

# ARTH-110: HISTORY OF GRAPHIC DESIGN

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## Effective Term

Fall 2025

## CC Approval

02/07/2025

## AS Approval

02/13/2025

## BOT Approval

02/20/2025

## COCI Approval

04/30/2025

## SECTION A - Course Data Elements

### CB04 Credit Status

Credit - Degree Applicable

### Discipline

Minimum Qualifications	And/Or
Art History (Master's Degree)	

### Subject Code

ARTH - Art History

### Course Number

110

### Department

Art History (ARTH)

### Division

Arts and Humanities (ARAH)

### Full Course Title

History of Graphic Design

### Short Title

History of Graphic Design

### CB03 TOP Code

1002.00 - Art

### CB08 Basic Skills Status

NBS - Not Basic Skills

### CB09 SAM Code

E - Non-Occupational

### Rationale

Updating common course numbering course change.

## SECTION B - Course Description

### Catalog Course Description

From the print revolution to the digital world, this course will study the intersection of information and art, examining how western society has communicated through posters, books, and other forms of design.

## SECTION C - Conditions on Enrollment

### Open Entry/Open Exit

No

### Repeatability

Not Repeatable

### Grading Options

Letter Grade or Pass/No Pass

### Allow Audit

Yes

## Requisites

### Advisory Prerequisite(s)

Completion of ENGL-C1000 or ENGL-120B with a minimum grade of C or appropriate placement.

## SECTION D - Course Standards

### Is this course variable unit?

No

### Units

3.00

### Lecture Hours

54.00

### Outside of Class Hours

108

### Total Contact Hours

54

### Total Student Hours

162

## Distance Education Approval

### Is this course offered through Distance Education?

Yes

### Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Hybrid	Permanent
Entirely Online	Permanent
Online with Proctored Exams	Permanent

## SECTION E - Course Content

### Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:	
1.	Recognize the formal and aesthetic characteristics of information systems from early image-making to contemporary examples.
2.	Locate works of graphic design within diverse historical, political, religious, and philosophical contexts.

## Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Identify and assess the development of graphic design as both a mode of communication and an aesthetic practice.
2.	Recognize and articulate correlations between major artistic schools of thought and their impact on the development of graphic communication.
3.	Analyze, compare and contrast, both in oral and written form, examples of graphic design according to the following criteria: a. Form: Evaluation and assessment of graphic design through examination of materials, typography, color, line, scale, and other visual elements. b. Content: Evaluation and appraisal of graphic design through the analysis of apparent and intended meaning and function. c. Context: Assessment and evaluation of graphic design through analysis of the eras in which it was made, identifying and comparing the cultural, political and technological forces that shape and influence content.
4.	Demonstrate, in oral and/or written form, an understanding of the varied modes of production, the institutions, and technology that inform graphic design.

## Course Content

1. Identification and analysis of significant examples of graphic design.
2. Comparisons and contrasts between the form, the function, and the context of different examples of graphic design.
3. The impact of production and technology on the form and purpose of graphic design.
4. Historical development, production, and theoretical underpinnings of:
  - a. Background in image-making from prehistory to Middle Ages
  - b. Industrial Revolution and mass production of text
  - c. Permeation of printed media, 1850s-1900
  - d. The Modern Movement and graphic design
  - e. Print and Propaganda during the War
  - f. Corporate identity and the International Style
  - g. Pop and Protest 1960s, 1970s
  - h. Postmodern Graphic design
  - i. Digital revolution and design
5. Vocabulary and terminology specific to the production and form of graphic design.

## Methods of Instruction

### Methods of Instruction

Types	Examples of learning activities
Field Trips	Students will explore examples of Graphic Design in a professional setting such as a Gallery or Museum as well as a commercial venue.
Lecture	Image-based lecture/discussion which promote all-class and small group discussion of content.
Group Work	Collaborative Learning: Small groups explore and assess in-depth a topic covered in lecture. Groups present their findings to peers for further analysis and critique.

### Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards  
 Chat Rooms  
 Discussion Boards  
 E-mail Communication  
 Telephone Conversations  
 Video or Teleconferencing

### Student-Initiated Online Contact Types

Chat Rooms  
 Discussions  
 Group Work

### Course design is accessible

Yes

## Methods of Evaluation

### Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Quizzes and Final Exam: Quizzes and final exam can include both objective and essay-style questions. For example: a. Final Exam Essay: Write a 3–4-page, handwritten essay describing the impact of the printing press, photographic technology, and digitalization on the production, the audience, and the visual form of graphic design, citing at least three examples.
Projects	Graphic Design Project of original work in addition to written analysis of the work. For example: Students cull a large variety of graphic images, from print and web-based media, from which an original project is produced: a poster, book or 'zine, webpage, or other examples of graphic design. In addition to presenting the project to the class, the student will submit a written analysis of 4-6 pages describing the stylistic sources for the work, the intended function or audience, and pertinent historic works from the content of class lectures.

## Assignments

### Reading Assignments

Selected readings from textbook or a reader of assembled articles, typographic examples, or other graphic forms.

For example:

1. Read chapter 10, pp. 165-190, on the Arts and Crafts movement and its efforts to link the fine and applied arts toward an integrated approach to design.
2. From the supplemental readings, examine the content and style of pages from *The Studio of 1893*, the journal propagating Arts and Crafts principles.

### Writing Assignments

1. Written visual analysis and critique of an example of local signage, promotional literature, or website.

For example:

Write a 2–3-page analysis and critique of a poster, brochure, or website related to a local business or concern. In the analysis, consider typography, use of color, composition, and photography in the effectiveness of communicating a specific idea. As a local resident, customer, or client, provide a reasoned critique of the relative success or failure of the example. Relate the visual strategies of the example to those discussed in class.

2. Topical essays expanding on course material.

For example:

Write a two-page, typewritten essay comparing two examples of propaganda, one from the 1940s, another from the 1970s. Concentrate on the similarities and differences in terms of content, form, and audience.

### Other Assignments

Research paper or project that develops a related topic in-depth.

For example:

Students are to select a movement or artist/designer related to material covered in class for which they either write an in-depth research paper or create an original work of graphic design. The 7-page paper is to go beyond the information in the textbook; students are to cite at least five sources (only one of which can be from a scholarly website). Papers will be in the MLA format using parenthetical citations. Or students can opt to create an original example of graphic design, employing methods described in class, such as silkscreen. Accompanying this project must be a paper of 4-6 pages describing the process, the pictorial or textual strategies, and the intended audience of the original work.

## SECTION F - Textbooks and Instructional Materials

### Material Type

Textbook

### Author

Drucker, Johanna and Emily McVarish

### Title

Graphic Design History: A Critical Guide

**Edition/Version**

2nd

**Publisher**

Pearson Prentice Hall

**Year**

2012

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**Material Type**

Textbook

**Author**

Meggs, Philip and Alston Purvis

**Title**

Meggs' History of Graphic Design

**Edition/Version**

6th

**Publisher**

John Wiley &amp; Sons Incorporated

**Year**

2016

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**Material Type**

Textbook

**Author**

John Wiley &amp; Sons Incorporated

**Title**

Graphic Design: A New History

**Edition/Version**

3rd

**Publisher**

Yale UP

**Year**

2019

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**Course Codes (Admin Only)****ASSIST Update**

No

**CB00 State ID**

CCC000511776

**CB10 Cooperative Work Experience Status**

N - Is Not Part of a Cooperative Work Experience Education Program

**CB11 Course Classification Status**

Y - Credit Course

**CB13 Special Class Status**

N - The Course is Not an Approved Special Class

**CB23 Funding Agency Category**

Y - Not Applicable (Funding Not Used)

**CB24 Program Course Status**

Program Applicable

**Allow Pass/No Pass**

Yes

**Only Pass/No Pass**

No