



COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Color Composition	VCDE 262	IV	Theory 2	Practice 2	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	-	YES	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		YES		-	

Language of Instruction	English
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Course Instructor(s)	Korhan Akbaytogan E-mail : korhan.akbaytogan@arucad.edu.tr Office : 1069 Printmaking Studio
Course Objectives	The purpose of this course is to teach students how to utilise color theory in the most efficient way and enable them to reflect the knowledge to their illustrative skills in both digital and conventional environments. Students will be given multiple assignments to practice the color theory and color harmony rules. They will also be asked to define their own color palettes through certain coloring applications with respect to the modern color harmony rules.
Course Learning Outcomes	During this course students will learn historical and modern color theory applications. They will learn how to bridge similar applications in both additive and subtractive color modes. They will also need to produce flat graphic style illustrations while using specific color harmony rules. At the end of this course students will develop a sound understanding of the communicative language and efficient use of color theory. They will gain the necessary skills for utilising color harmony rules for creating both vector and conventional illustrations.

Course Content	<ul style="list-style-type: none"> • Preparing digital and conventional color wheels based on various color theory applications • Preparing primary, secondary, tertiary and quaternary and other color mixtures • Preparing gradient and segmented tints, shades and tones of colors • Preparing and utilising color palettes with different theme, nature and use • Utilising image references for color references • Utilising Swatch palette and Color Guide feature of Adobe Illustrator • Vectorial drawing flat graphic style illustrations • Coloring both conventional and vectorial illustrations using specific color harmony rules • Bridging the knowledge of both additive and subtractive color modes
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COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Bridging the Modes of Color Theory Introduction to Color Composition and various color theories. History and background.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
2	Lecture and application: Color Theory in both digital and conventional environment. Preparing Color Wheels in additive and subtractive color modes. Utilising Base colors; primary, secondary and tertiary colors. Relative mixtures.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
3	Lecture and application: Preparing Color Wheels in additive and subtractive color modes. Utilising Base colors; primary, secondary and tertiary colors. Preparing gradients, complementary colors.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
4	Lecture and application: Preparing Color Wheels in additive and subtractive color modes. Utilising Base colors; primary, secondary and tertiary colors. Preparing gradients, complementary colors.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.

5	Lecture and application: Preparing Color Wheels in additive and subtractive color modes. Utilising Base colors; primary, secondary and tertiary colors. Preparing tints, shades, tones. Birren Triangle and Expanded Tonal Web application.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
6	Lecture and application: Preparing Color Wheels in additive and subtractive color modes. Utilising Base colors; primary, secondary and tertiary colors. Preparing tints, shades, tones. Birren Triangle and Expanded Tonal Web application.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
7	Lecture and application: Preparing Color Wheels in additive and subtractive color modes. Utilising Base colors; primary, secondary and tertiary colors. Preparing relative value charts.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
8	Midterm (Project submission part 1)	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
9	Coloring 3D shapes in relation to realistic painting: Breaking and predominating colors. Application in digital and conventional.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
10	Coloring 3D shapes in relation to realistic painting: Breaking and predominating colors. Application in digital and conventional.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
11	Flat Graphic Style illustration assignments for Color harmony practice. Conventional and vectorial drawing and coloring over image reference.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
12	Flat Graphic Style illustration assignments for Color harmony practice. Conventional and vectorial drawing and coloring over image reference.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
13	Flat Graphic Style illustration assignments for Color harmony practice. Conventional and vectorial drawing and coloring over image reference.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
14	Flat Graphic Style illustration assignments for Color harmony practice. Conventional and vectorial drawing and coloring over image reference.	T/P	Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i> . John Wiley & Sons.
15	Final (Project submission part 2)		

Required Course Material(s) / Reading(s)/ Text Book(s)	<p>Holtzschue, L. (2012). <i>Understanding color: an introduction for designers</i>. John Wiley & Sons.</p> <p>Leland, N. (2016). <i>Exploring Color Workshop: With New Exercises, Lessons and Demonstrations</i>. Penguin.</p> <p>Sherin, A. (2011). <i>Design elements, color fundamentals: a graphic style manual for understanding how color impacts design</i>. Beverly, Mass: Rockport Publishers.</p>
Recommended Course Material(s)/ Reading(s) /Other	<p>Hopper, J. (2021). <i>Learning vector illustration with Adobe Illustrator: ... through augmented reality, videos, projects and more</i>. London New York: Bloomsbury Visual Arts.</p> <p>Gurney, J. (2010). <i>Color and light: a guide for the realist painter</i>. Kansas City, Missouri: Andrews McMeel Publishing.</p> <p>Hornung, D. (2021). <i>Color: a workshop for artists & designers</i>. London: Laurence King Publishing Ltd.</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
N o	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5

1	Enable students to develop knowledgeable, critical and creative approaches to understanding the principles of visual communication in contemporary culture.					
2	Develop an understanding of the distinct qualities of the discipline and its major assumptions, debates and theoretical models.					
3	Develop advanced practical skills in a range of commercial and creative contexts including graphic and audiovisual multimedia design.					
4	Create an understanding of the impact and importance of visual culture in its diverse global forms.					
5	Offer the opportunity to take rigorous practice-based courses in graphic design, interactive media, including web design and video production, along side the theoretical analysis of visual representation in its social context).					
6	Promote intellectual curiosity and the use of evidence-based argument and discussion, both orally and written.					
7	Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.					
8	Have an understanding of different eras of visual communication and its historical development.					
9	Work as a professional, maintaining high standards of practice and adapt to a rapidly changing environment and gain the ability to work in a team.					
10	Understand visual cultures within a variety of past societies and contemporary and future design trends.					
11	Develop the knowledge of below and above the line visual design in a commercial context.					
12	Understand the terminology and methodology of critical visual analysis.					

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and self- study	14		1	14
Mid-Term	1		25	25
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-

Final Examination/ Final Project/ Dissertation	1		30	30
Other	-		-	-
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University.

Students will continuously be given mini assignments during the lessons to evolve their skills for using the necessary vector drawing and painting tools. Throughout the course, the related design principles of the discipline will be mentioned for students to make sense of why they are doing what they are doing. They will also be given conceptual assignments and will be asked to bring in either raster image based ideas or hand-drawn sketches for re-drawing. They will be monitored and directed through the whole process both conceptually and practically, for each case. All the assignment will be evaluated according to the required craftsmanship and use of drawing tools.

PREPARED BY	Snr. Inst. Korhan Akbaytogan
UPDATED	07.03.2023
APPROVED	