

# SYLLABUS

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**I. COURSE TITLE**  
**ART 6101** **Graduate Design** **3 semester hours**

**II. PREREQUISITES**  
Graduate standing.

**III. COURSE DESCRIPTION**  
This course is an advanced theoretical exploration and application course structured to guide the graduate student toward the utilization of advanced thought, analysis and application of visual design theory.

**IV. RATIONALE**  
The disciplines of art history, studio art, art criticism, and aesthetics provide the framework for structuring the content of this course. Considerable emphasis will be placed on the historical aspect of design including many of the classical theories of order, harmony, proportion, and scale that we still draw upon today which were originally recognized and utilized by practicing artists, architects/builders, and utilitarian craftsmen. These visual theories and concepts, incorporated as major design components, still assist in the creation of art forms, buildings, and commercial products. The studio component of *Graduate Design* is a continuing problem-solving process delineated by the progressive steps of defining, analyzing, ideating, selecting, implementing and evaluating. The dialogue prompted within the arena of art criticism will provide criteria for evaluation of the involvement leading to an enhanced understanding of the comprehensive application of the elements and principles of design on a more sophisticated level of deployment.

**V. LEARNING OBJECTIVES AND OUTCOMES**

Upon completion of this course, the student will be able to:

- A. Discuss the major art historical approaches to visual design.
- E. Apply formal design concepts and principles to creative activities.
- G. Utilize drawing as a vital component in design as a means of communicating.
- H. Discuss formal approaches to drawing, painting and sculpture.
- I. Demonstrate ability to recognize and use the elements and principles of form.
- J. Solve formal problems by exploration of formal possibilities in creation of an artwork.
- K. Apply the visual and physical attributes of form in an artwork.
- L. Employ advanced color combinations and applications in an artwork.
- M. Demonstrate ability to use advanced applications of space, depth and distance.
- P. Demonstrate ability to use advanced applications of symmetry and dynamic symmetry.

**VI. COURSE TOPICS**

The major topics to be considered are:

- A. *Historical*: Survey and research related to the historical development of design.
- B. *Theoretical*: Lecture, discussion, and analysis to learn and recognize formal elements and principles.
- C. *Studio Production*: Reaffirmation and application of the elements and principles of design.
- D. *Criticism*: Developing personal and methodological criteria for evaluating design productions.
- E. *Aesthetics*: Developing a qualitative and systemic format for the understanding, analysis, and deployment of works of art as they relate to and align with personal and public acceptances and/or rejections of art works existing and arriving on the scene both local and world-wide.

**VIII. INSTRUCTIONAL METHODS AND ACTIVITIES**

Methods and activities for instruction will include:

- A. Lecture and/or Discussion
- B. Studio-generated Activities and Assignments
- C. History of Design Research
- E. Written Critiques and Class Report Presentations
- F. Community Resource Personnel

**VIII. ASSIGNMENTS**

- A. Textbook: Reading and Written Responses
- B. Group Discussions and Class Response Participation
- C. Notebook and Tear file
- D. Analysis of Work of Art
- E. Studio Generated Art Works

**IX. EVALUATION**

The following components constitute a criteria and an agenda for acquiring a letter grade in this course:

- A. A Study of the History of Design  
*Method of Evaluation*: Students will be given a grade on their notebook assignments and a research presentation 30%
- B. Analysis and Studio Productions  
*Method of Evaluation*: Students will receive a separate grade on each production and averaged 60%
- C. Tests and a Final Exam  
*Methods of Evaluation*: The student will have periodic assigned tests and a final exam 10%

TOTAL 100%

## **X. GRADING SCALE**

A	=	93-100
B+	=	89-92
B	=	85-88
C+	=	80-84
C	=	76-79
D	=	65-75
F	=	0-64
I	=	“Incomplete may be given to a student who has been providentially hindered from completing work required in a course - provided the student has made prior arrangements with the professor to complete work at a later date. A grade of I must be removed promptly or it becomes an F; it cannot be removed by repeating the course.” ( <i>Graduate Bulletin</i> )

## **XI. LIST OF MATERIALS**

The research and studio assignments for the graduate design student is diverse and very specialized for the individual student, which requires that materials, supplies and equipment will be determined and prescribed on a need-to-know basis through consultation with the professor. General materials and supplies will include paints and surfaces; brushes and applicators; adhesives; tools, drawing media; containers; cleaners and sprays; along with carrying and storage containers. Matting and presentation capabilities will also be a requirement.

## **XII. REFERENCES**

- A. Textbook  
Wallschlaeger. Basic Visual Concepts and Principles for Artists, Architects, and Designers. The Ohio State University, Department of Industrial Design, William C. Brown Publishers, 1992.
- B. Periodicals  
American Craft  
Arts and Activities  
Art News  
Journal of Aesthetics and Art Criticism
- C. Bibliography  
Arnheim, Rudolf, Art and Visual Perception, Berkeley: University of California Press, 1965.  
\_\_\_\_\_. Visual Thinking, Berkeley, University of California Press, 1969.

- Ballinger, Louise and Broman, T. Design: Sources and Resources, New York. Reinhold Publishing Corporation, 1965.
- Bevlin, Marjorie. Design Through Discovery. 3rd Edition, New York: Holt, Rinehart & Winston. 1977.
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- Dewey, John. Art As Experience. New York: G. P. Putnam's Sons, 1958.
- Downer, Marion. The Story of Design. New York: Lothrop, Lee and Shepard C., Inc., 1963.
- Ehrenzweig, Anton, The Hidden Order of Art. Berkley: University of California Press. 1967.
- Friedman, William. ed. Twentieth Century Design U.S.A. Hollingpress, 1959-60.
- Garrett, Lillian. Visual Design - A Problem Solving Approach. New York: Reinhold, 1967.
- Gatto, Joseph A., Porter, Albert, and Selleck, John. Exploring Visual Design, Worcester, Massachusetts: Davis Publications, Inc, 1976.
- Graves, Maitland. The Art of Color and Design. New York: McGraw-Hill, 1951.
- Greenough, Horatio. Form and Function. Edited by Harold A. Small. Berkeley: University of California Press, 1936.
- Jung, Carl G. Man and His Symbols. New York: Doubleday & Co, Inc. 1964.
- Kepes, Gyorgy. Language of Vision. Chicago: Paul Theobald, 1944.
- Langer, Suzanne. Feeling and Form. New York: Scribner, 1953.
- Lowry, Bates. The Visual Experience. Englewood Cliffs, New Jersey: Prentice-Hall, 1965.

McKim, Robert. Experience in Visual Thinking. Monterrey, California: Brooks/Cole, 1972.

Munsell, Albert H. A Color Notation. Baltimore, Maryland: Munsell Color Co., Inc., 1946.

Nelson, George. Problems of Design. New York: Whitney, Inc., 1965.

Ocvirk, Otto G., Bone, Robert O., Stinson, Robert E. and Wigg, Phillip R. Art Fundamentals: Theory and Practice. 3rd. Edition. Dubuque, Iowa: William Brown, 1975.

Rand, Paul. Thoughts on Design. New York: Van Nostrand Reinhold, 1970.

Any information in this syllabus may be overridden by the Addendum to graduate syllabi distributed to the class.