Color & Symbol Theory is a key course in the graphic design sequence. Color theory and mechanics will be covered. The formal and conceptual considerations of symbol will also be explored. Students will learn how to apply and integrate color and symbol in simulated real world projects. Concepts in abstract, graphic message making learned in earlier classes will be elaborated on. Co-requisite: GPHD 120.

In this course, the student will:
- learn how to roundedly research a design problem
- learn to be more experimental in media when designing
- become knowledgeable in basic color theory, mechanics and perception
- learn about different color spaces and how they apply to their discipline
- learn to generate resonating, justifiable color palettes
- learn the basics of semiotics and its relevance in visual symbolism
- learn to develop graphic work with a higher degree of abstraction
- learn how to integrate color and symbol in a real world project
- further hone their technical skills, from hands-on drawing, cutting and mounting to computer bezier curves and file colorization.

Class Hours:
- Mon 12:00pm-2:30pm/ KDM-166
- Fri 12:00pm-2:30pm/ KDM-166

Office Hours:
- Tues 9:30-11:00am/ MRP-5011
- Thurs 9:30-11:00am/ MRP-5011

The texts required for this course include:
- Interaction of Color by Josef Albers
- Color Harmony 2
- Understanding Color by Linda Holtzschue

This course is extremely hands-on and students are required to purchase tools and supplies at the beginning, as well as throughout, the semester. Students should plan on spending roughly $250 in maintaining tools/materials and securing digital color outputs for the class. Obviously much of this expense is offset for those that already have studio tools and quality inkjet printers. Your instructor will keep you apprised of supplies needed for approaching projects. One definite purchase is the Color Aid Pak, which can be found at Art Ellis. Students can split the 6 x 9 packets of 220 swatches ($61.20 with student discount).
Attendance
Roll will be taken at the beginning of every class. If a student is consistently late or leaves early, he/she will be marked absent. If a student walks in late, it is that student’s responsibility to approach the instructor after class to let him know. Watch the instructor mark your name in the roll book to be sure late attendance has been recorded. Students missing class are responsible for assignments and notes given during the missed period (swap phone numbers with as many peers as you can, DO NOT ask the instructor). Everyone is responsible for getting work in, even if they are absent. Every absence after the third absence will take one letter grade off the final semester grade earned. Three lates equal one absence.

Participation
In GPHD 125, the student is expected to be self-motivated and a self-starter. Part of a student's grade will be a reflection of his/her work ethic in, as well as out of class. Come prepared with course supplies and finished homework and be ready to participate in class. Of all the GPHD upper division courses, 125 is the longest studio and the most hands-on. Be prepared to show that you can maintain an industrious work ethic and inquisitive nature throughout our class periods.

Academic Dishonesty
Cheating is unacceptable at CSUS. The instructor will be vigilant in monitoring the original quality of work done in this class. If cheating, copying or plagiarism is discovered, the instructor will not hesitate to use the provisions outlined in the university’s administrative policy.

Drops
Students are expected to know the university’s policy on dropping classes. Drops requested beyond the usual deadline require a ‘serious and compelling reason.’ Refer to the official drop policy found in the Spring/Fall class schedule for more details.

Deadlines/Make-Ups
All work is due on the date specified at the onset of the assignment. Take deadlines very seriously. If you can not make it to class when there is a deadline, make arrangements to get the homework or project to class on time. Assignments must be turned in or pinned up at the beginning of period they’re due. Assignments that arrive late or at the end of the period will be marked down 20%. Every day an assignment is late, it is marked down 30% (this includes weekends).

Quizzes cannot be made up. The final projects cannot be made up unless there is a documented, serious and compelling reason (i.e., physician’s note for major illness). Students who cannot make it to the final deliverable (with a legitimate reason) must make arrangements by Nov 24th to schedule an earlier date for drop off.

Practical Precautions
Students are to take proper measures to protect their work when storing and transporting it. Put course supplies, works-in-progress, and finished projects in secure places. Use a packing material and a sturdy portfolio case (or box) to transport fragile pieces to and from campus. Lockers are available in Kadema-166 and in the Art Department breezeway. Bring a reliable lock if using these storage areas. Stolen or damaged projects will not be excused. For digital work, save early and save often. Save off work in multiple generations as you progress through the semester. Keep at least two disk copies of your work. Defective disks and corrupt files will not be excused.
Decorum
Professional etiquette is expected when working in the studio. Students should use speech and conduct becoming of a professional. DO NOT work on an assignment in class the same day it is due. Avoid working on assignments while the instructor is lecturing, demo-ing or doing a class critique. Reduce distractions by setting all beepers and cell phones on silent mode while in class. In short, basic courtesy applies.

Email List
On the first day of class, the instructor will have you fill out a student contact/grading sheet. From this, an email list will be compiled to keep students apprised of breaking news (i.e., parameter changes in assignments). Be sure to check your email inbox at least once a day to be sure you haven’t missed an important message.

Extra Credit
Those interested in earning extra credit may do so by attending an ADAC Second Tuesday event. Students who turn in one typed page reflection the Friday following the event will earn 10 extra points. Earned credit will be used to replace low quiz scores; a maximum of 20 points (2 reflections) is allowed during the semester.

Grading
Grades in 125 will be based on work done throughout the semester. The breakdown of semester grades will be as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Full integration/execution</td>
</tr>
<tr>
<td>B</td>
<td>Effectiveness of self-edits</td>
</tr>
<tr>
<td></td>
<td>Critical thinking</td>
</tr>
<tr>
<td></td>
<td>Craftsmanship</td>
</tr>
<tr>
<td>C</td>
<td>Direction understood/edits made</td>
</tr>
<tr>
<td></td>
<td>Parameters followed</td>
</tr>
<tr>
<td>D</td>
<td>Work completed on time</td>
</tr>
<tr>
<td></td>
<td>Class participation</td>
</tr>
<tr>
<td>F</td>
<td>Preparation</td>
</tr>
<tr>
<td></td>
<td>Attendance/punctuality</td>
</tr>
</tbody>
</table>

The rubric above shows the steps of proficiency equal to each letter grade. Note that the higher the grade climbs in the rubric, the more skills the student must demonstrate. It is important to understand the stepped nature of the tiers above: students must master all skill levels bracketed within any particular grade. For example, a student who demonstrates critical thinking (a B trait), but fails to follow given parameters of the assignment (a C trait), will earn a final grade of C+ on the assignment. Just as a chain is no stronger than its weakest link, a student must show a mastery of all traits corresponding to the grade they desire. What follows is a more detailed description of each skill category.
Attendance/Punctuality
Refer to the Attendance clause outlined in the Policies section of this syllabus.

Preparation
To be prepared for class simply means coming with the required tools and materials. These are those who are ready to work when they walk into the studio.

Class Participation
Participating students are those who come to class on time, fully prepared to work, and actually do meaningful work in class. Though in typical classes, participation entails a student’s vocal involvement, in the context of this studio class, those who truly participate are those who are actively engaged at perfecting their craft through the duration of the class meeting. Traits of good participation include taking initiative, staying on task during class activities, paying attention when instruction is being given, and asking questions when a concept or task is not understood. Students who truly participate are those make the best use of the time available in class.

Work Completed On Time
This is a BIG one. It is key that assigned homework be completed before a student comes to class. If work is unfinished, a student’s skill level can not accurately be assessed. This not only results in a phase/project being turned in late, but it also hampers the student’s involvement in an class exercise (especially one that hinges on previous work being completed). Come to class not only with needed tools and materials; come with finished homework that reflects an honest effort. This, along with the aforementioned three traits, are the minimum needed to secure a D+ grade.

Parameters Followed
A student must show that he/she can adhere to basic project parameters. Though in this class setting, it may mean using specifically prescribed materials or sizing a piece to an exact dimension, such a skill has broader application once out of school (i.e., staying within a limited budget, working in x number of colors on press, etc.). A student must demonstrate that set guidelines can be followed.

Direction Understood/Edits Made
Beyond given parameters, a student must show that he/she can understand and take art direction. This involves the ability to listen and adapt to changing conditions. The student must not only show that art direction was understood, but also that it was thoroughly explored in successive edits. Taking direction and following parameters are basic to a C grade in this course.

Craftsmanship
Craft refers to the clean execution of a design phase or end product. In process, it describes work that is aesthetically appropriate for a given stage, and in finished pieces, it refers to the expert handling of the tools and materials (to the point that their roll becomes transparent to the audience). True craft demonstrates a commitment to high visual standards. Well-made projects are devoid of dings, dirt, smudges, fingerprints, mis-cuts, errant rules, uneven mounting, sloppy glue jobs and shoddy materials. A student must show proficiency in this craft to earn a C+ or better in 125.
Critical Thinking

Once the aforementioned production skills are in place, a student further distinguishes his/her work by the quality of thinking that goes into it. Critical thought goes beyond simply noting the lecture or doing what the instructor directs. It involves a Socratic approach to design problem solving and opens the mind up to original thought. Students operating at this level are mindful of all of the spheres of the Design Model and the many variables that affect the design process. They not only think innovatively, but reflectively document it in their notes and mockups.

Effective Self-Edits

Individuals who go beyond given art direction and explore meaningful, aesthetically discriminating edits, show the potential to be future designers. These are they who take critical thinking and apply it in their editing. This is the type of student who goes beyond the minimum effort required in an assignment and explores additional options intelligently. The students who make effective self-edits show an eye for design and requires less art direction over time. This is where proficient design begins; where grades span the B range.

Full Integration

When all of the aforementioned levels combine, the student begins to weave his/her designs into seamless gestalts. Projects that are 1) fully integrated in organization, aesthetics and meaning, 2) designed effectively over different formats and media, and 3) are executed with seamless craftsmanship, will have realized their full potential. Students operating at this level of excellence generate portfolio-worthy pieces and perform like high-level designers. Such work warrants a solid A grade in 125.

Exit Interviews

During finals week, the instructor will hold brief interviews with each student to review their final projects. Students will receive their grades and claim their work at this time. Appointments for finals week will be coordinated by the instructor as the end of the semester draws near.

The following assignments and exams will constitute the workload of this semester:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pop Quizzes (best five of six)</td>
<td>50</td>
</tr>
<tr>
<td>Color Studies &amp; Exercises</td>
<td>200</td>
</tr>
<tr>
<td>Color Manual</td>
<td>150</td>
</tr>
<tr>
<td>Symbol Studies &amp; Exercises</td>
<td>250</td>
</tr>
<tr>
<td>Color/Symbol Test</td>
<td>100</td>
</tr>
<tr>
<td>Culminating Project</td>
<td>250</td>
</tr>
<tr>
<td><strong>Total Possible</strong></td>
<td><strong>1000</strong></td>
</tr>
</tbody>
</table>

Final grade = \[\text{Sum of possible points earned} + \text{extra credit earned}\] ÷ 1000

Semester grades will break down as follows: 90-100%=A range, 80-89%=B range, 70-79%=C range, 60-69%=D range, 59% and below=F range. When a grade averages fall closely between two ranges, the instructor reserves the right to grade up or down depending on his evaluation of the student’s overall class participation.
The following is a tentative schedule for the semester. Though we will use this as a framework to operate in, the schedule will evolve as the semester progresses.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics</th>
</tr>
</thead>
</table>
| 01   | Course Overview, Thinking Skills  
The Design Model, Design Process |
| 02   | Color/Symbol Researched and Explored (begin **studies and exercises**) |
| 03   | **Topics Covered**  
Researching a problem  
Semiotic theory  
Representation to abstraction |
| 04   | Color mechanics and theory  
Color meaning |
| 05   | Color palette creation  
Color calibration and proofing |
| 06   | **Color Manual** and **Symbol Research** due/ **Midterm Exam** |
| 07   | **Begin Culminating Project** |
| 08   | Design |
| 09   | Refine |
| 10   | Thursday/Friday: Thanksgiving Break |
| 11   | **Final Implementation** |
| 12   | **Culminating Project Due** |
| 13   | Finals Week  
Exit Interviews/Project Pick Up (appointments tba) |