PELLISSIPPI STATE TECHNICAL COMMUNITY COLLEGE
MASTER SYLLABUS

INTERMEDIATE DESIGN AND COLOR
ART 2950

Class Hours: 0.0 Credit Hours: 3.0
Laboratory Hours: 6.0 Revised: Spring 05

Catalog Course Description:

Further exploration of the basic principles and concepts of composition in correlation with the elements of
design. Emphasis will be placed on color theory, techniques, and individual approaches to problem solving.

Entry Level Standards:

Prior course work in color and design is not required, although it is suggested that students may wish to take
ART 1011 (Drawing I) simultaneously if student possesses no previous drawing experience. Intermediate
Design and Color is considered one of three foundation courses (ART 1011, 1031, 2950) in the visual arts
curriculum. It is designed to provide strong support particularly in color theory for future studies in painting,
advanced design, graphic design, and advanced drawing. The design elements studied are applicable to all
fine art media.

Prerequisites/Corequisites: None

Textbook(s) and Other Course Materials:

No text required; Materials and instructive supplements will be made available as students progress through
course assignments. Students may be assigned and/or provided with required critical readings during the
semester.

I. Week/Unit/Topic Basis:

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<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>Additive/subtractive color; colored light; surface pigmentation</td>
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<tr>
<td>2</td>
<td>Color wheel; review of elements and principles of design as related to the pictorial frame</td>
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<tr>
<td>3</td>
<td>Positive/negative shapes; dyads, triads, complements, primary and secondary systems</td>
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<td>4</td>
<td>Value - local value, tint, shade, intensity</td>
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<td>5</td>
<td>Monochromatic system</td>
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<tr>
<td>6</td>
<td>Texture, pattern, trompe l'oeil; tetrads, hexad; split complements</td>
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<tr>
<td>7</td>
<td>Metamorphosis; analogous colors</td>
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<td>8</td>
<td>Symbolism and the psychology of color - dualism, complements</td>
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<tr>
<td>9</td>
<td>Color in shadow/reflection; still life; Simultaneous color; complements - cool/warm, light/dark</td>
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II. Course Objectives*:

A. Demonstrate a functional knowledge of basic color theory, its terminology, nature, source, physiology/psychology, and relationship to good design and composition.  I. 1, II

B. Evidence a basic understanding of aesthetic criticism in both oral and written formats and the application of course concepts in the analysis and criticism of their own and other student's work. I. 1, 7, II

C. Draw inferences regarding master works and their attendant usage of color and design principles as historical recorders and as reflections of style, time and culture. II. 1, 2, 3, 4, 5, 6.

D. Develop primary abilities of observation, critical analysis, and application of course content to alternate contexts/courses. II

*Roman numerals after course objectives reference goals of the university parallel program.

III. Instructional Processes*:

Students will:

1. Participate in class critiques, both oral and written throughout the semester to develop critical analysis and observational skills related to their own and other student's work. Communication Outcome, Humanities and Fine Arts Outcome, Active Learning Strategy, Transitional Strategy

2. Participate in presentation exercises both singularly and in groups that explore the psychology and symbolism of color and its attendant connection to time, cultural mores, and location. Correlation to and effective communication within the global community will also be addressed. Communication Outcome, Humanities and Fine Arts Outcome, Active Learning Strategy, Transitional Strategy

3. Do one or more of the following during the semester, (1) attend exhibitions of work in the area (2) attend lecture(s) by visiting professionals (3) participate in informal lectures/workshops in class with visiting artists. Students will then participate in group discussion regarding the specific activity and its relation to career direction, personal growth as regards aesthetic ability, and/or philosophical aesthetics. Communication Outcome, Humanities and Fine Arts Outcome, Active Learning Strategy, Transitional Strategy

*Strategies and outcomes listed after instructional processes reference TBR’s goals for strengthening general education knowledge and skills, connecting coursework to experiences beyond the classroom, and encouraging students to take active and responsible roles in the educational process.

IV. Expectations for Student Performance*:

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

1. Produce a basic color wheel utilizing primary, secondary and tertiary colors. A

2. Create value and intensity scales with a minimum of 10 variations. A
3. Illustrate the use of various color combinations and visually describe and/or demonstrate the differences between: Analogous, Complementary, Triadic, Dyads, Hexad, Monochromatic, and Split Complement. A, C
4. Create multiple simple designs that visually describe the variance in positive/negative shapes, value, tint, shade, and intensity. A
5. Utilize the psychological aspects of color to elicit two different viewer responses. A, C, D
6. Construct a shallow three-dimensional design project utilizing color to enhance relief. A
7. Participate in class critiques utilizing correct terminology. B
8. Analyze a master work and reproduce using an alternate color combination. A, C, D
9. Create an experimental mixed media design using primary colors only. A
10. Originate a self-portrait that utilizes color psychology to identify yourself. A, C, D
11. Mat and present a minimum of 5 projects using correct presentation techniques. A
12. Draw inferences/applications of course techniques to more advanced courses and contexts. D
13. Decipher basic symbology related to color. A, C, D
14. Utilize the grid principle to produce a working design. A
15. Incorporate pattern and texture effectively within a static image. A

*Letters after performance expectations reference the course objectives listed above.

V. Evaluation:

A. Testing Procedures:

As a studio class, no formal written examinations will be given, although students will be required to critique their own and other student's work orally and in appropriate written form, using correct vocabulary, punctuation.

B. Laboratory Expectations: None

C. Outside Exhibitions/Lectures:

During the semester students will be expected to take advantage of guest lecturers, outside local exhibitions, and visiting artists to the class. Discussion will ensue about the activities which will count toward the discussion/critique requirement for the course.

E. Grade Breakdown:

- 10% - Participation in class discussion/critiques; verbal and written
- 75% - Completion of project requirements - all projects will receive a letter grade
- 10% - Class presentations
- 5% - Regular attendance

VI. Policies:

A. Attendance Policy:
Attendance is required and students are responsible for all work missed due to absence. Three unexcused absences will lower final grade by 1 letter; five unexcused absences will lower final grade by 2 letters; seven unexcused absences will lower final grade by 3 letters. Students must meet a minimum of 75% of scheduled class meetings in order to receive a passing grade for the course (8 or more absences excused or otherwise will result in a failing grade). Late assignments will result in the lowering of the letter grade for that project.

B. Academic Dishonesty Policy:

Students are expected to abide by the sanctions listed in the current college catalog under the Academic and Classroom Misconduct guidelines.

C. Accommodations for disabilities:

If you need accommodation because of a disability, if you have emergency medical information to share, or if you need special arrangements in case the building must be evacuated, please inform the instructor immediately. Privately after class or in the instructor's office. To request accommodations students must register with Services for Students with Disabilities: Goins 127 or 131, Phone: (865) 539-7153 or (865) 694-6751 Voice/TDD.