

GID 1: HISTORY OF GRAPHIC DESIGN

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2025
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 3: Arts & 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:

1. Analyze visual communication in historical and cultural context.
2. Discuss the relation of visual communication in various societal and cultural settings.
3. Understand the historical principles of visual communication.
4. Discuss issues and ramifications of the use of technology in visual communication.
5. Analyze content and purpose in relation to specific media.
6. Interpret images, symbols, and typography.

7. Understand the influence and impact of informative and persuasive media on culture.
8. Discuss how images and icons of the past are being re-contextualized to form new ideas and cross-cultural identities.

Course Content

1. Historical survey
 - a. Cave painting
 - b. The invention of writing
 - c. Graphic communication in Ancient Egypt
 - d. Printing and printing trades
 - e. Visual arts of the Renaissance
 - f. Typography in the Industrial Age
 - g. Photography as the new communications tool
 - h. Lithography and printing
 - i. Arts and crafts movement
 - i. British
 - ii. American
 - j. Art Nouveau
 - i. French/Belgian
 - ii. Jugendstil
 - iii. Glasgow Style
 - iv. Vienna Secession
 - v. American
 - vi. Italian
 - k. The influence of modern and contemporary art
 - i. Cubism
 - ii. Futurism
 - iii. Dada
 - iv. Expressionism
 - v. De Stijl
 - vi. Constructivism
 - vii. Bauhaus
 - viii. Art Deco
 - ix. Surrealism
 - x. Heroic Realism
 - xi. Abstract Expressionism
 - xii. Pop Art
 - xiii. Conceptual Art and Fluxes
 - xiv. Feminist Art Movement
 - xv. Printmaking resurgence
 - xvi. Postmodernism
 - xvii. Electronic Art
 - l. Early Modern graphic design
 - i. Plakatstil
 - ii. Wiener Werkstatte
 - m. Modern graphic design
 - i. Futurism
 - ii. Constructivism
 - iii. De Stijl
 - iv. Bauhaus
 - v. New Typography

- vi. Art Deco
- vii. Heroic Realism
- n. Late Modern graphic design
 - i. Swiss International
 - ii. Corporate identity and visual systems
 - iii. Polish
 - iv. Revival and Eclectic
 - v. Psychedelic
 - vi. Japanese Modern
- o. Postmodernism
 - i. Counter culture influences
 - ii. Punk
 - iii. New Wave
 - iv. Memphis
- p. Digital
 - i. Emigre, Cranbrook, Cal Arts, Fuse
 - ii. Deconstruction
 - iii. Rave
 - iv. Kenetics
- 2. Societal, cultural, and historical analysis
 - a. Relationships between historical periods, cultures, and styles
 - b. Developments of traditions and iconography
 - c. Relationship of media and message
 - d. Relationship between communicator and audience
 - e. Communication strategies and social conditions
 - f. New media and the global community
 - g. Graphic design contributions from diverse backgrounds, ethnicities, and cultures
- 3. Visual experience
 - a. Perception and response
 - b. Images in art and advertising
- 4. Technology and communication
 - a. Impact and influence of digital media
 - b. Evolution of digital media on visual communication
 - c. How cultures of diverse racial and ethnic backgrounds use technology to visually communicate within a global market place
 - d. Artificial intelligence (AI) application and software in the world of visual design
- 5. Media analysis for communication
 - a. Interpreting images in advertising
 - b. Image appropriation and re-contextualization
- 6. Understanding imagery
 - a. Interpreting images in design
 - b. Interpreting images in graphic design
 - c. Interpreting symbols and identity systems
- 7. Media on culture
 - a. Information, influence, and propaganda on diverse cultural, racial, and ethnic backgrounds and within a global market place
 - b. Media and experience from diverse cultural, racial, and ethnic backgrounds
- 8. Visual communication
 - a. Discuss how images and icons of the past are being re-contextualized to form new ideas and cross-cultural identities

- b. Analyze and discuss contributions by individuals from diverse cultural, racial, and ethnic backgrounds

Lab Content

Not applicable.

Special Facilities and/or Equipment

1. 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.
2. When taught via Foothill Global Access:
 - a. Ongoing access to computer with email software and capabilities.
 - b. Email address.
 - c. JavaScript-enabled internet browsing software.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Quizzes, tests, or exams
 Papers, projects, or field journals
 Discussion

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

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

Representative Text(s) and Other Materials

Meggs, Phillip, and Alston Purvis. *A History of Graphic Design*. 2016.

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

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

1. Example of required reading assignments: readings covering subject matter from assigned textbook
2. Examples of writing outside of class assignments:
 - a. Essays based on lecture and reading
 - b. Participation in online discussions based on lecture, critical thinking, and reading

Discipline(s)

Art or Graphic Arts