

NEW COURSE PROPOSAL**Courses must be submitted by November 2, 2009, for priority catalog review.**DATE (*Change if modified and redate file with current date*)

APRIL 14, 2010; REV 4.21.10

PROGRAM AREA(S)

ART

1. Course Information. *[Follow accepted catalog format.]***Prefix(es)** (Add additional prefixes if cross-listed) and **Course No.** 220**Title:** THE ART AND DESIGN OF ROCK AND ROLL **Units:** 3

Prerequisites

Corequisites

Consent of Instructor Required for Enrollment

Catalog Description (Do not use any symbols): Investigates the aesthetics and visual art behind rock music, with a specific focus on the principles, history, and influence of graphic design and typography. Examines the transformation of graphic art from album cover to poster design, film, fashion, and screen.

Grading Scheme:

X A-F Grades

Credit/No Credit

Optional (Student Choice)

Repeatability:

Repeatable for a maximum of units

Total Completions Allowed

Multiple Enrollment in Same Semester

Course Level Information:

X Undergraduate

Post-Baccalaureate/Credential

Graduate

Mode of Instruction/Components (*Hours per Unit are defaulted*).

	Units	Hours per Unit	Benchmark Enrollment	Graded Component	CS & HEGIS # (Filled in by the Dean)
Lecture	3	1	40	X	
Seminar		1			
Laboratory		3			
Activity		2			
Field Studies					
Indep Study					
Other Blank					

Leave the following hours per week areas blank. The hours per week will be filled out for you.

3 hours lecture per week

hours blank per week

2. Course Attributes:

xx **General Education Categories:** All courses with GE category notations (including deletions) must be submitted to the GE website: <http://summit.csuci.edu/geapproval>. Upon completion, the GE Committee will forward your documents to the Curriculum Committee for further processing.

A (English Language, Communication, Critical Thinking)

A-1 Oral Communication

A-2 English Writing

A-3 Critical Thinking

B (Mathematics, Sciences & Technology)

B-1 Physical Sciences

B-2 Life Sciences – Biology

B-3 Mathematics – Mathematics and Applications

B-4 Computers and Information Technology

C (Fine Arts, Literature, Languages & Cultures)

X C-1 Art

C-2 Literature Courses

C-3a Language

C-3b Multicultural
D (Social Perspectives)
E (Human Psychological and Physiological Perspectives)
UDIGE/INTD Interdisciplinary
Meets University Writing Requirement
Meets University Language Requirement

American Institutions, Title V Section 40404: Government US Constitution US History
Refer to website, Exec Order 405, for more information: <http://senate.csuci.edu/comm/curriculum/resources.htm>

Service Learning Course (Approval from the Center for Community Engagement must be received before you can request this course attribute).

3. Justification and Requirements for the Course. (Make a brief statement to justify the need for the course)

A. Justification: With the continuing interest and the exponential growth of new media-based productions, it is vital to develop an understanding of the lineage of contemporary design practices. Uncovering the artistry and design behind albums, films, publications, and posters, as popularly available art forms, affords a unique opportunity for students to test their analytical skills firsthand, and develop a critical voice in engaging their environment. Furthermore, in nearly every field, a rudimentary understanding of basic design principles and practices has become significant in communicating and conveying ideas visually. Serving as a moderately technical introduction to the historical and contemporary uses of design, Art 339 will enable students from any major to learn effective visual communication techniques. This course will therefore provide students with a broad window into understanding the fundamental anatomy and architecture of how design works on both the page and the screen.

B. Degree Requirement: Requirement for the Major/Minor
X Elective for the Major/Minor
Free Elective
Note: Submit Program Modification if this course changes your program.

4. Learning Objectives. (List in numerical order. You may wish to use the following resource in utilizing measurable verbs: <http://senate.csuci.edu/comm/curriculum/resources.htm>)

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

1. Analyze the nature of the artistry behind a historical array of albums, posters, concert performances, films, and contemporary websites
2. Chronicle the history and trajectory of specific artists and artworks
3. Discuss the extensive range of technical processes and the resulting aesthetics connected with the creation of specific artworks
4. Recognize and decipher aesthetic and historical influences as they relate to art history, significant movements in design history, as well as cultural and political events
5. Discuss the broader influence of album design as it relates to other popular media including book/publication design, cinematic production design, advertising, and screen-based applications
6. Apply a direct understanding of the impact of typefaces and typography as they work in historical, modern, and contemporary settings in the design of visual media
7. Extract and translate the fundamentals of design theory as they extend beyond music to various forms of visual communication

5. Course Content in Outline Form. [Be as brief as possible, but use as much space as necessary]

1. Packaging: The origins and evolution, the package as mediator/marketing tool, experimental forms and structural innovations
2. Technological Developments: Offset printing, lithography, the advent of color, screen printing, photography, anti-design and the copy machine, grunge, digital innovations
3. Form and Function: Translating audio to the printed page, design theory, composing space, the grid, color, archetypal layouts, booklet design and page flow, screen/web-based design
4. Typography: The nature of typefaces, traditional type, experimental type, handmade type, digital type, the end of type, the return of type
5. Modernism: The birth of the cool, naïve design, jazz and Blue Note, design as lifestyle
6. Postmodernism: Pop culture and pop design, allusion and appropriation in design, the rise of the jewel case

7. Genres: Tropes and recurring motifs, characteristics and diverse influences, world music, narrative, “bad” design
8. Concept Albums: The height of production, art and literature, concepts gone awry
9. Media Crossovers: the CD-ROM, publications and promotional posters, zines, underground art,
10. New Media: The Record Shop - R.I.P., online music purchasing, new media “skins”, fan art, free music, mp3 players
11. The Future: the DIY aesthetic and the return of the analog, “Apps,” immersive/interactive music, experimental installation and performance art

Does this course content overlap with a course offered in your academic program? **Yes** ☐ **No** ☒

If YES, what course(s) and provide a justification of the overlap.

Does this course content overlap a course offered in another academic area? **Yes** ☐ **No** ☒

If YES, what course(s) and provide a justification of the overlap.

Overlapping courses require Chairs’ signatures.

6. Cross-listed Courses (Please note each prefix in item No. 1)

A. List Cross-listed Courses (Signature of Academic Chair(s) of the other academic area(s) is required).

List each cross-listed prefix for the course:

B. Program responsible for staffing: Art

7. References. [Provide 3 - 5 references]

Armstrong, Helen. *Graphic Design Theory: Readings from the Field*, Princeton Architectural Press, 2009

Gomez-Palacio, Bryony and Vit, Armin. *Graphic Design, Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design*, Rockport, 2009

Calamar, Gary and Gallo, Phil. *Record Store Days: From Vinyl to Digital and Back Again*, Sterling, 2010

Lavin, Maude. *Clean New World: Culture, Politics, and Graphic Design*, MIT Press, 2002

Riggs, Tamy. *Typeface: Classic Typography for Contemporary Design*, Princeton Architectural Press, 2009

8. Tenure Track Faculty Qualified to Teach This Course.

Jack Reilly, Professor of Art

Liz King, Associate Professor of Art

Luke Matjas, Assistant Professor of Art

9. Requested Effective Date:

First semester offered: Spring 2011

10. New Resources Requested. **Yes** ☐ **No** ☒

If YES, list the resources needed.

A. Computer Needs (data processing, audio visual, broadcasting, other equipment, etc.)

B. Library Needs (streaming media, video hosting, databases, exhibit space, etc.)

C. Facility/Space/Transportation Needs

D. Lab Fee Requested (please refer to Dean's Office for additional processing) Yes ☐ No ☐

E. Other ☐

11. Will this new course alter any degree, credential, certificate, or minor in your program? Yes X No ☐

If, YES attach a program update or program modification form for all programs affected.

Priority deadline for New Minors and Programs: October 5, 2009 of preceding year.

Priority deadline for Course Proposals and Modifications: November 2, 2009, of preceding year.

Last day to submit forms to be considered during the current academic year: April 15th.

Luke Matjas, Assistant Professor of Art

4-14-10

Proposer of Course (Type in name. Signatures will be collected after Curriculum approval)

Date

Request for ART 220: The Art and Design of Rock and Roll to be added to GE Category C1: Art

Committee Response:

Approved by committee on 04-15-2010

Criteria and Justifications Submitted:

- *Develop students' ability to respond subjectively as well as objectively to experience*
The transition of audio and sound to the either the printed page or the screen is a compelling process to study and observe. How can static letters, photographs, or digital processes capture the imagination? What makes a strong design? How can these ingredients work in concert to create pieces that are actually pleasing to the eye? Is this process subjective, or are there specific objective techniques we can harness to create striking works of art and design? These investigations are at the core of this course, and through discussions, become evident in the context of popularly available media.
- *Cultivate and refine students' affective, cognitive, and physical faculties through studying great works of the human imagination*
As discussed in the course justification, some of the most inventive and innovative works of graphic art have come to us in the form of readily available album covers, posters, and publication designs. Their pervasiveness alone, in many ways, makes them worthy of study. Often these are miniature works of art that gather dust on a bookshelf, or perhaps exist only as screenshots on an mp3 player. Nevertheless, these artworks also define generations, make significant contributions to both design and art history, and furthermore, explore political and cultural issues in an accessible format. In studying an extensive range of historical and contemporary examples, Art 220 is designed to build a sensitivity to all the design that is readily at hand. Whether in the form of album covers, potato chip packaging, airport signage, or in the context of a basic website. Students will be able to apply knowledge gained from this setting as it relates to all forms of media they encounter.
- *Increase awareness and appreciation in the traditional humanistic disciplines such as art, dance, drama, literature, and music*
The foundation of this course is built on investigating and deciphering the nature of popularly available works of visual art. Though not following the typical art historical canon, Art 220 uses a similar model in confronting, dissecting, and examining creative works of design and art. In other words, students will work to develop a design vocabulary; they will gain an understanding of the technological process involved in production, they will develop a familiarity with historical movements; and they will also learn strategic avenues in beginning to analyze how these artworks actually function.
- *Examine the interrelationship between the creative arts, the humanities, and self*
Though the primary focus of the class is the visual side of music, Art 220 also offers an opportunity to gain an understanding of all design as it exists in everyday settings and their own localized environment. From ordinary signage, to packaging on the shelf, to online publications, the issues in the course will help students to become more aware of the artistry, history, and techniques involved in these creations.
- *Include an exposure to world cultures*
A segment of this course extends beyond the aesthetics of familiar American music and draws out a comparison between a broad array of international and multicultural offerings. The class poses an intriguing question: do design fundamentals cross into different cultural settings? How, for instance, do non-Western interpretations of Albertian Perspective lead to radically different notions of space? How does narrative play out differently in alternative settings? Furthermore, how has colonialism or arguably the current "post-colonial" epoch come to inform the nature of popular media? These are important themes, which also shed new light in returning the discussion to more familiar media.


- *Impart knowledge and appreciation of the visual and performing arts*
With the proliferation of new media and screen-based communication, visual literacy and visual communication skills are becoming critical in every field. Creating a distinctive PowerPoint presentation or developing a résumé requires at least a basic understanding of design and typography. These considerations are in many ways the impetus for the class. Of course Art 220 is not being offered as a pure design class, rather, it has been expressly created to provide a lens for studying and exploring how design works, and what makes it work. A significant goal of the course is therefore to foster and impart an appreciation of the tools used by designers to develop significant works of creativity.
- *Promote students' ability to effectively analyze and respond to works of human imagination*
As indicated in the course proposal, Art 220 is moderately technical. Using analytical and “deconstructive” approaches to examine works of design, the class will expect students to track and chronicle specific artists and artworks. In both written formats and in presentations, students will be asked to demonstrate an ability to “break down” and examine works of art. These methods of exploration are common in this sort of setting, but again, this course will distinguish itself by using highly contemporary and popularly available media as its subject.

Approval Sheet

Program/Course: ART 220. THE ART AND DESIGN OF ROCK AND ROLL

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

Program Chair: ART		4-14-10
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Signature

Date

Program Chair		
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Signature

Date

Program Chair		
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Signature

Date

General Education Chair		
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Signature

Date

Center for International Affairs Director		
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Center for Integrative Studies Director		
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Center for Multicultural Engagement Director		
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Signature

Date

Center for Civic Engagement Director		
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Signature

Date

Curriculum Chair		
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Signature

Date

Dean of Faculty		
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Signature

Date