0%

Details (if necessary):

Typical Course Content and Topics

Week 1: Course introduction.

From the industrial age to the conceptual age. Introduction to Victorian graphics and branding. The evolution of packaging.

Project 1 assigned: Victorian style "Creative Woods" brand matchbox.

Readings: Jones, Ben. 2004. Matchbox Cover Design: The evolution of and the influences on the graphical design of Matchboxes.

University of Reading. Chapter 1, Hollis.

Week 2: The Arts and Crafts Movement, Art Nouveau and the Vienna Secession.

Project 2 assigned: Art Nouveau style soap package. "Your" brand.

Student presentations assigned.

Readings: Chapters 10, 11, 12, Meggs.

Week 3: The beginning of graphic design.

New Typography. Handouts – "On Typography" Bayer, "The New Typography" Tschichold. Art Deco.

Readings: Chapter 9, 16, Hollis.

Week 4: Artists as designers – advertising, culture and propaganda. The influence of modern art: impressionism, cubism, surrealism and futurism.

Pictorial modernism, plakastil and sachplakat. War and propaganda.

Derivative design, pastiche, and image appropriation. Borrowing from time.

Project 2 due. Presentations: 1–5

Readings: Chapter 3, 4, 12, Hollis. Chapter 13, 14, Meggs.

Week 5: Avant-Garde. Modernism in Europe: Russia, Netherlands and Germany.

Dada, de Stijl, constructivism, expressionism and purism.

Innovation in design, typography and photography.

Ethical image use and copyright.

Project 3 assigned: Constructivist poster.

Presentations 6–10. Brainstorming current issues.

Readings: Chapters 5, 6, 7, Hollis.

Week 6: Avant-Garde. Modernism in Europe: Switzerland and Germany.

The Bauhaus, German Werkbund, and the Swiss Werkbund.

Presentations 11–15. Readings: Chapter 8, Hollis.

Film: Bauhaus.

Week 7: Information design: Neurath and Arntz isotypes, Beck's London Underground map, Sutnar's Sweets catalogue, and Eames' interactive exhibits.

Pre and Post WWII: Italy and Milanese Style

The International Typographic Style. Project 3 due.

Presentations 16–20

Readings: Chapters 14, 15 Hollis. Chapter 18, Meggs.

Week 8: Modernism in America: Exodus from Europe.

The designer and the art director.

Presentations 21–25

Readings: Chapter 11, 13, Hollis. Chapter 17, Meggs. Film: Herbert Matter.

Week 9: The New York School. Innovation in editorial design and advertising.

Charles and Ray Eames. Project 4 assigned. Great ideas series. Brainstorming influential people. Presentations 26–30

Readings: Chapter 19, Meggs. Film: Charles and Ray Eames.

Week 10: Corporate identity and visual symbols.

Presentations 31–35. Readings: Chapter 20, Meggs.

Film: Art and Copy.

Week 11: American civil rights, free speech, the beatniks, black arts, women's liberation, sexual revolution and the environmental movement. Cuba. Hippies in Vancouver. The occupy movement. Project 4 due.

Presentations 36–40. Readings: Chapter 18, Hollis. Handouts – Margolin, V. 1988. Rebellion, reform, and revolution: American graphic design for social change. Design Issues, Vol. 5, No. 1 (Autumn, 1988), pp. 59–70. MIT Press.

Film: Shadows.

Week 12: The conceptual image. Psychedelica, protest posters and new tools.

Project 5 assigned. Album cover.

Readings: Chapter 21, Meggs. Presentations 41–50

Film: Pirate Radio

Week 13: National styles and international influence.

Post-modern design, new wave, retro and vernacular design.

The digital revolution. Project 5 due.

Readings: Chapter 19, 20 Hollis. Chapter 22, 23, 24 Meggs. Film: Milton Glaser.