

**DEREE COLLEGE SYLLABUS FOR:  
AR 3106 COLOR II**

**US CREDITS: 3/1/3**

(previously AR 3106 FNDLS 2D Color and Design II)

Updated Fall 2021

**LEVEL 5  
UK CREDITS:15**

**PREREQUISITES:**

AR 2005 Color I

**CATALOG  
DESCRIPTION:**

An exploration of color in all its dimensions and manifestations. From color perception and color manipulation in a wide range of applications, to the philosophical and cultural meaning of Color. Color as a vehicle to explore the nature of perception and cultural codification.

**RATIONALE:**

The course aims to use color as a vehicle to discuss perception, its limitations and potential. Through a wide range of approaches, students will learn to be open to the effects of color and work with it in art projects as well as in design applications. The course examines the cultural codifications of color and how they influence our thinking and preconceptions of the colorful world we live in.

**LEARNING OUTCOMES:**

As a result of taking this course, the student should be able to:

1. Make use of color correctly to emphasize the impact of an image
2. Apply color theory in complex art and design projects
3. Examine the aesthetic, cultural and philosophical meaning of Color
4. Analyse artworks by using pertinent terminology for the critical examination of projects

**METHOD OF TEACHING AND  
LEARNING:**

In congruence with the teaching and learning strategy of the College, the following tools are used:

- Classes consist of lectures, demonstrations, and problem solving sessions, class critiques and discussions.
- Studios: students are encouraged to use studio facilities for the completion and installation of their works.
- Media labs: students use media labs for the completion of projects and portfolios
- Gallery and Museum visits
- Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material.
- Online platform (i.e. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.

<p><b>ASSESSMENT:</b></p>	<p><b>Summative:</b></p> <table border="1" data-bbox="657 264 1448 453"> <tr> <td data-bbox="657 264 1258 359">First assessment Submission of project and presentation</td> <td data-bbox="1258 264 1448 359"><b>40%</b></td> </tr> <tr> <td data-bbox="657 359 1258 453">Final assessment Submission of project and in – class presentation. Submission of portfolio*</td> <td data-bbox="1258 359 1448 453"><b>60%</b></td> </tr> </table> <p><b>Formative:</b></p> <table border="1" data-bbox="657 512 1448 609"> <tr> <td data-bbox="657 512 1258 577">In-class "diagnostic" test – formative Submission of project</td> <td data-bbox="1258 512 1448 577"><b>0</b></td> </tr> <tr> <td data-bbox="657 577 1258 609"></td> <td data-bbox="1258 577 1448 609"></td> </tr> </table> <p>The formative test aims to prepare students for the projects.</p> <p>The first assessment Learning Outcomes 1, 2</p> <p>The final assessment Learning Outcomes 2, 3, 4</p> <p>*The submission of portfolio is a mandatory condition to pass the class.</p> <p>Students are required to resit failed assessments in this module.</p>	First assessment Submission of project and presentation	<b>40%</b>	Final assessment Submission of project and in – class presentation. Submission of portfolio*	<b>60%</b>	In-class "diagnostic" test – formative Submission of project	<b>0</b>		
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In-class "diagnostic" test – formative Submission of project	<b>0</b>								
<p><b>INDICATIVE READING:</b></p>	<p><b>REQUIRED READING</b> Excerpts from: Cage, John. <i>“Color and Meaning: Art, Science and Symbolism”</i>, University of California Press, 1999</p> <p><b>SUGGESTED READING:</b> Albers, Josef. <i>“Interaction of Color”</i>, Yale University Press, 2006</p> <p>Batchelor, David. <i>“Colour”</i>, co-published by Whitechapel Gallery and The MIT Press, 2008</p> <p>Eco, Umberto. <i>‘How Culture Conditions the Colours We See’</i>, On Signs, The John Hopkins University Press, Maryland, 1985</p> <p>Lamb, Trevor and Janine, Bourriau. <i>“Colour: Art &amp; Science”</i>, Cambridge University Press, 1997</p> <p>Merleau-Ponty, Maurice. <i>‘Eye and Mind’</i>, <i>The Primacy of Perception</i>, Northwestern University Press, Illinois, 1964</p> <p>Riley II, Charles A., <i>“Color Codes”</i>, University Press of New England, Hannover, 1995</p>								
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>REQUIRED MATERIAL:</b> <b>notebook</b></p>								

	<p>10 papers 50x70 cm (Bristol 300g)</p> <p>1 painting/acrylics pad 35X50 cm (thick paper)</p> <p>Acrylic paints in tubes 60ml - Black, white, cadmium yellow, Citron Yellow, Ochre, cadmium red, Magenta, Cobalt Blue, Ultramarine blue, Prussian Blue, Cyan, Viridian/Phthalo Green, Raw Umber, Burnt Sienna</p> <p>Erasers Large Plastic Ruler (not smaller than 30 cm) cutting knife Scissors Glue Palette and palette knife Masking tape and clips Colored papers</p> <p>Used pieces of fabric, small containers for water An apron or an old shirt</p>
<b>COMMUNICATION REQUIREMENTS:</b>	<p>Ability to use appropriate terminology when discussing color, the creative process and output of students' artworks and those of others in class.</p>
<b>SOFTWARE REQUIREMENTS:</b>	<p>Word processing software, and any slide presentation software that allows export to pdf files, Adobe Photoshop, Krita</p>
<b>WWW RESOURCES:</b>	<p>Colorsystem, <a href="http://www.colorsystem.com">http://www.colorsystem.com</a> ART21, <a href="http://www.art21.org">www.art21.org</a> The Museum of Modern Art, <a href="http://www.moma.org">www.moma.org</a> The Metropolitan Museum, <a href="http://www.metmuseum.org">www.metmuseum.org</a> Tate Gallery, <a href="http://www.tate.org.uk">www.tate.org.uk</a> Smithsonian Libraries, <a href="https://library.si.edu/exhibition/color-in-a-new-light">https://library.si.edu/exhibition/color-in-a-new-light</a></p>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li>1. Color Models Interaction of Color</li> <li>2. Perception</li> <li>3. Color terminology</li> <li>4. Op Art</li> <li>5. Color and Design (patterns)</li> <li>6. Abstraction I - Color Field</li> <li>7. Abstraction II – Gesture</li> <li>8. Synesthesia</li> <li>9. Natural Color / Digital Color</li> <li>10. Color Materiality</li> <li>11. Color and Light</li> <li>12. Abstract Film and Video</li> <li>13. Color Codes - Philosophy/ Language/ Culture</li> </ol>

