

NEW COURSE PROPOSAL

PROGRAM AREA: **ART**

1. Catalog Description of the Course. *[Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (May be repeated to a maximum of ___ units); time distribution (Lecture ___ hours, laboratory ___ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]*

ART 106 COLOR AND DESIGN (3)

Six hours laboratory per week.

Explorations in basic color theory are conducted within two- and three-dimensional design contexts. Visual elements including line, shape, form and texture are explored incorporating elements of color interaction, harmony and dissonance within a variety of visual motifs.

2. Mode of Instruction.

	Units	Hours per Unit	Benchmark Enrollment
Lecture	_____	_____	_____
Seminar	_____	_____	_____
Laboratory	3	2	20
Activity	_____	_____	_____

3. Justification and Learning Objectives for the Course. (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]*

Justification

Required lower division course for the Art Major.

This course is an introduction to the use of color and design explored through visual art, inter-relationships between color and design, and the vast range of human expression found in traditional areas of painting, sculpture, architecture, and graphic arts. Color and design are basic elements of art, integral to any comprehensive art curricula. Virtually every art program throughout the world offers a course of this nature. This course is an articulated (CAN) course with neighboring colleges and universities. It provides introductory artistic preparation for CSUCI students desiring to eventually pursue art as a career in the fine or commercial arts.

Learning Objectives

Through studio projects involving technical demonstrations, artistic exercises, class discussions, field trips to museums and galleries, project presentations and class critiques, students will:

- Develop skills in working with color within a design context
- Demonstrate knowledge of color theory working with a variety of art materials.
- Demonstrate basic design concepts of line, color, shape, composition, and form.
- Develop art projects in two- and three-dimensional formats.

- Demonstrate objective color theories in two- and three-dimensional art projects.
- Demonstrate subjective responses to color and design.
- Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- Demonstrate growth toward artistic practice through artistic experimentation.
- Produce individual color and design projects.

4. Is this a General Education Course YES NO

If Yes, indicate GE category:

A (English Language, Communication, Critical Thinking)	
B (Mathematics & Sciences)	
C (Fine Arts, Literature, Languages & Cultures)	
D (Social Perspectives)	
E (Human Psychological and Physiological Perspectives)	

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

ART 106 Color and Design (3)

I. Introduction to color

- A. Color terminology
- B. Comparative color systems
 - 1. Color circle
 - a. Munsell
 - b. Ostwald
 - 2. Value as related to color

II. Unity in design

- A. Proximity
- B. Repetition
- C. Continuation

III. Image Emphasis/Focal points

- A. Contrast
- B. Isolation
- C. Composition

IV. Modes of color mixing

- A. Additive mixing (light)
- B. Subtractive mixing (pigments)

V. Understanding the role of complementary colors

- A. Complementary contrast
- B. Complementary cancellation

VI. Compositional Balance

- A. Symmetrical
- B. Asymmetrical
- C. Radial
- D. Crystallographic

VII. Tint, tone, and shade system

- A. Birren triangle
- B. Itten color sphere

VIII. Scale and Proportion

- A. Rhythm
- B. Motion.

IX. Theories of color harmony

- A. Theoretical harmony
 - 1. Dyads
 - 2. Triads
 - 3. Split Complements
 - 4. Tetrads
 - 5. Hexads
- B. Visual harmony
 - 1. Analogous
 - 2. Dominant Tint
 - 3. Equal Brilliance

X. Interaction of Color

- A. Visual alteration
 - 1. Optical illusions
 - 2. Patterns and vibration
 - 3. Accidental color
- B. Spatial Properties
 - 1. Illusion of depth
 - 2. Projection space
- C. Process Color
 - 1. Four color printing process
 - 2. Transperancy and gels

XI. Modes of perception, effect and color relativity

- A. Luster
- B. Transparency
- C. Luminosity
- D. Iridescence

XII. Introduction to the psychology of color

- A. Physiological effects of color
- B. Color and emotion

Sample Projects

I. Color Spectrum: Using pigments, create a twelve hue spectrum bar along with a contrasting monochromatic scale that represents value as it relates to gradations of the color spectrum.

II. Complementary Contrast: Select five pairs of complementary colors. Mix together in a seven part gradation resulting with neutral gray as the center color of each pair mixed.

III. Tint-Tone-Shade: Using three pure colors combined with white, gray, and black, create a color composition based on the tint-tone-shade system.

IV. Basic Harmony: Illustrate the basic color harmonies (Dyad, triad, split complement, tetrad, and hexad) creating personal chart for future reference.

V. Color and Space: Without the aid of linear perspective, use warm colors, cool colors, and an implied light source to create the illusion of projection and recession above and below a pictorial surface.

VI. Dimension and Volume: Taking a three-dimensional form, attempt to visually flatten through the use of additional color. On a two-dimensional surface, re-create the appearance of texture and volume based on the original three-dimensional form selected.

6. References. [Provide 3 - 5 references on which this course is based and/or support it.]

- Cartwright, Lisa & Maria Sturken. *Practices of Looking*, Oxford: Oxford University Press, 2001
- Lauer, David. *Design Basics*, Chicago: Holt, Reinhardt and Winston, 1990
- Birren, Faber. *Color Psychology and Color Therapy*, 1961
- Albers, Joseph. *Interaction of Color*, 1971
- Birren, Faber. *Principles of Color*, 1969.
- Itten, Johannes. *The Elements of Color*, 1971

7. List Faculty Qualified to Teach This Course.

- Jack Reilly, MFA, Professor of Fine Arts

8. Frequency.

a. Projected semesters to be offered: Fall __x__ Spring __x__ Summer _____

9. New Resources Required.

- a. Computer (data processing), audio visual, broadcasting needs, other equipment
- b. Library needs
- c. Facility/space needs

No new resources will be required to implement this course. Instruction takes place in the CSUCI Art Complex drawing/animation studio that is equipped with twenty art horses and drafting tables required to successfully execute assigned projects. Existing equipment and facilities are currently adequate to support the implementation of this course.

10. Consultation.

Attach consultation sheet from all program areas, Library, and others (if necessary)

11. If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

Jack Reilly, Professor of Art

1-4-03

Proposer of Course

Date