

Syllabus

DE ANZA COLLEGE

Course Syllabus

Instructor: Eugene Rodriguez

Winter 2024

Office Hours:

M-Th: 10-11am

10-11am

Office: A-46

Phone: (408) 864-8521

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1. COURSE TITLE: Design and Color - Arts 12 - 4 Units

2. COURSE DESCRIPTION: This is a beginning studio course designed to increase your understanding and enjoyment of color, as well as your ability to use color more effectively.

Color is radiant energy that affects our lives profoundly. We will view color from artistic,

psychological, and scientific perspectives. Examples of how artists from past and present have

used color for their purposes will assist in our studies.

3. PREREQUISITES: Arts 8.

Advisory: English as a Second Language 4 or English Writing 100B.

STUDENT LEARNING OUTCOME STATEMENT (SLO):

Students will utilize critique skills to evaluate and analyze works of art for cultural/historical influences, strengths and areas for improvement.

4. COURSE OBJECTIVES:

1. Acquire a working vocabulary of color terms for art and design.
2. Acquire knowledge of the basic color wheel.
3. Improve perception of colors through studio projects.
4. Acquire and apply the concepts of value; tints, tones, and shades.
5. Predict the effects of light upon color.
6. Recognize and understand the effect of juxtaposing colors.
7. Identify complementary colors and their interaction.
8. Formulate basic color schemes.
9. Learn to create neutral hues by mixing complementary colors.
10. Work with the subtleties of value gradation.
11. Understand and identify historical and cultural uses of color.
12. Become sensitive to the psychological effects of color and color combinations.
13. Identify and predict the effects of cool and warm colors.
14. Identify and utilize the elements and principles of design.
15. Utilize critical thinking skills to critique and analyze your own artworks and the work of other students.

5. METHODS : Class Lecture, Studio Projects, Individualized Instruction, and Slide Presentations.

6. GRADING: Evaluation will be based primarily on the quality of completed projects. Continual

emphasis will be placed on effort, quality, and neatness of presentation. Important additional

consideration will be given to participation in class discussions and critiques.

Completion of Assignments	25%
Completion of Final Project	25%
Quality of Completed Work	25%
Artist Papers	10%
<u>Class Participation</u>	<u>15%</u>
TOTAL	100%

Grading Scale

95-100=A, 90-94=A-, 87-89=B+, 84-86=B, 80-83=B-, 76-79=C+, 70-75=C, 0-69=no pass

7. LATE POLICY: No late work will be accepted. Should a student miss a lecture/demonstration, it is the student's responsibility to get

the information from a classmate or see me during my office hours.

8. ATTENDANCE/DROP POLICY: All students must visit the course Canvas page for each assignment and be sure to follow guidelines

for each project. This includes written assignments as well.

All students must upload an image for the Final Critique. If you must be absent for the final critique, please make an

appointment with me to discuss an alternate arrangement.

9. PROJECTS:

1. Hue - color wheel and Value
2. Color Schemes
3. Color Temperature and Neutrals
4. Saturation
5. Final Project

10. TEXTBOOK: None

FINAL PROJECT DUE - Wednesday, March 27th @ 11:59pm

Student Success Center

Need help? De Anza's Student Success Center offers free online and on-campus tutoring and workshops! Visit <http://www.deanza.edu/studentssuccess> (Links to an external site.) for our hours and information. Or just stop by to chat or sign up!

- Academic Skills Center for workshops in ATC 302
- General Subject tutoring in ATC 304
- Listening & Speaking and World Language support in ATC 313
- Math, Science and Technology tutoring in S43
- Writing and Reading tutoring in ATC 309

Student Success Center Resources are available online to all De Anza students on Canvas: <https://deanza.instructure.com/enroll/MAF7Y8> (Links to an external site.)

MATERIALS LIST

1. PAINTS - DO NOT BUY FLOURESCENT COLORS

Liquitex Artists Acrylic Color-2 oz. jars – SOFT BODY -No Subsittution of Colors

Required

411 Yellow Light Hansa

412 Yellow Medium Azo

292 Naphthol Crimson

114 Quinacridone Magenta

570 Brilliant Blue

380 Ultramarine Blue

244 Ivory Black

432 Titanium White

2. BRUSHES

1 each – 1/4", 1/2" Flat Sable or Nylon (some brand names Windsor &

Newton, Galeria or Sceptre, Grumbacher Synthetic Bristle, Robert

Simmons, Liquitex Kolinsky Plus or Princeton)

1 each – 1/16", 1/8", Round

3. PALETTE KNIFE - plastic

4. PAPER PALETTE (Coated) - 12" X 16" or plate for mixing colors

5. PENCILS – HB AND 4H (One each)

6. KNEADED ERASER

7. WATER CONTAINERS (2 tin cans, jars or plastic containers)

8. BRISTOL BOARD PACK -14" x 17", Cold Press (VELLUM).

9. GOLDEN AIRBRUSH MEDIUM

10. POCKET COLOR WHEEL - Size 5 1/8"

**** ADDITIONAL MATERIALS MAY BE REQUIRED LATER.

RECOMMENDED READING LIST:

Albers, Josef, Interaction of Color, Yale University Press, New Haven, 1971.

Ball, Philip, Bright Earth and the Invention of Color. University of Chicago, 2003.

Barrett, Terry, Making Art: Form and Meaning. McGraw-Hill, 2011.

Chevreur, Michel, The Principles of Harmony and Contrasts of Colors and Their

Application to the Arts, Van Nostrand Reinhold, New York, 1981.

Gage, John, Color and Culture: Practice and Meaning from Antiquity to Abstraction. UC, 1999.

Gair, Angela, Artist's Manual: A Complete Guide to Painting and Drawing Materials,

Chronicle Books, San Francisco, 1996.

Itten, Johannes, The Art of Color, Van Nostrand Reinhold, New York, 1964.

Koenig, Becky, Color Workbook, 3rd Ed., Prentice Hall, 2010.

Mayer, Ralph, The Artist's Handbook of Materials and Techniques, 5th Ed., Penguin, 1985.

Pyle, David. What Every Artist Needs to Know About Paints and Color. Krause, 2000.

St. Clair, Kassia. The Secret Lives of Color. Penguin, New York, 2017.

Schindler, Maria, Goethe's Theory of Color, 1964.

Wilcox, Michael, Blue and Yellow Don't Make Green, Rockport Publishers, Massachusetts, 1989.

Zelanski, Paul and Mary Pat Fisher, Color, 6th Ed., Prentice Hall, 2010.