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**Ohio Articulation Number (OAN)  
Course Submission Form  
2005-2006**



College/University Cleveland State University

Course(s) Submitted(Title & Course #) **ART 102 Introduction to Two-** for  
**Dimensional Art and Design (**  
Ohio Articulation Number OAH003

Date June 8, 2006 Course 1 of a 1 Course OAN mapping.

Name and title of individual submitting on behalf of the college/university

Name Richard Arndt Title Dean of Undergraduate Recruitment and  
College Partnerships

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Credit Hours 2 qtr \_\_\_\_\_ sem x

Lecture Hours 4

Laboratory Hours 6 (if applicable)

Pre-Requisites(s) Course work (if applicable)

Placement Score (if applicable)

(Name of test)

(Domain) (Score)

Catalog/Course Description (Includes Course Title and Course #)

**ART 102 Introduction to Two-Dimensional Art and Design (2-6-4).** Beginning study of basic principles of two-dimensional visual organization and skills. Includes line, value, texture, color, shape, and other elements of form as they relate to two-

dimensional art and design. Prerequisite for all subsequent two-dimensional studio art courses and all studio courses above 200.

### Texts/Outside Readings/Ancillary Materials

#### REQUIRED SUPPLIES

□Note: Come prepared at all times! You will *not* be permitted to leave class for supplies without an attendance penalty.□

#### NEEDED IMMEDIATELY:

Notebook.

18□ ruler.

Graphite pencils: one #3H or #4H drawing pencil *and* one #6B or □Ebony□ Pencil.

Kneaded eraser.

Soft white plastic eraser. I recommend □Mars Plastic.□ □Magic Rub□ is also acceptable.

Acrylic paint, 2 oz. tubes: Mars black, Titanium White. Professional quality strongly recommended.

Soft white nylon brushes: one #1 or #2 short-handled round □such as Winsor & Newton series 233□ and one #6 longhanded

bright □such as W & N series 237□.

Disposable palette pad. Must be suitable for acrylic paint.

Palette knife or painting knife. Those with 2□ - 3□ flexible metal blades are best.

Large water jar or bucket. Anything to hold water for rinsing brushes.

Carrying box, case, or bag. Anything to help transport your supplies.

Optional: Work shirt, smock or apron. Acrylic paint that dries on clothing is permanent!

#### NEEDED BY WEEK 3:

Portfolio, at least 18 x 24.

Tracing paper pad, 11 x 14 or larger.

Scissors.

Compass. An inexpensive one is okay.

Rub□on glue stick, permanent.

Scotch Magic Tape, one small roll.

#### NEEDED BY WEEK 10:

One pack of 1□ circular white adhesive labels □Example: Avery®#R1616 or #05410□.

Acrylic colors □*professional quality only!*□ Buy artist-quality paints such as Winsor & Newton □Finity®□ Acrylics,

Liquitex®□Heavy Body□ □or □High Viscosity□□ Professional Acrylics, Golden®□Heavy Body□ Acrylics, or Utrecht Artist

Acrylic. Choose ONE 2oz. tube from EACH row below. Look for the □Pigment Index□ number □i.e.

PY35, PR108,

etc.□ somewhere on the label. Do NOT buy cheap student□quality paints like Winsor & Newton□s □Galeria,□

Liquitex □Basics,□ Talens □Van Gogh,□ Grumbacher □Academy,□ or Weber □Prima□ acrylics.

W&N □FINITY□ LIQUITEX PROFESSIONAL GOLDEN UTRECHT

**1.** Cadmium Yellow Light Cadmium Yellow Light Cadmium Yellow Light Cadmium Yellow

□PY35 or PY37□ □PY35 or PY37□ □PY35 or PY37□ Lemon

□PY35 or PY37□

**2.** Cadmium Yellow Medium Cadmium Yellow Medium Cadmium Yellow Medium Cadmium Yellow

□PY35 or PY37□ □PY35 or PY37□ □PY35 or PY37□ Medium

□PY35 or PY37□

**3.** Cadmium Red Medium Cadmium Red Medium Cadmium Red Medium Cadmium Red

□PR108□ □PR108□ □PR108□ Medium

□PR108□

**4.** Phthalo Blue □Green Shade□ Phthalocyanine Blue Phthalo Blue □Green Shade□ Phthalo Blue

□PB15□ □PB15□ □PB15□ □PB15□

**5.** Ultramarine Blue French Ultramarine Ultramarine Blue Ultramarine Blue

□PB29□ or Ultramarine □Red Shade□ □PB29□ □PB29□

□PB29□

6. Permanent Rose ACRA Crimson Quinacridone Red Quinacridone Red  
□PV19□ or Quinacridone Crimson □PV19□ □PV19□  
□PV19□

#### Course Objectives and/or Plan of Work

##### OVERVIEW AND OUTCOMES

This course will introduce you to various concepts and methods related to two-dimensional studio art. Requiring NO previous art experience, this course is aimed at providing an introductory exposure to studio art practices, while providing a useful foundation for those students wishing to pursue an education in Art.

You will be introduced to the various elements of art □line, shape, form, value, color, space, and texture□, as well as the principles of two-dimensional design and composition. Projects will introduce you to various art materials and techniques that can be used to experience and control these visual elements, which will be valuable to anyone wishing to view, appreciate, or create art.

This is an *introductory* course. As such, it will *introduce* you to concepts, methods, materials, and challenges related to college-level studio art. Because these things require discipline, considerable effort, and the development of strong problem-solving abilities, students not accustomed to such rigor in art courses should not assume introductory means easy. You will be held to appropriate college-level standards at all times

#### Description of Assessment and/or Evaluation of Student Learning

Although class time will be allotted for projects, *all projects will require additional time to complete*. Each project will generally require 10-15 hours of work per week *outside of class* to achieve above average results. Final Exam: A comprehensive written exam, covering terms and concepts discussed during the semester, will be given during Finals Week. The exam will be worth 15% of your grade. You are encouraged to take detailed notes during class, as material from the entire semester will be included on the exam.

##### GRADING

You will be given a due date for each assignment and, in some cases, a group critique will be held. At this time, you will hand in your work for grading. **YOU MUST TURN IN YOUR PROJECT ON OR BEFORE THE DUE DATE. WORK NOT HANDED IN BY THE RESPECTIVE DUE DATE WILL NOT BE ACCEPTED AND MAY NOT BE RESUBMITTED.** I will collect the work and assign a letter grade based on the following: 1) Appropriate use of concepts discussed in class; 2) Technical skill and craftsmanship,(neatness, precision, etc.); 3) Creativity, problem-solving ability, originality, avoiding obvious or “comfortable” solutions; 4) Evidence of continual improvement. Possible grades are:

A SUPERIOR or OUTSTANDING knowledge and/or performance in the above areas. Work demonstrating a high level of refinement and sophistication.

B GOOD or ABOVE AVERAGE knowledge and/or performance in the above areas. Work pushed beyond merely adequate, easy, or “comfortable” solutions, yet needing further polish, finishing touches, or more sophisticated thought.

C ADEQUATE or AVERAGE knowledge and/or performance in the above areas. Work meets the general requirements of the assignment but fails to go beyond easy or cliché solutions. Solution relies on approaches that are comfortable for the student and does not demonstrate a willingness to accept new challenges or develop new techniques.

D POOR or BELOW AVERAGE knowledge and/or performance in the above areas. Work fails to meet many or most of the basic requirements of the project. A rushed or partial solution deserving only minimal credit.

F FAILURE. Work not submitted on or before its due date, or that is not complete enough to warrant credit.

PR PROGRESS. A project submitted on or before its original due date that is not complete enough to warrant credit, yet demonstrates serious progress toward completion, will be assigned a grade of PR. Work assigned a PR grade that is not resubmitted in accordance with the resubmission guidelines or that has still not demonstrated a level of completion significant enough to warrant credit by the resubmission deadline will receive a grade of F.

**Resubmission Guidelines:** When your project is returned to you, you may continue to work on it outside of class and resubmit the piece for a new grade after noticeable changes have been made. These changes may involve improving weak areas, or you may start over, creating a whole new solution. A project may be resubmitted *only once*, so you are encouraged to discuss your progress with me as you make improvements. Resubmitted work is due no later than the last regularly scheduled class period before Finals Week. *No work will be accepted after that time.* YOU MAY NOT RESUBMIT AN ASSIGNMENT THAT WAS NOT TURNED IN BY THE ORIGINAL DUE DATE. Resubmitting a project does not guarantee a higher grade, but will never result in a lower one.

**Final Grade:** The grade you receive for the course should reflect not only your performance, but also your dedication and potential for success in this subject. As such, it will be computed by compiling the grades as stated above and making any necessary deductions for poor attendance (see attendance policy below).

If you complete the assignments, follow directions adequately, attend class, and hand in your work on time. you can expect a C, as that is considered average performance. If you miss classes, fail to follow directions or complete assignments, or do sloppy, half-hearted work, you can expect a lower grade. Should you be driven by enthusiasm, curiosity, and imagination, and you demonstrate hard work, continual improvement, and creative solutions to the projects, your grade will be higher.

Master Syllabi and Working Syllabi (if both are used)

## ART 102 INTRODUCTION TO TWO-DIMENSIONAL ART AND DESIGN

Spring 2006 Section 1 4 cr.hrs. Monday/Wednesday/Friday 11:00am-1:20pm

Professor: RUSS REVOCK E-mail: [r.revock@csuohio.edu](mailto:r.revock@csuohio.edu)

Office: AB 205A Office hours: M/W/F 8:00-8:30am

### OVERVIEW AND OUTCOMES

This course will introduce you to various concepts and methods related to two-dimensional studio art. Requiring NO previous art experience, this course is aimed at providing an introductory exposure to studio art practices, while providing a useful foundation for those students wishing to pursue an

education in Art.

You will be introduced to the various elements of art (line, shape, form, value, color, space, and texture), as well as the principles of two-dimensional design and composition. Projects will introduce you to various art materials and techniques that can be used to experience and control these visual elements, which will be valuable to anyone wishing to view, appreciate, or create art.

This is an *introductory* course. As such, it will *introduce* you to concepts, methods, materials, and challenges related to college-level studio art. Because these things require discipline, considerable effort, and the development of strong problem-solving abilities, students not accustomed to such rigor in art courses should not assume “introductory” means “easy”. You will be held to appropriate college-level standards at all times.

#### COURSE WORK

**Studio Projects:** These are designed to give you the opportunity to put into practice the ideas we discuss. The projects will consist of basic exercises requiring you to manipulate various elements of art, as well as more elaborate assignments that involve using the principles of design to create visually interesting compositions. There will be a total of seven projects, which will comprise 85% of your grade (with individual percentage values to be announced).

Some of the project guidelines will be specific, while others will deliberately be left openended in order to challenge your developing problem-solving skills. In art, unlike in mathematics, for example, there is usually more than one “correct” answer. It will be up to you to learn the concepts discussed, discover the various possible approaches to the problems presented, and make the most creative and effective choices to develop a solution.

**IMPORTANT NOTE:** Although class time will be allotted for projects, *all projects will require additional time to complete*. Each project will generally require 10-15 hours of work per week *outside of class* to achieve above average results.

**Final Exam:** A comprehensive written exam, covering terms and concepts discussed during the semester, will be given during Finals Week. The exam will be worth 15% of your grade. You are encouraged to take detailed notes during class, as material from the entire semester will be included on the exam.

#### GRADING

You will be given a due date for each assignment and, in some cases, a group critique will be held. At this time, you will hand in your work for grading. **YOU MUST TURN IN YOUR PROJECT ON OR BEFORE THE DUE DATE. WORK NOT HANDED IN BY THE RESPECTIVE DUE DATE WILL NOT BE ACCEPTED AND MAY NOT BE RESUBMITTED.** I will collect the work and assign a letter grade based on the following: 1) Appropriate use of concepts discussed in class; 2) Technical skill and craftsmanship

□ neatness, precision, etc.; 3) Creativity, problem-solving ability, originality, avoiding obvious or “comfortable” solutions; 4) Evidence of continual improvement. Possible grades are:

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demonstrating a high level of refinement and sophistication.

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D POOR or BELOW AVERAGE knowledge and/or performance in the above areas. Work fails to meet many or most of the basic requirements of the project. A rushed or partial solution deserving only minimal credit.

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PR PROGRESS. A project submitted on or before its original due date that is not complete enough to warrant credit, yet demonstrates serious progress toward completion, will be assigned a grade of PR.

Work assigned a PR grade that is not resubmitted in accordance with the resubmission guidelines or that has still not demonstrated a level of completion significant enough to warrant credit by the resubmission deadline will receive a grade of F.

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**Final Grade:** The grade you receive for the course should reflect not only your performance, but also your dedication and potential for success in this subject. As such, it will be computed by compiling the grades as stated above and making any necessary deductions for poor attendance (see attendance policy below). If you complete the assignments, follow directions adequately, attend class, and hand in your work on time, you can expect a “C”, as that is considered average performance. If you miss classes, fail to follow directions or complete assignments, or do sloppy, half-hearted work, you can expect a lower grade. Should you be driven by enthusiasm, curiosity, and imagination, and you demonstrate hard work, continual improvement, and creative solutions to the projects, your grade will be higher.

**Plagiarism:** Presenting someone else’s work as your own or providing inappropriate assistance to another student will be formally reported as to the appropriate university authorities, and the maximum allowable penalties will be pursued.

#### **ATTENDANCE**

Attendance is mandatory. Once you have missed four classes, *your final grade will be lowered by 1/3 of a letter grade for EVERY CLASS MISSED*

**THEREAFTER.** If you miss class, **YOU ARE RESPONSIBLE FOR ALL REGULAR CLASS RESPONSIBILITIES AND ACTIVITIES CONDUCTED IN YOUR ABSENCE**, and should not expect demonstrations or lectures to be repeated.

You are expected to arrive *by 1:30 sharp* and stay throughout the *entire* class period. If you arrive late, it is your responsibility to notify me that you are present or you may be marked absent. EVERY FOUR INSTANCES OF LATE ARRIVAL AND/OR EARLY DEPARTURE WILL COUNT AS AN ABSENCE.

Students who are having severe difficulty with attendance may officially withdraw from the course through Week 10 (see schedule on page 6).

During studio time, you may take *short* breaks if you wish, but the *large majority* of studio time should be spent working on the current assignment.

#### OTHER STUDIO POLICIES

Visitors: Only students registered for this course are permitted in the studio during class time. Visitors will be asked to leave.

Cell Phones: These *must* be turned off or rendered silent! If the sound of a phone interrupts a lecture, announcement, demonstration, or critique, its owner will be required to leave the studio immediately and will not be permitted to return until the following class period. Appropriate attendance penalties will be assessed.

Headphones: I prefer that you do not listen to personal stereos. However, you may do so with the following restrictions: The volume must be kept low enough that you can hear me if I begin speaking to you or the class. If I address you or the class, you must *immediately* remove the headphones until the announcement or lecture is over. Should you fail to do this, you will be prohibited from using headphones for the rest of the semester.

Food and Beverages: If possible, keep food and beverages in the lounge area. If you bring them into the studio, keep them clear of other students' work areas. You are responsible if your work becomes soiled, as no exception will be made for "accidents".

#### CONTACTING ME

You are encouraged to contact me for any assistance you need to succeed in this course. I am never too busy to explain something further, and I'm always anxious to talk about how you can improve your results. If I ever avoid directly answering a question, you can be assured that your discovery of that answer is an essential part of the learning process.

See me in class with any questions or concerns. If you wish to contact me at other times, the best way is by e-mail at [r.revock@csuohio.edu](mailto:r.revock@csuohio.edu). In addition, you can reach me by phone during my office hours □see page 1□ at 216-687-2099.

#### HELPFUL HINTS

□ Take notes during class and consult them frequently during a project. Review each assignment's written guidelines as you work. Save all grades and written comments you receive. □ Begin all assignments on the day they□re assigned. The amount of time allotted for each project is carefully planned. You will not be able to meet the deadline if you don□t begin an assignment immediately.

□ Don't settle for □good enough.

□ Be self-critical. Ask yourself hard questions and let the answers help you improve.

- See me frequently for feedback on your project.
- Apply the skills you learn to all projects. Each project is carefully planned to introduce skills and techniques that are useful in later assignments. If you abandon skills and forget information presented in previous projects, your work will suffer.
- Take advantage of the opportunity to improve your grade by reworking and resubmitting Studio Projects.

Note: As required by Section 504 of the Rehabilitation Act and Section 302 of the Americans with Disabilities Act, appropriate accommodations will be made for students with documented disabilities. If you have a disability requiring accommodation, please contact the Office of Disability Services, 687-2015, then see the instructor. This information will be kept confidential.

## REQUIRED SUPPLIES

Note: Come prepared at all times! You will *not* be permitted to leave class for supplies without an attendance penalty.

### NEEDED IMMEDIATELY:

Notebook.

18" ruler.

Graphite pencils: one #3H or #4H drawing pencil *and* one #6B or Ebony Pencil.

Kneaded eraser.

Soft white plastic eraser. I recommend Mars Plastic. Magic Rub is also acceptable.

Acrylic paint, 2 oz. tubes: Mars black, Titanium White. Professional quality strongly recommended.

Soft white nylon brushes: one #1 or #2 short-handled round such as Winsor & Newton series 233 and one #6 longhanded bright such as W & N series 237.

Disposable palette pad. Must be suitable for acrylic paint.

Palette knife or painting knife. Those with 2 - 3 flexible metal blades are best.

Large water jar or bucket. Anything to hold water for rinsing brushes.

Carrying box, case, or bag. Anything to help transport your supplies.

Optional: Work shirt, smock or apron. Acrylic paint that dries on clothing is permanent!

### NEEDED BY WEEK 3:

Portfolio, at least 18 x 24.

Tracing paper pad, 11 x 14 or larger.

Scissors.

Compass. An inexpensive one is okay.

Rubon glue stick, permanent.

Scotch Magic Tape, one small roll.

### NEEDED BY WEEK 10:

One pack of 1 circular white adhesive labels Example: Avery<sup>®</sup>#R1616 or #05410.

Acrylic colors professional quality only! Buy artist-quality paints such as Winsor & Newton Finity<sup>®</sup> Acrylics,

Liquitex<sup>®</sup>Heavy Body or High Viscosity Professional Acrylics, Golden<sup>®</sup>Heavy Body Acrylics, or Utrecht Artist

Acrylic. Choose ONE 2oz. tube from EACH row below. Look for the Pigment Index number i.e.

PY35, PR108,

etc. somewhere on the label. Do NOT buy cheap studentquality paints like Winsor & Newtons Galeria,

Liquitex Basics, Talens Van Gogh, Grumbacher Academy, or Weber Prima acrylics.

W&N FINITY LIQUITEX PROFESSIONAL GOLDEN UTRECHT

**1.** Cadmium Yellow Light Cadmium Yellow Light Cadmium Yellow Light Cadmium Yellow

PY35 or PY37 PY35 or PY37 PY35 or PY37 Lemon

PY35 or PY37

**2.** Cadmium Yellow Medium Cadmium Yellow Medium Cadmium Yellow Medium Cadmium Yellow

PY35 or PY37 PY35 or PY37 PY35 or PY37 Medium

PY35 or PY37

**3.** Cadmium Red Medium Cadmium Red Medium Cadmium Red Medium Cadmium Red

PR108 PR108 PR108 Medium PR108

4. Phthalo Blue □Green Shade□ Phthalocyanine Blue Phthalo Blue □Green Shade□ Phthalo Blue  
□PB15□ □PB15□ □PB15□ □PB15□

5. Ultramarine Blue French Ultramarine Ultramarine Blue Ultramarine Blue  
□PB29□ or Ultramarine □Red Shade□ □PB29□ □PB29□  
□PB29□

6. Permanent Rose ACRA Crimson Quinacridone Red Quinacridone Red  
□PV19□ or Quinacridone Crimson □PV19□ □PV19□ □PV19□

## SCHEDULE

WEEK 1 W Jan. 18 Introduction. Overview of course requirements and materials.

F Jan. 20 Lecture: Overview of the Visual Elements; Value.

Begin Studio Project 1.

WEEK 2 M Jan. 23 Studio time for Project 1.

W Jan. 25 Studio time for Project 1.

F Jan. 27 Studio time for Project 1. Preparatory discussion for Studio Project 2.

WEEK 3 M Jan. 30 Studio Project 1 due. Lecture: Line, Shape, Introduction to the Principles of Design/Composition. Begin Studio Project 2.

Feb. 1-3 Studio time for Project 2.

WEEK 4 Feb. 6-10 Studio time for Project 2.

WEEK 5 M Feb. 13 Group critique. Studio Project 2 due.

Lecture: Form; Light & Shadow. Begin Studio Project 3.

Feb. 15-17 Studio time for Project 3

WEEK 6 M Feb. 20 PRESIDENT'S DAY □ NO CLASS SCHEDULED.

Feb. 22-24 Studio time for Project 3.

WEEK 7 M Feb. 27 Studio Project 3 due. Lecture: Using proportional grids.

Begin Studio Project 4.

Mar. 1-3 Studio time for Project 4.

WEEK 8 Mar. 6-10 Studio time for Project 4.

□ □ □ □ Mar. 13-17 SPRING BREAK □ NO CLASSES SCHEDULED!

WEEK 9 Mar. 20-24 Studio time for Project 4

WEEK 10 M Mar. 27 Group critique. Studio Project 4 due.

Lecture: Color Theory, part 1 - History and Science of Color; Color Mixing.

W Mar. 29 Lecture:Color Theory, part 1 □continued□. Begin Studio Project 5.

F Mar. 31 Studio time for Project 5.

Last day to withdraw from the course and receive a grade of □W□.

WEEK 11 M Apr. 3 Studio time for Project 5.

W Apr. 5 Studio time for Project 5.

F Apr. 7 Studio Project 5 due. Lecture: Color Theory, part 2 - Color and Space;

Simultaneous Contrast. Begin Studio Project 6.

WEEK 12 Apr. 10-12 Studio time for Project 6.

F Apr. 14 Studio time for Project 6. Studio Project 7 introduced.

WEEK 13 Apr. 17-19 Studio time for Project 6.

F Apr. 21 Studio Project 6. Studio time for Project 7.

WEEK 14 Apr. 24-28 Studio time for Project 7.

WEEK 15 May 1-3 Studio time for Project 7.

F May 5 Group critique. Studio Project 7 due.

Last day to resubmit past projects for new grades.

FINALS > M May 8 1:00 □ 3:00pm! COMPREHENSIVE FINAL EXAM.

Note: Changes to this syllabus may be made by the instructor due to extenuating circumstances or for reasons of academic

integrity. Reasonable notification will be given for any changes. Major changes will be provided in writing when possible.

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## Additional Documentation

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OBR Use

Action

Approved	
Additional Information Requested	
Rejected	
Date	