

GID 1: HISTORY OF GRAPHIC DESIGN

Foothill College Course Outline of Record

Heading	Value
Units:	4
Hours:	4 lecture per week (48 total per quarter)
Advisory:	Not open to students with credit in ART 36 or GRDS 36.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Area I: Humanities
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- A successful student will analyze visual communication in historical and cultural context.
- A successful student will discuss the relation of visual communication in various societal and cultural settings.
- A successful student will understand the historical principles of visual communication.
- A successful student will discuss issues and ramifications of the use of technology in visual communication.
- A successful student will analyze content and purpose in relation to specific media.
- A successful student will interpret images, symbols and typography.
- A successful student will understand the influence and impact of informative and persuasive media on culture.
- A successful student will discuss how images and icons of the past are being recontextualized to form new ideas and cross-cultural identities.

Description

A study of the development of visual communication in art, graphic design, illustration and popular culture. Emphasis on the role, impact and interpretation of images, symbols, and typography used in informative and persuasive media.

Course Objectives

The student will be able to:

- analyze visual communication in historical and cultural context.
- discuss the relation of visual communication in various societal and cultural settings.
- understand the historical principles of visual communication.
- discuss issues and ramifications of the use of technology in visual communication.
- analyze content and purpose in relation to specific media.
- interpret images, symbols and typography.
- understand the influence and impact of informative and persuasive media on culture.

H. discuss how images and icons of the past are being recontextualized to form new ideas and cross-cultural identities.

Course Content

- Historical Survey
 - Cave painting
 - The invention of writing
 - Graphic communication in Ancient Egypt
 - Printing and printing trades
 - Visual arts of the Renaissance
 - Typography in the Industrial Age
 - Photography as the new communications tool
 - Lithography and printing
 - Arts and crafts movement
 - British
 - American
 - Art Nouveau
 - French/Belgian
 - Jugendstil
 - Glasgow Style
 - Vienna Secession
 - American
 - Italian
 - The influence of modern & contemporary art
 - Cubism
 - Futurism
 - Dada
 - Expressionism
 - De Stijl
 - Constructivism
 - Bauhaus
 - Art Deco
 - Surrealism
 - Heroic Realism
 - Abstract Expressionism
 - Pop Art
 - Conceptual Art & Fluxes
 - Feminist Art Movement
 - Printmaking resurgence
 - Postmodernism
 - Electronic Art
 - Early Modern graphic design
 - Plakatstil
 - Wiener Werkstatte
 - Modern graphic design
 - Futurism
 - Constructivism
 - De Stijl
 - Bauhaus
 - New Typography
 - Art Deco
 - Heroic Realism
 - Late Modern graphic design
 - Swiss International
 - Corporate identity and visual systems
 - Polish
 - Revival and Eclectic
 - Psychedelic
 - Japanese Modern
 - Postmodernism
 - Counter culture influences

- b. Punk
- c. New Wave
- d. Memphis
- 16. Digital
 - a. Emigre, Cranbrook, Cal Arts, Fuse
 - b. Deconstruction
 - c. Rave
 - d. Kenetics
- B. Historical Analysis
 - 1. Relationships between historical periods and styles
 - 2. Developments of traditions and iconography
 - 3. Relationship of media and message
 - 4. Relationship between communicator and audience
 - 5. Communication strategies and social conditions
 - 6. New media and the global community
- C. Visual Experience
 - 1. Perception and response
 - 2. Information, influence and propaganda
 - 3. Media and experience
 - 4. Images in art and advertising
- D. The Expressive Image
 - 1. Interpreting images in art
 - 2. Interpreting images in advertising
 - 3. Interpreting images in graphic design
 - 4. Interpreting symbols and identity systems
 - 5. Image appropriation and recontextualization

Lab Content

Not applicable.

Special Facilities and/or Equipment

- A. A lecture room equipped with instructional computer, high resolution color monitor, software, projection system, sound system, and lighting suitable for listening to audio media and displaying projected media.
- B. When taught via Foothill Global Access:
 - 1. On-going access to computer with Email software and capabilities.
 - 2. Email address.
 - 3. Java-script enabled internet browsing software.

Method(s) of Evaluation

- 1. Quizzes, tests or exams
- 2. Papers, projects, or field journals
- 3. Discussion

Method(s) of Instruction

- A. Lecture presentations and classroom discussion using the language of graphic design.
- B. In-class reading of graphic design texts by the instructor and students followed by instructor-guided interpretation and analysis.
- C. Group presentations of major projects followed by in-class discussion and evaluation.

Representative Text(s) and Other Materials

Meggs, Phillip and Purvis, Alston. [A History of Graphic Design](#). 5th ed. Hoboken, New Jersey: Wiley, John & Sons, Inc., 2012.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

- A. Weekly reading assignments from assigned textbook.
- B. Weekly reading of lecture highlights covering subject matter from assigned textbook.
- C. Weekly reading from assigned internet links.
- D. Weekly essays based on lecture and reading.
- E. Weekly participation in online discussions.

Discipline(s)

Art, Graphic Arts