

## Course Material Submission Form OAN Match Definition Form

**Today's Date:** 1/4/07

<b>Use this table to specify institutional data</b>	
<b>College/University:</b>	Owens Community College
Name and title of individual submitting on behalf of the college/university	
<b>Name:</b>	
<b>Title:</b>	
<b>Address:</b>	
<b>Email:</b>	
<b>Phone:</b>	
<b>Fax:</b>	

**Indicate the reason for this submission:**

New Course Match  
 Course Renumbering Only (do not use for calendar changes)  
 Revised Materials - Faculty review panel requested clarification  
 Revised Materials - Institution submitting additional information  
 Revised Materials - Course content revised by institution, including situations of both content and credit hour change  
 Revised Materials - Other

**Describe specific revisions being made for "Revised Materials" submissions:**

**Institutional Notes to Faculty Panel (the institution is encouraged to add any additional clarifications for this submission):**

**Table 1 – Use this table to describe the course match for which materials are being submitted for the first time or revised.**

Proposed effective year and term of match (Final effective date will depend on actual approval of match by faculty panel. Effective Year and Term is the first term in which students taking the course will receive matching credit.)

Semester institutions complete this row:  
 2008 Academic Year       Summer    Autumn    Spring

Quarter institutions complete this row:  
 20      Academic Year    Summer    Autumn    Winter    Spring

<b>Ohio Articulation</b>	
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<b>Number (OAN)</b> OAH 051	
<b>Number of courses in the match:</b>	1 (up to 10)
<b>Current status of match:</b>	<input checked="" type="checkbox"/> First time submission <input type="checkbox"/> Approved <input type="checkbox"/> Submitted <input type="checkbox"/> Disapproved <input type="checkbox"/> Error <input type="checkbox"/> Resubmitted <input type="checkbox"/> Pending <input type="checkbox"/> Error with enrollment <input type="checkbox"/> Not submitted
<b>Course or Courses being matched to or currently matched to the OAN listed above.</b> (Course Numbers must be exactly what will appear on a student's transcript.):	<b>Course Number</b>
	1.      ART 107
	2.
	3.
	4.
	5.
	6.
	7.
	8.
	9.
10.	

<b>Table 2 - Use this table to submit course materials for the first time or to revise previously submitted course materials. You must submit each course in a separate form, repeating the match definition information in Table 1 above for each form submitted.</b>					
<b>Course Number.</b> (Course Numbers must be exactly what will appear on a student's transcript.):	ART 107	<b>Course Title:</b>	Drawing1/Life Drawing		
<b>Hours (be sure that the hours for this course matches the hours in the OAN.)</b>					
<input type="checkbox"/> Semester Hours			<input type="checkbox"/> Quarter Hours		
<b>Total Credit Hours</b>	3	<b>Lecture Hours</b>	2	<b>Laboratory Hours (if applicable)</b>	3
<b>Course Placement in Major:</b>			<input checked="" type="checkbox"/> Major Requirement <input type="checkbox"/> Major Elective <input type="checkbox"/> Major Not Offered <input type="checkbox"/> Other		
<b>Pre-Requisite Course work (if applicable)</b> (Be sure this is consistent with the OAN definition): ART 106 (Drawing Fundamentals)					
<b>Catalog/Course Description:</b> Builds on drawing skills introduced in ART 106. Complex problems in perspective, dimensional, and volumetric drawing, with an emphasis on drawing the human figure from life. The structural and anatomical features of the figure are examined as well as those expressive qualities integral to the human form. Principles of composition and elements of design dealt with through criticism, lectures, discussions and studio work.					
<b>Texts/Outside Readings/Ancillary Materials</b> (Be sure that the text meets performance					

expectations):

Suggested course readings:

- Coyle, Terrence, *Master Class in Figure Drawing*. Watson-Guptill, NY, 1991.
- Gordon, Louise, *How to Draw the Human Figure: An Anatomical Approach*. Penguin, NY, 1979.
- Mendelowitz, Daniel M. and Wakeham, Duane A., *A Guide to Drawing*. Harcourt, FL 1993.
- Raynes, John, *Human Anatomy for the Artist*. Crescent, NY, 1979.
- Ryder, Anthony, *The Artist's Complete Guide to Figure Drawing*. Watson-Guptill, NY, 2000.

**Drawing Supply List**

18x24 newsprint pad  
18x24 drawing pad  
small sketchbook (approx. 10x12)  
drawing pencils 4h,2h,hb,2b,4b  
charcoal pencils  
kneaded eraser  
pink pearl eraser  
conte pencil - brown or sepia(sanguine)  
black and white prisma pencils  
india ink  
masking tape  
x-acto knife with#11 blade  
portfolio (optional)

**Course Objectives and/or Plan of Work:**

(Provide a clear indication of how the course objectives align with the matched OAN's learning outcomes. This will facilitate the faculty panel course review process.)

**Course Objectives:**

To further develop student's ability to accurately render forms in believable space.

To enable the students to interpret the human figure with visual acuity.

To introduce students to concepts which embrace drawing the figure as a means of visual communication and emotional expression.

**Student Learning Outcomes:**

1. Students will apply the complex perspective needed to accurately render forms with spatial accuracy.
2. Students will define the human figure through an understanding of skeletal and

anatomical structure.

3. Students will recognize and utilize visual landmarks on the figure.
4. Students will employ the theories of simplification and abstraction in figurative drawings.
5. Students will manipulate a variety of media on diverse surfaces.
6. Students will successfully apply principles of design and formal compositional elements.
7. Students will visually communicate emotional, metaphorical, and personal concepts.
8. Students must articulate an awareness of conceptual process and critical thinking through critique and written assignments.

**Description of Assessment and/or Evaluation of Student Learning** (The assessment plan needs to be appropriate for the expected rigor of the course) :

### **EVALUATION**

Student will be required to:

- ❖ Keep a portfolio of all studio work and outside assignments, which will be submitted at midterm and at the end of the semester for evaluation.
- ❖ Keep a sketchbook of outside figure studies. This sketchbook will be submitted for a grade 4 times during the semester, the final grade will be the average of these four grades.
- ❖ Attend two of the faculty/visiting artists lectures and write a short (one page or so) evaluation of the presentation and work.
- ❖ Attend each class on time. The nature of this studio experience is that absences will necessarily have an adverse effect on the student's grade. Three absences will automatically result in the student's grade being lowered one level – each additional absence will lower the grade an additional level. If it is impossible for a student to attend, it is his/her responsibility to notify the instructor.
- ❖ Come to class on time, being late four times will be the equivalent of an absence. **If you arrive late for a class when we have a model and the door has been closed, you will not be admitted and will be marked absent.** Come prepared with the necessary materials. If a specific material is needed that is not on the supply list, there will be advanced notice of a least one week.
- ❖ Keep a notebook of class handouts. There will be an "open book" studio midterm on the anatomy of the human figure based on in-class lectures and these handouts.

Grade breakdown:

Portfolio of studio drawings and outside assignments	79%
Sketchbook and Paper or Artist Lecture Critique	13%

Anatomy test

08%

Extra credit may be acquired through attending a third artist lecture and writing an additional critique.

Grade scale

**A**-Consistently superlative work, greatly exceeds expectations of course

**B**-Exceeds the expectations of course, above average

**C**-Meets expectations of course, average

**D**-Does not fulfill requirements for course but student will still pass

**F**-Does not fulfill requirements for course, student does not pass

**Master Syllabi and Working Syllabi (if both are used):**



**Course Outline**

**School of Arts and Sciences**

**Program and/or Degree Name (A.A. or A.S.):** A.A.

**Course Name:** Drawing I/Life-Drawing

**Course Number:** ART 107

**Credits:** 3

**Contact Hours:** LECT: 2 LAB: 3

**Catalog Description:**

Builds on drawing skills introduced in ART 106. Complex problems in perspective, dimensional, and volumetric drawing, with an emphasis on drawing the human figure from life. The structural and anatomical features of the figure are examined as well as those expressive qualities integral to the human form. Principles of composition and elements of design dealt with through criticism, lectures, discussions and studio work.

**Prerequisites/Co-Requisites:** ART 106

**Potential Textbooks or Other Resource Material:**

No text required for this course

Suggested course readings:

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 pink pearl eraser  
 conte pencil - brown or sepia(sanguine)  
 black and white prisma pencils  
 india ink  
 masking tape  
 x-acto knife with#11 blade  
 portfolio (optional)

### **Course Objectives:**

To further develop student's ability to accurately render forms in believable space.

To enable the students to interpret the human figure with visual acuity.

To introduce students to concepts which embrace drawing the figure as a means of visual communication and emotional expression.

### **Student Learning Outcomes:**

8. Students will apply the complex perspective needed to accurately render forms with spatial accuracy.
9. Students will define the human figure through an understanding of skeletal and anatomical structure.
10. Students will recognize and utilize visual landmarks on the figure.

11. Students will employ the theories of simplification and abstraction in figurative drawings.
12. Students will manipulate a variety of media on diverse surfaces.
13. Students will successfully apply principles of design and formal compositional elements.
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## EVALUATION

Student will be required to:

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**F**-Does not fulfill requirements for course, student does not pass

The final portfolio and sketchbook evaluations will be based on:

- ❖ The timely completion of studio exercises and outside assignments
- ❖ An understanding of the visual issues or concepts explored in the studio works and out of class drawings.
- ❖ Craftsmanship – drawings should be presented for evaluation in a professional manner; do not submit drawings that look as though they have been living in the trunk of your car or under a pile in your basement.
- ❖ The indication of perceptual and expressive growth in the student's work.

### **Course Content with Tentative Timetable**

#### **Progression of Class**

**\* Gesture: Intuitive-Expressing Essence of Form**

**\* Identifying and Utilizing Skeletal Landmarks**

**\* Perspective: Figurative Applications**

Geometric Visualization

**\* Initial "Blocking-In" of The Form**

Encompassing "Envelope"

Mapping Out of Figure

Linear Volume

**\*Foreshortening**

Stacked Forms

**\* Refining Drawing**

Massing Form through Value Rendering

Value System: Figurative Applications

*Media Explorations: Chalk and Graphite Ground*

***Black and White Prisma on Grey Canson Paper***

**\* Anatomical Analysis**

Neck and Torso

Upper and Lower Arm

Upper and Lower Leg

**\* Analysis of Facial Features**

Perspective and the Facial Plane  
Portrait Drawing

**\* Analysis of Hands and Feet**

Geometric Simplification

**\* Human Figure as Subject**

Figure as an Occupier of Space  
Composition and the Picture Plane  
Multiple Figure Composition  
Inherent Emotional Qualities

**\* Abstraction**

Defining "Realism"  
Simplification of Form: Differentiating Between Important and Unimportant "Details"  
Editing the Drawing  
Selective Form Development

***Media Exploration: Direct Mono-Print***

**\* Color Explorations**

Color and Contrast  
Massing Through Color: Warm and Cool Colors  
Complements: Simultaneous Contrast  
*Media Explorations: Watercolor Ground*  
*Prisma Pencils*  
*Pastels*

**CALENDAR**

**Week 1**

Distribution of syllabus; explanation of classroom requirements and procedures. Distribution and explanation of supply list. Utilization of visual landmarks on the human form explored, Skeleton drawings. Sketchbook drawings. Muscles of torso discussed.

**Week 2**

Structural approach to drawing demonstrated. Drawing from model. Analysis of foreshortening phenomenon / concept of stacked forms.

**Week 3**

Perspective studies; structural drawings / box and human skull. Muscles of arm discussed and diagrammed.

**Week 4**

Analyzing and rendering facial features. Portrait Drawing. Use of viewer/picture plane. Lecture; principles of composition. Rendering volume and mass through manipulation of light and shadow - Chiaroscuro effects. Preparation of various surfaces and grounds explored as well as inherent characteristics of various drawing media. First self portrait assigned.

#### **Week 5**

Fieldtrip to Detroit to draw at The Body Exhibition. Drawing from model. **Sketchbooks reviewed.** Muscles of leg discussed and diagrammed.

#### **Week 6**

Structure, blocking-in, and rendering of hands and feet. Simplification and editing of form discussed - artist as interpreter of reality.

#### **Week 7**

Anatomy test - Students will be required to fully render the surface muscles of the human figure, using live model as reference. Contour rendering (cross contour line) - sculpting a surface through controlling direction and spacing of marks. **First self portrait critiqued.** Second self portrait assigned.

#### **Week 8**

Large scale drawing on black and brown craft paper. Blocking-in and measuring the human form reexamined. Drawing from model; intuitive approaches explored. The concept of implied form versus detail and regular outlines explored.

#### **Week 9**

Still-life on wash. **Sketchbooks reviewed.**

#### **Week 10**

Midterm portfolio review. Drawing from model.

#### **Week 11**

Use of non-traditional support. Drawing from model. **Second self portrait critiqued.** Narrative drawing assigned. Free choice peer portrait.

#### **Week 12**

Drawing from model. Revisit discussion of compositional elements. Presenting forms/figure in believable space. Figure as a focal point in rendered environment. Concept of abstraction, as applied to the human form, explored.

#### **Week 13**

Museum drawings. Mono-prints. **Sketchbooks reviewed, 14th.**

#### **Week 14**

Drawing with color {compliments and split-compliments}.

#### **Week 15**

Multiple figure drawing. **Narrative drawing critiqued.**

**Week 16**

Final figurative drawing. Portfolios and sketchbooks due.

**Final Exam Week,**

Individual critique of portfolio/sketchbooks.

Prepared by: Kevin Schroeder

Date: March 28, 2008

**Additional Documentation:**

**OBR Use**

<b>Approved-Effective Date</b>	
<b>Pending (i.e. Additional Information Requested)</b>	
<b>Disapproved</b>	
<b>Today's Date</b>	

# Course Material Submission Form

## Instructions and notes

1. Submit completed forms to [atpanels@regents.state.oh.us](mailto:atpanels@regents.state.oh.us).
2. Use this form to define course matches and to submit new or revised course materials for faculty panel review. Please do not submit a form for multiple OANs or Courses.
3. For course renumbering and credit hour revision, remember to withdraw the old match.
4. For course renumbering and credit hour revision, you may want to include information about how the new numbers relate to the old in the Institutional Notes to the Faculty Panel.
5. Click check boxes to check the item. Text fields will expand as you enter information. Press tab to move forward through form. Press Shift-tab to move backward. Note that these tables are implemented as MS Word tables. Keep that in mind as you are copying and pasting between your syllabi and this form. It is possible to paste tables as nested tables. Use the Edit Menu "Paste as Nested Tables" selection.
6. Once you are done entering your information, save the data file. Under the File menu, choose "Save as" and then enter the name (no spaces!) of the file using the following naming conventions:
  - a. For course material submissions: **Institution-OAN-Course Number-Sequence-Version. Institution** is the 4 character HEI institution designation. **OAN** is the Ohio Articulation Number whose match is being defined or revised. **Course Number** is the **transcript** course number. **Sequence** is an indication of which course of a multi-course match is addressed in this form. The sequence is of the form (n of m) for an m-course match. For example, 1 of 1 for a single course match or 1 of 2 and 2 of 2 for a 2 course match. **Version** is a number indicating the revision number of this submission. Start with "Ver1" for the first time submission and include the "Ver".

### Example:

If you are submitting course materials for Rhodes Community College MATH110 for OMT005 the name of the file would be LMTC-OMT005-MATH110-(1 of 1)-Ver1.

If you are submitting course materials for Rhodes Community College MATH111 and MATH112 for OMT006 the name of the files would be LMTC-OMT006-MATH111-(1 of 2)-Ver1 and LMTC-OMT006-MATH112-(2 of 2)-Ver1.

7. Course materials must be submitted according to timelines below:

Considering the submissions of **new** courses for TAG matches, our goal is to work toward a timeline as follows:

Submit Course Material:	Start of Term 1
Faculty Panels Review Submitted Courses:	During Term 1
Approved course is effective:	Start of Term 2
Approved course is matched for transcript processing:	Term 3

A new match will have to be approved according to the timeframes below:

Course Approval Sample Timelines

#### Quarter Institutions

	Summer	Autumn	Winter	Spring
Course Material Submitted for Review	By 6/1	By 8/15	By 1/1	By 3/1
Faculty Panel Reviews Completed	By 8/1	By 12/31	By 2/28	By 5/31

#### Semester Institutions

	Summer	Autumn	Spring
Course Material Submitted for Review	By 6/1	By 8/15	By 1/1
Faculty Panel Reviews Completed	By 8/1	By 12/31	By 5/31

- If you want to submit supplementary supporting documentation, you may do that. Simply send the file along with this form and name the supplementary file **Institution-OAN-Course Number-Supplement. Institution, OAN, and Course Number** are as described in Number 6 above. Include the word **"Supplement"**. Just be sure to reference the supplement from the appropriate spot in this document.
- Remember that all institutions are required to have at least one course match for each OAN in all TAGs for which they have corresponding programs.
- This form should be used for all submissions or resubmissions starting immediately.
- If you encounter problems or have questions, please contact any of the individuals listed below:

Jim Ginzer (614) 752-9486 [jginzer@regents.state.oh.us](mailto:jginzer@regents.state.oh.us)  
 Sam Stoddard (614) 752-9532 [sstoddard@regents.state.oh.us](mailto:sstoddard@regents.state.oh.us)  
 Candice Grant (614) 644-0642 [cgrant@regents.state.oh.us](mailto:cgrant@regents.state.oh.us)