New Course Request

Check Appropriate Boxes: Undergraduate credit [X]  Graduate credit  Professional credit

1. School/Division  School of the Arts—Visual Arts  2. Academic Subject Code  FINA
3. Course Number 4900-level (must be cleared with University Enrollment Services)  4. Instructor  Nilsen
5. Course Title  Color Theory Theories of Color
   Recommended Abbreviation (Optional)  
   (Limited to 32 Characters including spaces)
6. First time this course is to be offered (Semester/Year):  Spring 2008 (offered Sp 05 as AD70)
7. Credit Hours: Fixed at 3 or Variable from  to  
8. Is this course to be graded S-F (only)? Yes  No  [X]
9. Is variable title approval being requested? Yes  No  [X]
10. Course description (not to exceed 50 words) for Bulletin publication:  

   Lectures, seminar discussions and personal investigation provide a basic introduction on the physiology of color, on the complex and varied history of color theory and the use of color by artists from antiquity to the present. Seminar readings expand exploration while student projects focus on one aspect of color theory.

11. Lecture Contact Hours: Fixed at 2.5 or Variable from  to  
12. Non-Lecture Contact Hours: Fixed at 0 or Variable from  to  
13. Estimated enrollment: 15-20 of which  percent are expected to be graduate students.
14. Frequency of scheduling: every 2 years Will this course be required for majors?  No
15. Justification for new course: Meets needs of studio and graphic design majors
16. Are the necessary reading materials currently available in the appropriate library?  Yes
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:  
Karen Adcock  
Department Chairman/Division Director  
Date 12/2/05

Approved by:  
Thomas L. Mill  
Dean  
Date 2/10/06

Dean of Graduate School (when required)  
Date

Chancellor/Vice-President  
Date

University Enrollment Services  
Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724  
University Enrollment Services  
Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow;  
Department/Division—Pink; University Enrollment Services Advance—White
History of Art 476 - Problems in Art History – Theories of Color
MW 2:30-3:45 PM - NS 106

Professor Nilsen
Office: FA 112
Phone: 574-520-4527
E-mail: mnilsen@iusb.edu
Office hours: Tuesdays 7-8, Wednesdays 11-1, Thursday 4:30-5:30

-For the first seven weeks, this three-credit course will explore color theory.
-The rest of the term will be spent as guided research.
-Final presentations in studio media presentations or papers will incorporate student research in color theory.

Attendance is required. Two unexcused absences will result in a lower grade. Please sign the attendance sheet at each class that attendance is taken.
In addition to class lectures, there will be at least one required field trip scheduled outside of class time. Students unable to attend will be expected to do a self-guided field visit at their convenience and write a report on the visit.

Grades will be based on:

Mid-term examination: 20%
Reading reports 15%
Library Report & Bibliography 15%
Final Report 40%
Attendance and participation 10%
Total 100%

Textbook:

First assignment: get acquainted exercise.
Length: one to one and a half page maximum, double spaced.
This assignment will not be graded but is required to get credit for the course.

Academic Integrity:
In your written and oral work, everything that is not strictly common knowledge must be credited to its original author. You may elect the style you use (Chicago/Turabian, MLA, APA, etc.), but you must remain consistent and use the selected style correctly. Endnotes or footnotes are both acceptable but only one form must be used in each project. If you do not have a preferred style, Chicago/Turabian is recommended for art history. Violations of the code of academic integrity will be referred to the appropriate academic authorities for due process. No exceptions. Write in your own words, don't copy and paste from the web, it is detectable.
<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/7</td>
<td>Lecture 14</td>
<td>Color lectures wrap up &amp; Review</td>
</tr>
<tr>
<td>3/9</td>
<td>Lecture 15</td>
<td>Mid-term examination – review from start</td>
</tr>
<tr>
<td>3/14</td>
<td>Lecture 16</td>
<td>Discussion on reading Delacroix Journal, Chevreul (1851 – English), Signac</td>
</tr>
<tr>
<td>3/16</td>
<td>Lecture 17</td>
<td>Library research seminar</td>
</tr>
<tr>
<td>3/21</td>
<td>Lecture 18</td>
<td>Discussion on reading Kandinsky, Itten</td>
</tr>
<tr>
<td>3/23</td>
<td>Lecture 19</td>
<td>Outline project to class</td>
</tr>
<tr>
<td>3/28</td>
<td>Lecture 20</td>
<td>Discussion on reading Colors – pick a color chapter</td>
</tr>
<tr>
<td>3/30</td>
<td>Lecture 21</td>
<td>Progress report, sharing strategies</td>
</tr>
<tr>
<td>4/4</td>
<td>Lecture 22</td>
<td>Discussion on reading Kemp</td>
</tr>
<tr>
<td>4/6</td>
<td>Lecture 23</td>
<td>Progress report</td>
</tr>
<tr>
<td>4/11</td>
<td>Lecture 24</td>
<td>Discussion on reading Gage</td>
</tr>
<tr>
<td>4/13</td>
<td>No class</td>
<td>Library research assignment: outline what has been researched, where, and strategy for further research to complete the project. Compile Bibliography.</td>
</tr>
<tr>
<td>4/18</td>
<td>Lecture 25</td>
<td>Discussion on reading (To be assigned)</td>
</tr>
<tr>
<td>4/20</td>
<td>Lecture 26</td>
<td>Progress report</td>
</tr>
<tr>
<td>4/25</td>
<td>Lecture 27</td>
<td>Discussion on reading (To be assigned)</td>
</tr>
<tr>
<td>4/27</td>
<td>Lecture 28</td>
<td>Final reports</td>
</tr>
<tr>
<td>5/2</td>
<td>Final Exam</td>
<td>Final reports (continued)</td>
</tr>
</tbody>
</table>
Disability
Any student who feels that an accommodation may be needed based on the impact of a disability should contact Disabled Student Services at 520-4135 in office 148 of the Administration Building. Staff will work to coordinate reasonable accommodations for students with documented disabilities.

Lectures and Reading Assignments
A470 Schedule

1/10 Lecture 1 Introduction
-What was your favorite Crayola crayon color and why? Short paper (1-2 pages), ungraded, compulsory:
  -e-mail assignment
  -keep notebook of readings, of research (collected & graded)
  -collect articles about color in newspapers and magazines
  -collect color keys from packaging

1/12 Lecture 2 What is color? Basic physics of color, perception – the eye

1/19 Lecture 3 Color Systems and Color wheels

1/24 Lecture 4 Color theory - history

1/26 Lecture 5 Color theory - history

1/31 Lecture 6 Color theory - history

2/2 Lecture 7 Color applications

2/7 Lecture 8 Artist's use of color – pigments & media

2/9 Lecture 9 19thc. Theories of color, artist-driven Delacroix, Seurat, Signac

2/14 Lecture 10 20thc. Kandinsky to Chuck Close

2/16 Lecture 11 Color and other media: architecture, light (run through of CAA paper)

2/21 Lecture 12 Color and computers

2/23 Lecture 13 Color systems
  Select semester project topic
FINA-399 Theories of Color

Course description

Lectures, seminar discussions and personal investigation provide a basic introduction on the physiology of color, on the complex and varied history of color theory and the use of color by artists from antiquity to the present. Seminar readings expand exploration while student projects focus on one aspect of color theory.

Color theory issues are investigated through lectures covering color from Antiquity to the Renaissance and in greater depth from Goethe to Gage and Gerritsen, through Chevreuil, Rood, Munsell, Itten, Faber Birren, etc, and the current implications of computers for color theory and applications. Seminar meetings parallel the lecture and encourage investigation and discussion of key writings on color. After the mid-term examination on basic color science and theory, students will undertake guided research, culminating in final presentations by the students on selected topics. Students have the option of selecting a studio medium instead of a paper for their individual investigation but their presentation must incorporate some research in color theory and be created specifically for the class.