



ORIGINAL COURSE IMPLEMENTATION DATE: September 2003
 REVISED COURSE IMPLEMENTATION DATE: January 2025
 COURSE TO BE REVIEWED (six years after UEC approval): September 2030
 Course outline form version: 26/01/2024

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: History of Graphic Design													
Faculty: Faculty of Humanities	Department (or program if no department): Graphic and Digital Design												
Calendar Description: Students explore the evolution of graphic design through the lens of its social, political, economic, and technological backdrop. Students engage in practical projects to analyze the styles, aesthetics, and contexts of major design movements spanning from the 18th century to contemporary times. Note: The differential tuition fee includes an Adobe CC subscription for the class duration at no additional cost.													
Prerequisites (or NONE):	None.												
Corequisites (if applicable, or NONE):													
Pre/corequisites (if applicable, or NONE):													
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>	Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See policy 207 for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: Twice per year Maximum enrolment (for information only): 24												
Typical Structure of Instructional Hours <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr> <td style="width: 80%;">Lecture/seminar</td> <td style="width: 20%; text-align: center;">30</td> </tr> <tr> <td>Tutorials/workshops</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Supervised laboratory hours (design lab)</td> <td style="text-align: center;">10</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td style="text-align: right;">Total hours</td> <td style="text-align: center;">60</td> </tr> </table>	Lecture/seminar	30	Tutorials/workshops	20	Supervised laboratory hours (design lab)	10					Total hours	60	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.
Lecture/seminar	30												
Tutorials/workshops	20												
Supervised laboratory hours (design lab)	10												
Total hours	60												
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	Transfer Credit <i>(See bctransferguide.ca.)</i> Transfer credit already exists: Yes Submit outline for (re)articulation: Yes <i>(If yes, fill in transfer credit form.)</i>												
Department approval	Date of meeting: February 23, 2024												
Faculty Council approval	Date of meeting: March 8, 2024												
Undergraduate Education Committee (UEC) approval	Date of meeting: September 27, 2024												

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

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

1. Identify significant movements, designers, events, and contributions in Indigenous, western and non-western context of the history of graphic design.
2. Articulate the impact of social, political, economic, and technological developments on visual communication.
3. Compare formal elements of visual communication across major movements.
4. Apply the use of period styles with knowledge and understanding of the history of design.
5. Describe the motivations and theories underlying the conceptual approaches employed by different designers.
6. Reflect on visual media from different design movements.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Assignments:	100%	%	%
	%	%	%

Details:

10 written or audio reflections, each accompanied by a designed cover that refers to the specific design movement being analyzed (10% each)

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

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

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 assignments 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 field's development.

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Textbook	Drucker, Johanna, and Emily McVarish.	<i>Graphic Design History : A Critical Guide</i>	2013
Other	Amanda Horton	"Incomplet Design History" Podcast	2024
3. Indigenous knowledge	Sadie Red Wing	Design & Technology Cloud Salon with Sadie Red Wing	
4.			
5.			

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

Studio spaces for this course provide access to Adobe CC, scanners and colour printing. Students enrolled in the GDD diploma program are required to have a MacBook Pro laptop. Students not enrolled in the GDD diploma program can access a Mac computer while on campus.

Course Content and Topics

- Industrial revolution and wood-type posters
- The Beautiful Age (La Belle Époque) and Art Nouveau
- Arts and crafts and German posters
- WWI propaganda and European avant-garde
- Soviet revolution and De Stijl
- Bauhaus and New Bauhaus
- New typography, American modernism, and post-war optimism
- Postmodernism
- Corporate design
- The future of graphic design
- What does it mean to decolonize design?
- Danah Abdulla 'Transitions' 2020
- Design & Technology Cloud Salon with Sadie Red Wing