

Course Syllabus

Course Title: Digital Color Theory

Course Number: FND150

Class Meetings: Tuesday 1 – 5 pm

Section/Year: Section A/WI16

Instructor Name: Kenneth Frawley

Email Address: kfrawley@aii.edu

YOUTUBE: [Colour Theory playlist](#)

Phone: #####

Instructor Availability Outside of Class: Noon – 1 pm Tuesday.

Colour Theory

Course Description: Introduction to the principles of color and an exploration of color theory as it relates to media.

Course Prerequisite(s) None

Course Corequisite(s) None

Instructional Contact Hours/Credits

Course Length: 11 Weeks

Contact Hours: 44 Hours

Lecture: 22 Hours per quarter

Lab: 22 Hours per quarter

Credit Values: 3 Credits

Quarter Credit Hour Definition

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than—

- One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or
- At least an equivalent amount of work as required in the paragraph above of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

Student Learning Outcomes

Upon successful completion of the course, the student should be able to:

Apply techniques to subtractive and additive color schemes.

- Compare and contrast subtractive and additive color schemes.
- Discuss the history and theory of color.
- Generate additive color schemes.
- Generate subtractive color schemes.

Describe various color palettes.

- Compare and contrast hue, value, and saturation
- Distinguish the relative aspects of color perception (e.g., psychological and cultural aspects) as they apply to solving design problems.

Describe the psychological impact of color.

- Differentiate between color used as symbol, as expression, and as description.
- Discuss cultural variations in the psychology of color.

Relate color theory to production and postproduction processes.

- Demonstrate color calibration as related to output.
- Discuss color theory as it relates to art direction and production design.
- Compare and contrast additive and subtractive color theory.

An overall grasp of art history and the artist's practical application of colour theory.

Instructional Materials and Reference

Required Text *Color Workbook*, 4th ed. Koenig, Prentice Hall/Pearson. 1999. ISBN-13: 978-0205255948. e-books – available on e-Companion. **OR**

Your required textbook for this course is delivered via electronic format. You do not need to purchase a hardcopy textbook. You will be able to access your eBook via eCompanion (<http://myaicampus.com>) beginning no later than the first day of class. Once you have accessed your eBook via eCompanion, you can then also choose to download the eBook to a personal computer using the Digital Bookshelf software (<http://vitalsource.com/downloads>) or access it from a stand-alone website (<https://digitalbookshelf.artinstitutes.edu>), available 24/7 from any computer with an internet connection. Please refer to the Ai Digital Bookshelf Student User Guide, available in eCompanion, for specific instructions.

To start using your eBook, enter the eCompanion site for this class. Click on the “Digital Textbook” link on the left-side navigation bar. Then, click on the link for the eBook.

For support using the Digital Bookshelf, contact Campus Support at 1-866-642-2711 or campus_support@aii.edu. This support group is available for live support Monday through Sunday, 7:00AM – Midnight Eastern Time.

Materials and Supplies

Pen/Pencil USB drive (Reliable method for transporting and storing files) Notebook, Prisma colors, 18-inch stainless steel AD agency ruler, 18 x 24 inch watercolor or Bristol paper and some knowledge in Photoshop.

Technology Needed

Access to computer lab; AI student account and password; Any and all software and/or hardware required to compose your project

Assessment Criteria & Methods of Evaluation:

Participation/Exercises	15%
Assignments	30%
Analysis Paper	15%
Exam	15%
Course Project	25%

	100%

Estimated Homework Hours

4-6 Hours per Week

Grading Scale

All assignments must have clear criteria and objectives to meet. All students shall be treated equitably. It will be that student's right to know his/her grade at any reasonable point that information is requested by that student. The criteria for determining a student's grade shall be as follows (on a percentage of total points basis):

A	100-93	C+	79-77	F or UF	59 and below
A-	92-90	C	76-73		
B+	89-87	C-	72-70		
B	86-83	D+	69-65		
B-	82-80	D	64-60		

Student Evaluation/Grading Policies

- Class time will be spent in a productive manner.
- Grading will be done on a point system.
- Points for individual activities will be announced.
- All work must be received by the set deadlines.
- Late work receives a grade of zero.
- On-time projects may be redone with instructor approval.
- ABSOLUTELY NO WORK WILL BE ACCEPTED AFTER THE FINAL CLASS MEETS WEEK 11.

Classroom Policies

- ID Badges must be visible at all times on campus.
- No food allowed in computer labs at any time. Drinks in re-closeable bottles allowed in classroom.
- Attendance is taken on a regular basis.
- To receive special accommodations for a documented disability, the student must present their letter of accommodation to the instructor by the end of the first day of class. This letter should be obtained each quarter from the Student Affairs department. Any resulting class performance problems that may arise for those who do not identify their needs will not receive any special grading considerations.
- Break times are scheduled by the instructor at appropriate intervals.
- No private software is to be brought to lab or loaded onto school computers.
- No software games are allowed in lab (unless in course curriculum).
- On-time projects may be redone with instructor approval.
- Headphones are required if listening to music in computer labs. No headphones are allowed during lecture.

Students with Disabilities

The Art Institute of California, a college of Argosy University, provides accommodations to qualified students with disabilities. The Disability Services office assists qualified students with disabilities in acquiring reasonable and appropriate accommodations and in supporting equal access to services, programs and activities at The Art Institute of California.

Students who seek reasonable accommodations should notify the Disability Services Coordinator at The Art Institute of California - Orange County, Laura Pinkham, at (714) 830-0239 or via E-Mail at lpinkham@aii.edu, of their specific limitations and, if known, their specific requested accommodations. Students will be asked to supply medical documentation of the need for accommodation. Classroom accommodations are not retroactive, but are effective only upon the student sharing approved accommodations with the instructor. Therefore, students are encouraged to request accommodations as early as feasible with Disability Services Coordinator, to allow for time to gather necessary documentation. If you have a concern or complaint in this regard, please contact Laura Pinkham at (714) 830-0239. Complaints will be handled in accordance with the school's Internal Grievance Procedure for Complaints of Discrimination and Harassment.

School-wide Attendance Policy

- The Art Institute of Campus is committed to learning-centered, hands-on instruction, which can only be accomplished when students attend class. There are no excused absences. The satisfactory explanation of an absence does not relieve the student from responsibility for the course work assigned and/or due during his/her absences. A student who does not attend class during the first week of school or starts late is still held responsible for his/her absences.
- A student who is absent for *three cumulative weeks** will be withdrawn from the course and will receive a Withdrawal (W) grade during weeks 1 through 9 of an 11 week term and a Withdrawal/Fail (W/F) grade after week 9 of an 11 week term for that course (after week 4 of a 5.5 week Mid-quarter ground term) unless the student submits an appeal to remain in class that is accepted by the instructor and department director/dean. A student is allowed only one appeal per class. In other words, if a student submits an appeal and it is approved, the next absence will initiate a non-appealable withdrawal from the course. The Attendance Appeal Request Form may be found in the Registrar's Office.
- It is your responsibility to stay in communication with your instructor about absences in order to stay current with assignments. **You are expected to spend the entire amount of scheduled class time in the classroom.** If you are dropped from the class and you have a documented mitigating circumstance, you may have the opportunity to appeal. It is your responsibility to ensure that your attendance in class is brought to the faculty member's attention if you arrive late.
- Students who are not marked present in any of their scheduled classes for fourteen (14) consecutive calendar days before the end of the ninth week of the 11 week term (week 4 of a 5.5 week Mid-quarter ground term), will be withdrawn from the Institute and will receive W's (withdrawals, with no grade penalty), or if the withdrawal occurs after the end of the ninth week of an 11 week term (after week 4 of a 5.5 week Mid-quarter ground term) students will be withdrawn from the Institute and will receive WF's (Failures due to late withdrawal). Calendar days include days that the student does not have any scheduled class. All calendar days that the school is not in session (e.g., school closings and holidays) do not count in the fourteen (14) calendar days as well during the active term. Students who have been withdrawn due to violation of the consecutive absence policy, but are still in good academic standing, if otherwise eligible, will be able to return the following term through the normal readmissions process. Students who have been withdrawn and the withdrawal results in a violation of the satisfactory academic progress policy (SAPP) must follow the procedure for appealing the academic dismissal.

- Students are encouraged to make all schedule changes early in the first week of the quarter to minimize absences. Failure to sit in all classes during the first two weeks of school will result in termination from school for the quarter. Detailed information about scheduled adjustment periods can be found on the back of your official schedule or in the local Ai campus catalog.
- If you are going to miss class, regardless of the reason, you should notify your instructor. You are responsible for gathering any information from the missed class period in a timely manner.

Student Conduct Policy

The Art Institute of California – Orange County expects its students and employees to conduct themselves in a professional manner at all times. In addition, the Art Institute has a strict policy which disallows sexual harassment of either students or employees. All students or employees are encouraged to report any professional or sexual misconduct to the Dean of Student Affairs.

Academic Dishonesty

Students are expected to maintain the highest standards of academic honesty while pursuing their studies at The Art Institute. Academic dishonesty includes but is not limited to: plagiarism and cheating, misuse of academic resources or facilities, and misuse of computer software, data, equipment or networks.

Plagiarism is the use (copying) of another person's ideas, words, visual images, or audio samples, presented in a manner that makes the work appear to be the student's original creation. All work that is not the student's original creation, or any idea or fact that is not "common knowledge," must be documented properly to avoid even accidental infractions of the honor code.

Cheating is to gain an unfair advantage on a grade by deception, fraud, or breaking the rules set forth by the instructor of the class. Cheating may include but is not limited to: copying the work of others; using notes or other materials when unauthorized; communicating to others during an exam; and any other unfair advantage as determined by the instructor.

Student Success

Faculty are available during office hours to share knowledge, engage in dialogue and/or give advice and guidance to our student body. Students may meet with faculty during their office hours or by scheduling an appointment with the faculty member.

Library Assignment

All students will need to utilize the Library for research and reference throughout the quarter. The Library is a valuable source for finding design ideas that will be needed for this course, i.e.: inspiration and design fundamentals for mid-term and final projects; locating popular trends in design, illustration and photography; referencing past award winning designs which may be used as a guide; identifying benchmarks or referencing competent design works. The Librarian is available to help you find information, do research, and access the library's resources.

Student Art Work/Journals/Projects

All student work, which has not already been returned during the quarter, will be available for pickup no later than 5:00 pm, Monday of the first week of break. Any work NOT picked up by that date and time will be discarded unless other arrangements have been made. Students must take responsibility for their art work.

Suggested Weekly Overview

Week one:

Introduction: to class syllabus and material. [What is Colour Theory?](#)

Discussion: Imagine a world without colour.

Exercise: Colour walk?

Interviews: Examine student art experience and general knowledge. Meet the masters!



Lecture: The relevance of colour in design.

Read chapter three (pages 39 -53).

Week two:

Interviews: Favourite colour and why? [The Psychology of Colour?](#)

Lecture: Discuss the differences between subtractive and additive synthesis. Introduce color theory terminology: saturation, intensity, value and contrast.

Lab/Homework: Create the color wheel and their tints and shades. Find the twelve colors in online and copy them into small patches. Arrange them in this order: yellow, yellow-orange, orange, red-orange, red, red-violet, violet, blue-violet, blue, blue-green, green and yellow-green. Do the same for the tinted and shaded colors. The objective is to understand that any color can be both dark and light in value.

Due Week Three

Exercise: Colour the car park? Angles, shades, shadows?

Homework: Read chapter one (pages 1 - 15) and chapter two (pages 18 - 35).

Week three:

Lecture: [Impressionist](#), [Expressionists](#) and their use of colour?

Discussion: the different types of color contrasts: dark/light, warm/cool, complementary and saturation.

Lab: Create a small non-objective designs illustrating the contrasts discussed in class. Due at the end of class.

Demonstration: Essay format.

Homework Due Week Four: *Impressionist, Expressionist, Modernist, even Pollack.* Write a [magazine/web formatted](#) paper that examines the emotion and mood and use of colour, citing one example from each branch of modern art discussed.



The Impressionists

Week four:

Lecture: Marc Chagall, Picasso, Matisse. Discuss the different types of color contrasts: simultaneous, extension and hue.

Exercise: Skin tones?

Lab: Create small non-objective designs illustrating the contrasts discussed in class. Due at the end of class.

Lecture: Discuss the warm and cool tendency between Alizarin/Cadmium red light, Cerulean blue/Ultramarine blue and Hansa yellow/Cadmium yellow light.

Homework: Read Chapter four (pages 59 - 79) and chapter six (pages 107 - 129).



Week five:

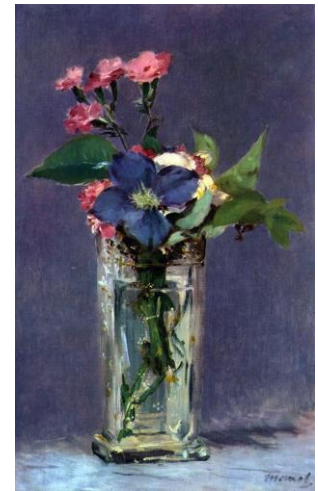
Introduction to design elements and principles: color, value, shape, texture, space, line, emphasis, unity, variety, eye movement, asymmetrical/symmetrical balance, positive space and negative space. Discuss the different ways to achieve focal point, eye movement and visual balance.

Exercise: Manet and the colour of glass?

Lab: Students will be paired up to create a non-objective design on Photoshop.

Homework: Due week seven.

1. Color proportion project. Take an existing painting and identify the colors used in the composition. Construct a non-objective design in Photoshop using the identified colors. Four color thumbnails required.
2. Read chapter seven (pages 135 - 147), chapter eight (pages 153 - 167) and chapter ten (pages 191 - 206)



Week six:

Lecture: Tints, shades and tones. Understand how the manipulation of tints and shades controls the tonal quality of the artwork and degree of illusion and depth within a composition. Discuss works such as Da Vinci's *Mona Lisa* and Artemisia Gentileschi's *Judith Beheading Holofernes*, Vermeer and the use of dark/light contrast to convey different expressions. The [neoclassical](#) method.

Exercise: colour and mood?

Mid-Term Review

Lab: Create a design in Photoshop illustrating one of the value systems. The objective is to demonstrate the rendering of dark and light contrast to achieve three-dimensionality and spatial depth within the two-dimensional space.

Homework: Course Project - create a design that wows! The subject is your choice, one that includes items of various sizes, shapes, colours, and mood. The arrangement spatially, paying attention to suggest foreground, mid ground and background. Due week eleven.

**Week seven:**

Lecture/Lab: Color analysis –neoclassical colouring? *Still Life with Lemons, Oranges and a Rose*.



Homework: Due week nine.

- 1) Written analysis of *Still Life with Lemons, Oranges and a Rose* 2 1/2 pages analysis.
- 2) Create your own neoclassical lemon, in any medium.

Week eight: Field trip & Exercise

Week nine:

Critique color proportion project.

Lecture: Introduction to color harmony basics. Discuss the different color harmonies: monochromatic, dyad, triad, split complementary, tetrad, hexad and analogous.

Lab: Students will work together to identify the color harmony in the assigned pictures.

Homework: Read chapter nine (pages 173 - 186).

Week ten:**Course Review**

Lecture: Understanding the impact of design elements, with the emphasis on color, on human psyche. Artists such as Jacob Lawrence and Van Gogh will be discussed to understand the impact of color within design.

Homework: Final project. Create a non-objective design that conveys an emotion. Students will utilize different shapes and colors to achieve an expressive composition. Four thumbnails required. Due week eleven.

Homework: Read chapter eleven (pages 211 - 214) and chapter twelve (pages 233 - 254).

**Week 11:**

Final critique: Create a non-objective design that conveys an emotion. Students will utilize different shapes and colors to achieve an expressive composition. Four thumbnails required.

Final exam

The EBook contains activities at the end of each chapter. These activities are not homework projects unless assigned by the instructor.

The outline of the syllabus is subject to change on a weekly basis. Please consult the instructor for specific instructions on the week that you are absent. Please read the entire the syllabus. The instructor will not be able to cover the syllabus in its entirety with the timeframe given in class.