

Step 7 (Vice-President for Academic Affairs)

Course received 4/16/03 (date)

Course approved Yes X No

If no, reasons are as follows:

Student credit hours 3

Faculty load hours 3

Equalized credit hours 3

Official copy and approval sheet filed 4/30/03 (date)

Signature [Signature]
(Vice-President for Academic Affairs)

Registrar

Approved course description received _____ (date)

Hegis Taxonomy and Course Number assigned 1002100

Signature _____
(Registrar) _____ (Date)

Notification forwarded: Senate Curriculum Committee Chairperson, Department Chairperson(s),
Academic Dean(s), Registrar, Sponsor(s)

~~8-2-83-77~~

GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

Department of Art

March 4, 1983

Proposal For A New Course

Details:

Course Title: Color and Design ^{I-} Two Dimensional
Sponsor: Department of Art - Dr. George Neff, Chairman
Course Level: Undergraduate; three semester hours
Curricular Effect: Major requirement, foundation core
Prerequisites: None
Implementation: Fall, 1983
Resources: Present staff, space and library resources are adequate

Rationale:

In keeping with the Art Department's expanded scope of specialization in diverse fields of representation and design, it is evident that the foundation courses require expanded dimensions. The purpose of the new Color and Design 2D course is to provide students with a core of knowledge so that any one area of the visual arts is reciprocally related to any other. Rather than a numerical increase of accumulated subjects, the content of this new course will be presented in such a way as to be accessible, practical and to enrich the student's understanding of the fundamental concepts that apply to all areas of visual representation.

Essence of the Course:

(See attached course outline.)

Results of Consultation:

This proposal was prepared in consultation with the Art Department Curriculum Committee, discussed and approved in a department hearing and approved by the Art Department Faculty.

Catalogs for the following colleges and universities were studied:

Pratt Institute, New York City
Tyler School of Art, Temple University
Maryland Institute, College of Art, Baltimore
Philadelphia College of Art
Parsons School of Design, New York City
Moore College of Art, Philadelphia

GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

Department of Art

Course Outline

TITLE: Color and Design^I Two Dimensional

COURSE NUMBER:

INSTRUCTOR:

OVERVIEW: Recognizing that there are an infinite number of options in selecting and manipulating effect in the design of visual images, the content of this course focuses on selected concepts/strategies that will provide the beginning art student with fundamental principles and practice. Course work is divided into a number of major approaches which will be dealt with first in black and white and then with color, in various wet and dry media and collage techniques.

OBJECTIVES: The student will learn to use design concepts, color theory, the manipulation and control of the elements as strategies in dealing with solutions to the problems of aesthetics and function, balance, and the relation between form and content. In order to fulfill course requirements students should achieve demonstrable skills and knowledge of options and choices that are involved in previsualizing and planning solutions to design problems.

ASSIGNMENTS/
ACTIVITIES:

Introduction: An examination of what we see and what we know. Exercises in looking at visual images and evaluating effects in regard to aesthetic qualities, communication (what the image conveys), function, decorative and entertainment value.

Elements: Examination of the elements; dot, line, shape, direction, texture, scale, dimension, color and motion. The selection of elements as a means of determining what the image is designed to accomplish. The manipulation of the elements as an expression of meaning. Exercises in the use of selected elements organized to achieve balance, contrast, stress and positive/negative compositions. Analyzing basic compositional options and effects using dot, line, and shape, for direction, tone, scale, color and dimension (illusion of volume, perspective).

Compositional Concepts/Strategies: The following concepts in organizing the elements will be examined as polarities in a continuum for arriving at different approaches to meaning. (It should be noted that the term continuum refers to the fact that neither aspect of any polarity exists as an absolute. They are seen here as unlike, or opposing approaches to control the effect that provides the basis for effective composition. It is the opposing relationship between the ends of the polarity that provides the options for the designer).

a. Balance/Instability-Symmetry/Asymmetry: Balance is a strategy in which there is an actual or implied center of suspension between the components of an image. Instability is a strategy for creating provoking or upsetting effects. Symmetry is achieved by replicating elements on either side of a central axis. Asymmetry achieves balance of the elements through variation of counterpoised weights for visual equilibrium.

b. Unity/Fragmentation-Simplicity/Complexity: Unity is a strategy using diverse elements that are subordinate in the organization to a single totality. Fragmentation is the breaking elements in the image into parts that are related but retain individual identity. Implied in this strategy is the use of simplicity as a means of emphasizing directness or the use of complexity as a means of emphasizing intricacy or richness of meaning.

c. Predictability/Spontaneity-Activeness/Passiveness: Predictability implies an order that, based on minimal information, enables one to predict the entire visual message. Spontaneity is characterized by apparent lack of preplanned order. It tends to appear emotional, impulsive, unconstrained. Activeness is reflective of motion through suggestion or representation. Passiveness is a strategy using absolute equilibrium to produce the effect of quiescence and repose.

d. Flatness/Depth-Realism/Distortion: These two sets of polarities refer to the optional use of perspective with or without the technique of tonal variations to replicate visual appearances of things. The opposite approach is the use of distortion or flatness to reject the realistic appearance of dimension for the sake of meaning.

e. Sharpness/Diffusion-Linear/Painterly: The two polarities are related to the optional use of precise, hard-edge or linear techniques for some forms of clarity of expression. Diffusion or painterly techniques provide for softer, more subtle or atmospheric approaches to meaning.

It should be noted that these techniques tend to overlap. They are presented as polarities as a means of offering the student options or choices that provide opportunities for strengthening the meaning of a visual image through the use of contrast.

EVALUATION:

Students work will be graded in terms of the objectives.

GRADING:

Given the completion of course objectives a grade will be assigned.

Color and Design ^{II} Two Dimensional

Catalog Description:

An introductory lecture/studio course dealing with compositional strategies. Students will learn to manipulate elements in dealing with solutions to the problems of aesthetics and function, balance and the relationship between form and content. Course work will consist of studio work on selected conceptual problems in black and white and color in various materials, slide presentations, lecture and discussions.

1002.207

Color and Design Three Dimensional

Catalog Description

Prerequisite: Color and Design Two Dimensional

The work in this course draws on the experiences gained in the 2D design and color problems. The aim is for the student to be able to establish visual harmony and order or purposeful visual excitement in a 3D format. In addition, students will become familiar with relationships of organic and natural structures and mechanical and geometric forms, as well as methods or relating them to one another. As with the 2D course, the goals will be realized by working through a series of problems dealing with the basic concepts both singularly and in combination with color.