



DEPARTMENT OF ART

University of Alaska Fairbanks
COLLEGE OF LIBERAL ARTS

Color and Design

Art F162 UX1

CRN: 35571

3 credits

Location: Online (Distance Delivery)

Meeting time: Variable

Professor: Annie Duffy

Office Location: ART 314, Fine Arts Complex

Office Hours: Tuesday and Thursday, 4:30-5:30 pm

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COURSE DESCRIPTION

This course will address color and design fundamentals and techniques. The techniques covered in this course will prepare students for future study in upper division courses as well as developing an understanding of color theory necessary to prepare for a professional art career.

COURSE GOALS AND LEARNING OUTCOMES

Course Specific Goals:

1. Build an introductory knowledge of the art and physical science of color theory, and an understanding of how the student's own specific aesthetic interests fit into this framework.
 - Competence will be demonstrated for the foundational information in each subject area by the student being able to explain its context and significance, how it relates to their own aesthetic philosophy, and ultimately being able to articulate those ideas through both oral critique and the completion of artwork that demonstrates those principles.
2. Develop intellectual and practical skills across the curriculum, including inquiry and analysis, critical and creative thinking, problem solving, written and oral communication, information literacy, technological competence, and collaborative learning.
 - Proficiency will be demonstrated across the curriculum through critical analysis demonstrated through both in-class seminar discussions and oral critiques.

3. Integrate and apply learning, including synthesis and advanced accomplishment across general and specialized studies, adapting them to new settings, questions and responsibilities, and forming a foundation for lifelong learning.
 - Preparation will be demonstrated through production of several assignments that demonstrate definite understand of color theory principles, appropriate technical proficiency, information collection, synthesis, interpretation, presentation and reflection.

Course Specific Objectives:

- Identify fundamental color concepts including hue, saturation, value, and intensity.
- Create color harmonies based on geometric connections of the color wheel.
- Use color value and saturation to create moods relevant to specific art or design needs.
- Analyze how color presents an illusion of light in artwork.
- Effectively apply the various illusions created by interactions of hue, contrast, value, and saturation.
- Use color interactions to control which elements move forward or fade back in a design layout.
- Identify the primary colors of light and pigment and how these colors are formed on screen and in print.
- Use color to enhance the how compositional principles are executed and manipulated in an artwork.
- Define an approach to creating a color palette, applying it to design, and evaluating color effectiveness.

Course Specific Learning Outcomes:

1. Students will provide evidence of possessing a knowledge of contemporary color theory movements and methods when they:
 - Identify specific painting materials, tools, and techniques.
 - Demonstrate familiarity with terminology and principles associated with color theory.
 - Identify the safety risks associated with painting materials, tools, and techniques and be able to practice safe studio behavior.
2. Students will provide evidence of applying their knowledge of color theory when they:
 - Critique visual strengths and weaknesses to promote aesthetic resolution and clarity of intention.
 - Create a body of work that is thematically and visually cohesive.
 - Solve artistic problems related to materials and process.
 - Manage time, attention, and their inner critic to complete assignments that require sustained focus and engagement.
3. Students will integrate their new knowledge when they:
 - Connect the practice of painting to other areas of their life.
 - Identify some of the factors in their life that influence their aesthetic affinities.
 - Identify similarities between their own aesthetics and those of other artists.

4. Students will demonstrate the human dimension of color and design when they:
 - Understand the goals of other artists in terms of what they might be trying to achieve, even if those artists come from a different culture, time, or have an opposing aesthetic.
 - Interact with and encourage fellow students in the course.
 - Demonstrate, via color and design assignments and online discussions and critiques, that they have an individual aesthetic point of view they can clearly articulate and share with others.

Studio Assignments:

Project descriptions are posted online at <http://coloranddesign.community.uaf.edu>. Assignments postings are available one week prior to when the work is due in order to make sure that students have feedback on their previous assignment before starting a new one. In addition, any corrections and changes made to the curriculum or in the syllabus are updated and posted there.

Homework Assignments:

Develop a journal of drawing with at least four sketches for paintings per week. These sketches show your vision and art skills. Date each picture on the top right-hand corner of the page.

Course Schedule:

January

- Week 1
 - Introduction to course concepts, including what painting is or may be, and how those perceived boundaries can be explored.
 - Students review the syllabus carefully and should submit any questions during this orientation time to ensure clarity.
 - Discussion of materials needed for class.
 - Students create wordpress account so they can participate in online discussions at <https://coloranddesign.community.uaf.edu>.
 - Post first introductory posting to introduce themselves to the rest of the class.
- Week 2
 - “Color Wheel” assignment.
- Week 3
 - “Analogous” color harmony assignment.

February

- Week 4
 - “Complementary” color harmony assignment.
 - Field trip to University of Alaska Museum of the North, or local museum/gallery, to identify a painting that clearly demonstrates either analogous or complementary color harmony.
- Week 5
 - “Analogous/Contemporary Painting Challenge”.
 - Critique #1.
- Week 6
 - “Reverse Ground Theory/Color Subtraction” assignment.
 - Critique #2.

- Week 7
 - “Hue vs. Value” assignment.
 - Critique #3.

March

- Week 8
 - First Friday field trip to local gallery, e.g. Well Street Art Co., 2 Street Gallery, Alaska House, etc. (For students not in Fairbanks, please plan to visit a local gallery in your town.)
 - Midterm exam.
- Week 9
 - Spring Break. (No classes.)
- Week 10
 - “Color Pattern Shift” assignment.
 - Critique #4.
- Week 11
 - “Transparency” assignment.
 - Critique #5.

April

- Week 12
 - “Implied Space” assignment.
 - First Friday field trip to local gallery.
 - Critique #6.
- Week 13
 - “Implied Motion” assignment.
 - Critique #7.
- Week 14
 - “Artist’s Choice” assignment.
- Week 15
 - “Artist’s Choice” assignment continued.
 - Critique #9.
- Week 16
 - Final exam.
 - Final portfolio images submitted via Google Drive.

May

- Final grades posted May 8th at noon.

ACADEMIC & BEHAVIOR EXPECTATIONS FOR COURSES OFFERED THROUGH THE UAF ART DEPARTMENT

This is a college level course and although UAF welcomes and celebrates students of a wide range of ages and life experiences, a certain level of intellectual, emotional, and behavioral maturity is expected of students who participate in this course. Please read through the following list of expectations and we encourage any student with questions, and particularly parents of minors to discuss the course with their instructor.

Imagery: Sexuality, nudity, violence, and war have been central themes in the visual arts for over 40,000 years. Artwork featuring these topics will most likely be included and discussed in this class.

Nude Models: Nude models are part of many art classes. Students are expected to follow the departmental guidelines and exhibit the utmost respect for models at all times, failure to do so will result in permanent dismissal from the course.

Topics and subject matter: Artists frequently make work about difficult and challenging topics. Students often have strong feelings and opinions about the topics that come up in discussion. The classroom needs to be an emotionally safe environment to explore ideas and students are expected to debate and discuss these ideas in a thoughtful and respectful manner.

Ability to sustain attention: Many studio art courses meet for a significantly longer period of time than what students may be familiar with in high school. Students are expected to participate fully in the entire duration of the course session, to work on assignments outside of class time, and to independently manage course deadlines with minimal reminders from the instructor.

Critical thinking: Students are expected to think critically about their own artwork and examine their own practice as developing artists in the context of written reflections, individual critiques and group critiques. Students are expected to provide and receive constructive feedback as part of the course. Students are expected to think for themselves and not to simply recite answers they've gotten from a textbook. Students will need to examine their own observations and go beyond simple statements such as "I like it" or "I don't like it."

Time and work ethic: Most art assignments at the college level require a significant investment of time. Students are expected to work independently outside of class and to manage their time on extended projects.

Written and verbal communication: Students are expected to write and speak about their own artwork and the work of others.

Creative risk taking and experimentation: Students are expected to challenge their technical and intellectual abilities and to try new working methods and materials. Students are expected to identify areas of weakness in their artistic ability and seek opportunities to develop new skills to expand into those areas.

Responsibility for health and safety: Many of the studio areas work with tools or materials that have the potential to be dangerous. Students are expected to practice safe and responsible studio practices at all times to protect themselves and others from harm.

GUIDELINES FOR NUDE MODELS

Although this particular course will not be having a figure model assignment, here are the official Art Department regulations for when you are working from a live model:

- Treat the model with respect at all times.
- Do not make any disparaging comments or sexual remarks of any kind about the model.

- Respect the model's request to adjust your location if the model feels uncomfortable with where you are positioned (such as how close you are to the model or your position with respect to a specific part of the model's anatomy).
- Do not photograph a model at any time during the modeling session, even during model breaks, without the model's permission.
- Do not use any electronic devices while the model is posing, even to take pictures of your artwork. Recognize that the model can feel extremely vulnerable when remaining motionless and being unable to look around while posing.
- If you must use a telephone while the model is posing, step out of the session before using your telephone.
- Do not criticize the model in front of other artists while the model is posing. Restrict any necessary feedback to private comments to the session facilitator.
- Do not "hit on" or ask the model out on a date.
- Do not use solvents, fixatives, or any other material with safety concerns while the model is present without the consent of the model and the instructor.
- Do not disclose the model's first or last name when presenting your artwork without the model's permission.
- Only individuals who are paid by the department to be nude models should model nude in class. If a student is registered for the class, and is also a nude model they should not model in the course they are registered for.

EXPECTATION OF STUDENT EFFORT

Students are to attend all lectures, participate in class discussion and critiques. Attendance is mandatory; more than three absences result in lowering the final grade by a letter grade, and more than seven will result in a failing grade for the course.

ASSIGNMENT DUE DATES

Each new assignment module will be opened up available for review at 10 am Alaska Time, Monday morning. That assignment will then be due on the following Sunday at 11:59 pm Alaska Time. It's important to turn in your assignments on the due date so I can give you meaningful feedback before the next assignment is due. Students should expect to spend 10-12 hours per week outside of class on projects.

If circumstances arise that the student needs extra time on any assignment(s), it is their responsibility to contact the professor for guidance. Extensions of due dates may be granted, and please inform me in advance if you are not able to submit your assignment on time. It's best to work out a plan, rather than not turn in the required assignment. (Emergencies will be dealt with as needed.)

EVALUATION POLICIES

EXAMS/ CRITIQUES

The critiques, daily drawings, and portfolio reviews are the exams for this course. Group or individual critiques and discussion are an essential tool in developing a comprehensive knowledge of the fundamentals of drawing. Each group critique will begin with each student describing his/her project to the class; followed by an open forum and general discussion.

GRADING

- 20% Journal (Include at least four drawings/sketches a week for a passing grade), weekly participation and weekend assignments (attendance included)
- 15% Midterm
- 40% Critiques, painting projects
- 20% Final

The following grading criteria used to determine the grade of each student project:

- Concept: originality, creativity, and effectiveness of the solution.
 - Aesthetics: visual impact and engaging composition
 - Presentation: craftsmanship, the effective use of materials.
 - Completed on time for in-class discussion
- ❖ “A”-Excellent original idea, creative and practical solution to the problem, superior quality, and craftsmanship.
 - ❖ “B”-Above average quality of the above.
 - ❖ “C”-Average expected quality with satisfactory problem solution.
 - ❖ “D”-Poor quality, misunderstanding of assignment and multiple mistakes.
 - ❖ “F”-Yes it is possible to fail an art course by failure to fulfill objectives of assignment, poor attendance, and attitudes.
- Grading Policy and Project descriptions will be handed out in the studio; in addition to, any corrections and changes made to the curriculum in the syllabus.
 - Courses that include plus and minus grades are evaluated by the following breakdown.
A+ = 97% A=91-96% A-=89-90% B+=87-88% B=81-86% B-=79-80% C+=77-78% C=71-76% C- =69-70% D+=67-68% D=65-66% D- = 60-64% Below 60=F

EXPLANATION OF NB/I/W GRADES

This course adheres to the UAF regarding the granting of NB Grades : *“The NB grade is for use only in situations in which the instructor has No Basis upon which to assign a grade.”*

Incomplete Grade Policy: “The letter “I” (Incomplete) is a temporary grade used to indicate that the student has satisfactorily completed (C or better) the majority of work; in a course, but for personal reasons beyond the student’s control, such as sickness, he has not been able to complete the course during the regular semester. Negligence or indifference is not acceptable reasons for an “I” grade.”

INSTRUCTOR RESPONSE TIME

Emails are answered within 48 hours during the weekday and during regular business hours (8-5 pm, Alaska time). You can check your grades with the Professor; graded materials are available within one week of the midterm and final. Individual project percentages on finished work can be requested within 48 hours of the critique.

ACADEMIC INTEGRITY

As described by UAF, scholastic dishonesty constitutes a violation of the university rules and regulations and is punishable according to the procedures outlined by UAF. Scholastic dishonesty includes, but is not limited to, cheating on an exam, plagiarism, and collusion.

Cheating includes providing answers to or taking answers from another student. Plagiarism includes use of another author's words or arguments without attribution. Collusion includes unauthorized collaboration with another person in preparing written work for fulfillment of any course requirement. Scholastic dishonesty is punishable by removal from the course and a grade of "F." For more information on Student Code of Conduct, go to: (<http://uaf.edu/usa/student-resources/conduct>).

SUPPORT SERVICES

UAF Help Desk

Go to <http://www.alaska.edu/oit/> to see about current network outages and news. Reach the Help Desk at:

- e-mail at helpdesk@alaska.edu
- fax: 907.450.8312
- phone: 450.8300 (in the Fairbanks area) or 1.800.478.8226 (outside of Fairbanks)

DISABILITIES SERVICES

UAF is obligated to provide accommodation only to the known limitations of an otherwise qualified student who has a disability. Please identify yourself to UAF Disability Services by applying for accommodations. To be considered for UAF Disability Services accommodations individuals must be enrolled for at least one credit as a UAF student. For more information send Disability Services an email at uaf-disabilityservices@alaska.edu by phone at (907) 474- 5655, or by TTY at (907) 474-1827.

TITLE IX PROTECTION

University of Alaska Board of Regents has clearly stated in BOR Policy that discrimination, harassment, and violence will not be tolerated on any campus of the University of Alaska. If you believe you are experiencing discrimination or any form of harassment including sexual harassment/misconduct/assault, you are encouraged to report that behavior. If you disclose sexual harassment or sexual violence to a faculty member or any university employee, they must notify the UAF Title IX Coordinator about the basic facts of the incident. Your choices for disclosure include:

1. You may confidentially disclose and access confidential counseling by contacting the UAF Health & Counseling Center at 474-7043.
2. You may access support and file a Title IX report by contacting the UAF Title IX Coordinator at 474-7599.
3. You may file a criminal complaint by contacting the University Police Department at 474- 7721.

STUDENT PROTECTIONS AND SERVICES STATEMENT

Every qualified student is welcome in my classroom. As needed, I am happy to work with you, disability services, veterans' services, rural student services, etc. to find reasonable accommodations to address any issue or problem you may be encountering. Students at this university are protected against sexual harassment and discrimination (Title IX), and minors have additional protections. As required, if I notice or am informed of certain types of misconduct, then I am required to report it to the appropriate authorities. For more information on your rights as a student and the resources available to you to resolve problems, please go the following site: www.uaf.edu/handbook/.

I am here to help and support you in your art and educational goals. Please do not hesitate to contact me at anytime if you have questions or concerns.

SUPPLY LIST:

- Access to a digital camera. (This is how you'll be sharing your work with myself and the rest of the class.)
- Pad of high quality 18" x 24" mixed media or watercolor paper.
- One small drawing sketchbook any size for journal drawings (daily sketches).
- A minimum of two pencils. Ideally a set of 6B to 6H, but it depends on your art practice. We will be doing a lot of erasing in this class, so lighter (harder) pencils work better for our color and design projects.
- Erasers, both kneaded and gum.
- Scissors
- Xacto knife
- Acrylic Paints – Although I recommend Golden Heavy Body and Grumbacher Acrylics, they are pricier. For this course it is fine to use a budget friendly brand like Artists' Loft. Also, this is not a definitive list, but a starter list. You may want to purchase other paints colors as the semester progresses.
 - 4-oz. (or larger) tube or jar of titanium white
 - 2-oz. tubes, jars or bottles of each of the following colors:
 - red (recommended: cadmium red medium)
 - magenta (recommended: quinacridone magenta or alizarin crimson hue)*
 - yellow (recommended: hansa yellow, cadmium yellow hue or indian yellow hue)
 - light blue (recommended: cerulean)
 - dark blue (recommended: ultramarine or prussian blue hue) or dioxazine purple
 - hookers green
 - burnt sienna
 - yellow ochre
 - black (recommended: mars black or carbon black)*

*Please note: It can be quite hard to find colors going by these names in local art supply shops. The more budget friendly brands have gone to using names like "primary blue" and "primary red". If you choose to use a brand like this, e.g. Artists' Loft, it's best to buy one of the starter kits that include a wide spectrum of colors.

- Brushes
 - 2" chip brush
 - 1" and 3" foam brushes
 - 1 synthetic bristle flat, about 1" or 3/4"
 - 1 synthetic bristle flat, about 1/4"
 - 1 synthetic bristle round, about 1/2"
 - 1 synthetic bristle round, about 1/4"
 - Confused about brush types? Flat vs. round? Look here:
<http://www.dickblick.com/info/brushshape>
- 2 or more palettes that hold water (sturdy white plastic plates, plastic or styrofoam takeout trays, etc)
- 1 or 2 plastic palette knives (alternative: plastic spoons and knives)
- Small empty spray bottle (can be purchased from Walmart or Target for \$1)
- Sketchbook or notebook, any kind, 8.5 x 11" or smaller
- Smock, apron, or you can just wear clothes you don't mind getting paint on.

- 12" or larger ruler
- Easy release masking tape. (We will be taping off a lot of edges for our projects.) Preferable white or tan in color. The blue or green masking tapes commonly found in local stores can influence your color choices negatively on some assignments.

- Additional paints, suggested colors:
 - red (recommended: naphthol red or cadmium red medium)
 - payne's gray
 - neutral gray
 - viridian, hooker's green or sap green
 - pthalo green or pthalo blue
 - quinacridone violet
 - burnt umber