



View Committee Agenda

Committee: College Committee - ARTS

Meeting Date: 10/10/2008

Notes:

Time: 11:00a.m. -1:00p.m.

Location: 4187 Smith Lab

Agenda:

1. Opening remarks by Val and Rebecca
2. **Theater 280 (sent back and revised)**
3. Design 202/203
4. Design 320
5. Design 571
6. Design 573
7. Hist of Art H210- H212 (change to H201-H202)
8. Hist of Art H211 (withdrawal)
9. **Discussion about 999 and revising seminars for variable credit (Mark Fullerton, Assoc. Dean, around 12noon)**
10. Art Ed 809
11. Art H795
12. Theatre 100 HE - Mansfield campus (document attached below)
13. PSP proposal (Val will bring hard copies)
14. ECA practice presentation and plan for implementation

[Close](#)

Request	New		Hold
Status	College Committee - ARTS	<i>Pending</i>	Contingency
College	ARTS		GEC
Department	Art		
Course #	H795		
Title	Honors Undergraduate Research in Studio Art Seminar		View

Request	Change		Hold
Status	College Committee - ARTS	<i>Pending</i>	Contingency
College	ARTS		GEC
Department	Theatre		
Course #	280		
Title	Craft of Acting		View

Request	Change		Hold
Status	College Committee - ARTS	<i>Sent Back</i>	Contingency
College	ARTS		GEC
Department	Theatre		
Course #	280		



Rationale for Theatre 280

Course Title and Credit Hour Change

Theatre 280: Acting Fundamentals 1 was first approved as a GEC Visual and Performing Arts course as a pilot studio course, designed to meet the needs of students in tagged degree programs who were to be required to have a studio based course as a part of their degree program. We feel that the following revisions will better serve today's BA students and meet the current GEC model:

The title "Acting Fundamentals 1" incorrectly portrays the content of the course. The course is not simply a course on the mechanics of acting, instead it:

- explores and encourages aesthetic response and judgment of dramatic texts;
- provides a basis for interpreting and evaluating a play's artistic accomplishment through reading, discussion, and play going;
- promotes a critical experience of the texts, contemplating their meanings and creating performance pieces based on that perspective;
- develops an individual's public presence.

We feel that the proposed course title, "The Craft of Acting," provides a better summary of both the course and Visual and Performing Arts GEC objectives.

The attached syllabus also reflects a need to raise the credit hours assigned from 3 to 5, in accordance with 3335-8-24 of the Administrative Code, which states:

(1) One credit hour shall be assigned for each three hours per week of the average student's time, including class hours, required to earn the average grade of "C" in this course.

(2) One credit hour shall be assigned for each two consecutive hours of practical or experimental work per week in any department or school.

As indicated on the syllabus, the course meets twice per week for two hours per meeting with a heavy emphasis on both practical and experimental work, which provides us with 2 credit hours. The additional 3 credit hours are derived from time required outside of the classroom which includes readings, creation of character analyses, monologue and scene rehearsals, attending and responding to two OSU Theatre productions, which averages between 8 to 10 hours per week.

The department will be happy to respond to any questions the committee may have after reviewing the enclosed materials. Please direct questions to our curriculum coordinator, Eric Mayer (mayer.93@osu.edu).

Course Change Request

Academic Organization and Curriculum Handbook

College **ART**

Course Bulletin Listing **THEATRE - THEATRE**

Course Prefix

Course Number **280**

Course Decimal

Full Course Title **Acting Fundamentals I**

Transcript Title **ACTING FUNDMNTLS 1**

Level **U**

Credit Hours **3**

College **ART**

Course Bulletin Listing **THEATRE - THEATRE**

Course Prefix **280** Generic course or decimal subdivision?

Full Course Title **Craft of Acting**

Transcript Title **Craft of Acting**

Level Undergraduate Graduate

Credit Hours **5**

Proposed Effective Year **08** Proposed Effective Term **Autumn Quarter**

Course Bulletin

Course Description

Basic acting techniques; imagination, concentration, human psychology as applied to creation of

Course Description **Basic acting techniques; imagination, concentration, human psychology as applied to creation of character and development of stage presence.**

Terms Offered **AU WI SP SU**

Terms Offered **Quarter(s)**

Autumn

Winter

Spring

Summer

Summer 1

Summer 2

Offering Pattern **This year**

Offering Pattern This year Every other year

Distribution of Class Time **4 lab hrs.**

Distribution of Class Time **2 2-hr cl.**

Omit distribution of class time from printing?

Prerequisites

Prerequisites

Electronic enforcement of prerequisites?

Exclusion or Limiting Clause

Exclusion or Limiting Clause

Repeatable?

Max Repeatable
Credit Hours

Grade Option L

Honors Statement

Repeatable?

Cross
Listed?

Course part of a
sequence?

Grade Option Letter S/U Progress

GEC Course

Off Campus/Field Experience?

EM Credit?

Admission Condition Course?

Offered in Distance Learning Format?

Service Learning?

General Course
Information
Statement

General Information

Subject (CIP) Code

Subsidy Level

If you have questions, please contact Jed Dickhaut @ dickhaut.1@osu.edu.

Expected Section Size

Proposed Number of Sections Per Year

Course time less than 1 full term or Workshop

Off-campus offering?

Required on Major(s)

Required on Minor(s)

Elective within Major(s)

Elective within Minor(s)

Choice of Major(s)

Choice of Minor(s)

A General Elective

State the need and purpose of the course. Indicate how the course relates to the primary goals of the academic unit/school/college/university.

This course focuses on arts appreciation and an understanding of theatre in culture, fulfilling the GEC requirement in Visual and Performing Arts.

Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course. Evidence must be given of whether the budget support will come from reallocation of existing resources or from new program funds.

N/A

Is approval of this request contingent upon the approval of other course or curricular requests? Yes No

Describe any changes in library, equipment, or teaching aids needed

Purpose of the proposed change

See attached rationale.

Proposed change impacts course contents?

Describe the method of funding if the proposed changes involves budgetary adjustments

Course Contact Information

Faculty Name Jimmy Bohr

Faculty Email bohr.6@osu.edu

Contact Name Eric Mayer

Contact Dept Theatre

Contact Email mayer.93@osu.edu

Contact Phone 2-5080

Save

Validate

Assessment Plan for restructured GEC course, TH 280

Assessment Goals and Objectives

Both the GEC and course-specific learning objectives for Theatre 280 might be summarized as follows:

1. *Students will learn to describe and interpret dramatic texts, and to recognize those works as significant cultural achievements.*
2. *Students will learn general principles and strategies of character analysis through which they can appreciate and begin to understand performative art, including works from historical and cultural contexts other than the ones covered by the course itself.*
3. *Students will develop an ability to engage in cross-cultural comparison, not only among those cultures covered by the course, but also (ideally) between them and our contemporary context.*
4. *Students will acquire a basic understanding of acting, primarily through an exploration of the technique, analysis, and relevance of specific actions and events within their "imaginary" context.*
5. *Students will develop their critical and analytic abilities, as well as work on the clarity and precision of their writing.*

We intend to insure that proposed course adequately articulates these goals, teaches toward them, tests for them, and help students realize their individual potential to meet them.

II. Methods

An assessment of whether these objectives are in fact being met is most easily and effectively carried out, we believe, by an examination of the work students are actually required to do for the course. For example, their ability to think dramatically and to engage in cross-cultural comparison (objectives #3 and 4) can be gauged by their responses to specific analysis questions—typically comparisons of scripts from different cultures and/or historical periods. Thus, each analysis assignment will have at least one question requiring students to situate works in their social and historical contexts. Similarly, the play reaction paper will center on a prompt that demands an extended interpretation of a particular performance or script; in some cases, students will even be asked to reflect on conflicting interpretations. In this way, we hope to measure the

course's (and the students') progress toward objective #1. The students' grasp of "general principles and strategies of character analysis" (objective 2) will be measured by asking students to discuss a character or characters that they will not have seen previously in class. In this way we should be able to ascertain whether they are acquiring the desired skills and not simply learning by imitation. Objective #5, concerning the students' critical and analytic abilities, is explicitly tested through the two analysis papers each student is expected to write for the course. (That paper should also provide an additional measure for objectives 1 and 2.) Here, as with the play reaction paper listed above, we believe that sampling should provide us with an adequate assessment of whether the course is in fact living up to its goals. We will be randomly sampling (and photocopying) specific writing prompts and papers from 5% of the class. An advanced graduate student, supervised by the Director of Undergraduate Studies, will be asked to evaluate the sampled questions and papers, and to gauge how well the goals of the course seem reflected in them. We will also be interested to assess improvement over time, so that we will compare each of the selected student's responses from the first analysis paper to those on the play reaction paper to see if any has in fact occurred. A brief summary report will be written by the grad student and the Director of Undergraduate Studies, and that, as well as the sampled questions themselves, will be made available to the instructor.

We are also interested in getting the students' self-assessment of the course and of their performance in it. To that end, we will survey them at the beginning of the quarter regarding their expectations. Their answers will be collected, read (by the faculty member teaching the course), and then saved (in a designated file cabinet in the department office). Students will get these surveys back at the end of the course, along with an evaluation that asks them to gauge how well the course met their expectations, and whether or not they have any suggestions for improvement. (It will also ask them what grade they anticipate receiving in the course.) Their responses will be made available to the instructor, but also summarized by the grad student—again, under supervision of the Director of Undergraduate Studies, who will advise on any appropriate changes to the syllabus, assignments, or other aspects of the course.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading the exams and papers in the first place. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the question (or assignment) and the kind of response it required. As much as possible, we will also try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. It's obviously the latter case that we're most concerned with (though we will also work on various strategies for increasing attendance if that seems to be a particular problem); the Director of Undergraduate Studies will work with the instructor to improve communication of the course expectations and content.

Timeline for assessment

Each quarter, every time the course is taught, we will follow the same schedule:

Week 1	Survey of students regarding their expectations for the course
Week 3	First analysis paper; sampling of answers to specific questions
Week 4	Results of first sampling made available to course instructor
Week 6	Second analysis paper; sampling of answers
Week 7	Results of second sampling made available to course instructor
Week 9	Student reaction papers due; samples read and evaluated
Week 10	Student assessment of course and their performance in it
Week 11	Final exam; sampling of answers; report compiled and given to instructor; meeting (or at least email exchange) between the Director of Undergraduate Studies and instructor concerning any necessary changes to the course. NB: Changes effecting the course as a whole will be brought before the department Chair, Undergraduate Studies committee, the group of faculty who teach the course, and, if appropriate, the entire department faculty.

Every three years we will also compile a report on the course as a whole, using all of the data from every offering of 280 in that time. In particular, we will be looking to see if the students' and our overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the data to make what seem the appropriate adjustments to the course content and structure.



Theatre 280: The Craft of Acting SYLLABUS

QUARTER:	Autumn 2008	INSTRUCTOR:	Jimmy Bohr
CREDITS:	5	OFFICE:	Drake 1106
LEVEL:	U	OFFICE EMAIL:	bohr.6@osu.edu
CLASS TIME:	Mon & Weds, 11:30AM-1:18PM	OFFICE PHONE:	(614) 292-9922
LOCATION:	Drake 2068	OFFICE HOURS:	Mon & Wed 3:30-5:18

COURSE DESCRIPTION:

The Craft of Acting teaches basic acting techniques including imagination, concentration, human psychology as applied to creation of character, and development of stage presence. To develop these techniques, students will read and discuss note-worthy plays, analyze said works for performative characteristics and social/social impact, create character analyses, perform monologues and scenes, attend and write written responses to two productions discussing the productions interpretation and impact as a piece of dramatic literature, and participate in group activities including warm-ups, discussion of scripts, and oral presentations about the dramatic literature. No prior acting is required to take this course and non-majors are welcome.

GENERAL GOALS and LEARNING OBJECTIVES of the ARTS AND HUMANITIES GEC:

Arts and Humanities coursework develops students' capacities to evaluate significant writing and works of art, and for aesthetic response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience. Expected outcomes are:

- Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
- Students describe and interpret achievement in the arts and literature.
- Students explain how works of art and literature express social and cultural issues.

SPECIFIC GOALS and LEARNING OBJECTIVES OF THE COURSE:

Theatre 280 meets the Visual and Performing Arts GEC requirement under section 2 part C, focusing on arts appreciation and an understanding of theatre in culture. Through this course, students will develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

- Students will learn to describe and interpret dramatic texts, and to recognize those works as significant cultural achievements in order to be enlightened observers and active participants in visual, spatial, musical, theatrical, rhetorical and written arts.
- Students will learn general principles and strategies of character analysis through which they can appreciate and begin to understand performative art, including works from historical and cultural contexts other than the ones covered by the course itself.
- Students will develop an ability to engage in cross-cultural comparison, not only among those cultures covered by the course, but also between them and our contemporary context in order to explain how works of art and literature express social and cultural issues.
- Students will acquire a basic understanding of acting, primarily through an exploration of the technique, analysis, and relevance of specific actions and events within their "imaginary" context.
- Students will develop their critical and analytic abilities, as well as work on the clarity and precision of their writing in order to describe and interpret achievement in the arts and literature.

TEACHING METHOD: Lecture, Discussion, Lab

REQUIRED TEXTS/SUPPLIES:

- COHEN, ROBERT. *Acting One*. Boston: McGraw Hill, 2002.
- MASTERS. *Spoon River Anthology - Literary Touchstone Classic*. Prestwick House, Inc. 2007.
- Course Packet, available from UniPrint, which includes a selected group of plays from which the final scenes will be chosen

RECOMMENDED TEXTS:

GIBALDI, JOSEPH. *MLA Handbook for Writers of Research Papers*. New York: Modern Language Association of America, 2003.

PARTICIPATION:

Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, picking up the dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and group presentations and guest lectures, and asking questions and providing feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options.

In this course I am committed to engaging you as critical citizens who value social and cultural difference, free speech, democracy, and self-reflection. As critical citizens, you are expected to demonstrate integrity, be responsive to the welfare of others, foster a positive classroom climate based on trust and mutual responsibility, and exhibit sensitivity to and respect for multiple socio-cultural realities, diversity and difference including, but not limited to, sexual identity, ability, class, race, gender, ethnicity, and age. This includes using suitable language, mannerisms and interpersonal skills. Together, we will learn from each other as we build and strengthen our critical skills for understanding the discourse of visual culture in the performing arts.

IN-CLASS PERFORMANCES AND REHEARSALS

Students are expected to be ready for each event by having their lines memorized, be dressed in a way that does not impede their movement, have rehearsed the scene outside of class, have all props present, and be open to constructive criticism and ready to try potential adjustments as suggested by the instructor. Observing students will respect and support the performers by listening attentively and providing feedback when requested by the instructor.

Special Assignments (play attendance)

Each student will attend two OSU Department of Theatre productions, which take place outside of class time. Students are expected to behave in accordance with respectful audience conventions, which include, arriving on time, refraining from talking, eating/drinking, or opening wrapped candy/cough-drops/gum during the performance. Cell phones and other electronic devices are to remain off during the entire performance.

REQUIREMENTS AND EVALUATION

Reading Assignments, related discussions and mid-term quiz

Readings are to be completed by the date listed on the Topical Outline and will be discussed in class. The mid-term quiz will cover theatrical syntax and terminology from the readings and class discussions.

Character Analysis Papers

Two Character Analysis Papers are assigned throughout the quarter (one for the monologue performance, one for the scene performance). A draft of the Monologue Character Analysis Paper is due a week prior to the time of Final Monologue Performance and a revised version will be due at the Final Monologue Performance. Analysis papers relating to the scene are due at the time of final scene performance.

Play Attendance and Response Papers

Students are required to attend two OSU Theatre productions outside of class and write a two page, MLA style response discussing the successfulness/unsuccessfulness of each production and how a particular element (from class discussion or readings) helped/hindered each production.

Monologue and Scene Performance

Each student will perform one monologue from Edgar Lee Masters' *Spoon River Anthology*, and one scene assigned by the instructor. Students must rehearse, explore and research alone and with their scene partner outside of class meeting times. Outside rehearsal is required for successful fulfillment of this class. There will be one rehearsal in class for each performance project, during which, all students will observe and provide feedback. Students are expected to have incorporated instructor comments (from the in class rehearsal) by the time of final performance.

The Warmup and other Active Learning Exercises

Students will participate in an instructor led physical, vocal and mental warmup at the start of each class period. The warmup will prepare students to approach the work with focus and prevent physical or vocal injury.

GRADING: Grading statement followed by breakdown:

Participation (see course content statement)	10%
Mid-term Quiz	10%
Character Analysis Paper #1 (draft)	05%
Character Analysis Paper #1 (monologue)	15%
Character Analysis Paper & GOTE* #2 (scene)	15%
Production Response Paper	05%
In-Class Rehearsals (see course content statement)	10%
Final Monologue Performance	15%
Final Scene Performance	15%
Total	100%

Grading Scale:

93 -	100.0	A
90 -	92.9	A-
87 -	89.9	B+
83 -	86.9	B
80 -	82.9	B-
77 -	79.9	C+
73 -	76.9	C
70 -	72.9	C-
67 -	69.9	D+
60 -	66.9	D
0 -	59.9	E

*GOTE, which stands for "Goal, Obstacle, Tactics, and Expectation", is an acronym devised by Robert Cohen to remind actors of four basic elements to consider while preparing a character for the theater.

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

FOR YOUR SAFETY, the OSU Escort Service is available after 6 p.m. by dialing 292-3322.

TOPICAL OUTLINE

Week One

Introduction to course and Physical Warm-up

Week Two

Discussion of monologue purpose and process and of *Spoon River Anthology*

Introduction of Character Analysis

Reading due: *Spoon River Anthology* and monologue selection due

Week Three

Discussion of Character Analysis (cont.)

In-class *Spoon River* Monologue Rehearsals

Draft of Monologue Character Analysis (#1) due

Reading Due: Section of Cohen Text

Week Four

Introduction to Vocal Warm-up

In-class *Spoon River* Monologue Rehearsals (cont.)

Monologue Character Analysis drafts returned to student for revision

Monologue Final Performances

Final monologue Character Analysis due

Week Five

Discussion of reading and mid-term review

Reading due: Section of Cohen Text

Mid-term Quiz

Scene Assignments given by Instructor

Week Six

Introduction to Focus and Concentration Warm-ups

Discussion of Character Analysis as applied to scenes and of GOTE exploration (as outlined in Cohen text) defining character action in a scene

Reading due: Section of Cohen Text & Assigned Play

Week Seven

Discussion of how to prepare for rehearsals and read-thrus of all assigned scenes

Week Eight

In-class Scene Rehearsals

Week Nine

In-class Scene Rehearsals

Production Response Paper due

Week Ten

In-class Scene Rehearsals

Final Exam: Final Scene Performance and Scene Character Analysis and GOTE sheet due

Acting Fundamentals-Theatre 280-(19962-8)- Spring 2008
 Mondays and Wednesdays (9:30am-11:18am) Room 2064

Instructor: Kiana Harris
 harris.1160@osu.edu

Office hours: By Appointment ONLY
 Best Times: M,W 11:30-12:30 Location TBD
 T,Th 11:30-1:30 Location TBD

Campus Escort Service: (614) 292-3322

Course Description: Basic acting techniques; imagination, concentration, human psychology as applied to creation of character and development of stage presence. No prior acting experience necessary.

Course Objectives:

1. To become comfortable performing in front of an audience. Let your inhibitions go, have fun, and make a fool out of yourself in class. I not only encourage it: I require it. ☺
2. To learn basic acting techniques and apply them to performance.
3. To develop rehearsal skills.
4. To be able to articulately reflect on your own work, as well as the work of others.
5. To acquire a working knowledge of basic theatre vocabulary.

Required Text: Cohen, R. (2002). *Acting One* (4th or 5th Edition). McGraw Hill. ISBN# 0-7674-1859-X (fifth edition ISBN # may be different)

Other necessary materials: 2 plays (texts to be determined based on your performance material)
 A notebook/journal separate from other work (bring to class daily)

Dress: Please wear clothes and shoes that make you feel comfortable and will not restrict movement.

Production attendance: You are required to attend the productions listed below. Student ticket prices will be available soon at the theatre department's box office. Budget this expense along with your cost of books.

Wild Stages: Kabarett MFA!

May 1, 2, 3, 8, 9, 10, 15, 16, 17 at 7:30 pm
 May 4 at 3:00 pm
 Bowen Theatre

Working: A Musical

May 15, 16, 17, 21, 22, 23 at 7:30 pm
 May 18 at 3:00 pm
 Thurber Theatre

Attendance: Because this course is based primarily on your work in class, attendance is crucial. It not only affects your success, but also the success of your peers and scene partner. Therefore, I follow the following department attendance policy: Two absences are allowed for the quarter. Each subsequent absence brings your grade for the course down 1/3 of a letter grade (Ex: B to a B-). Two lates equal one absence. If you are more than 15 minutes late, it is considered one full absence.

Disability statement: Any student who feels he or she may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Also, contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations.

Grading Scale

A 93-100
 A- 90-92
 B+ 87-89
 B 83-86
 B- 80-82

C+ 77-79
 C 73-76
 C- 70-72
 D+ 67-69
 D 60-66
 E 59 or below



Grading:

Getting to know you paper (1pg) 5pts
Participation 10pts
Journal 10pts
Production Quizzes 20pts
Monologue (includes written work and performance) 20pts
Midterm 15pts
Final Scene (includes written work and performance) 20pts
Total 100 pts

Your Grade

_____/5
_____/10
_____/10
_____/10
_____/20
_____/15
_____/20
_____/100pts

Assignments:

Getting to know you paper: 1 page double space 12pt. font. Briefly tell me about yourself. (class rank, major, background, interest in acting, experience with acting, what you expect out of this class, why you took it, other commitments you have, something interesting about yourself unrelated to this class, anything else you think I should know about you)

Participation: Participation in class is mandatory, and will be an important part of your grade. Participation not only includes the level of enthusiasm you bring to your own work, but also how attentively you respect and respond to others during their performance time.

Journal: You will keep a journal which chronicles your experiences and progress in this class. You should have an entry for each day we have class. Journal entries should reflect on what you personally experienced in class and what you observed of your peers. You may also discuss occurrences outside of class that relate to your acting progress (personal experiences, rehearsals, etc.). Do not simply restate what was done that day in class. I know. I was there. Journals may be collected at anytime and should be kept separate from work for your other classes.

Quiz: Quizzes will be given on *Working* and *Wild Stages: Kabarett MFA!*

Monologue: Everyone will choose a 1-2 minute monologue, which we will workshop in class. You must research and choose this monologue outside of class time. Local libraries and the Theatre Research Institute(14th floor Lincoln Tower) are good places to look for material. Start looking as soon as possible. It takes awhile to find a good one. We will discuss this more in class. You must also read the play that the monologue comes from, and write background information for your character. (Written work is due at the time of your monologue performance).

Readings: Read the text as it suggests in the syllabus. We will discuss these concepts in class, and you may be quizzed at anytime. The midterm will also assess your knowledge from the readings.

Midterm quiz: You will be tested on everything we have covered in class (readings, discussions, exercises, etc.)

Final Scene: Everyone will perform a 5 minute scene with a partner. We will workshop these scenes in class, but you must also meet and rehearse with your partner outside of class. I will assign your scenes. We will discuss this more in class. You must also read the play that the scene comes from, and write background information for your character (written work is due at the time of your scene performance). You will receive individual grades for your scene.

******I DO NOT ACCEPT LATE WORK.****** As we say in theatre, "The show must go on" and on time! I may choose to make exceptions on a case by case basis, but do not count on it.

****** All written work except your journal MUST BE TYPED******

Class Schedule: *(Instructor reserves the right to amend the schedule as necessary)*

- Mar. 24 M** Introduction and Acting Exercises (**Today's goal: make fools of ourselves! ☺**)
26 W Improvisation and Acting Exercises **Getting to know you paper due**
- 31 M** Monologue selection (**Bring in three monologue choices**) (Cohen pgs 1-65)
- Apr. 2 W** Monologue work (Cohen pgs 66-80, 243-247)
- 7 M** **Monologue off-book** (Cohen pgs 81-117)
9 W Monologue work
- 14 M** Monologue work
16 W Monologue work (Cohen pgs 117-184)
- 21 M** Monologue work, Midterm review
23 W **Midterm**, Monologue work
- 28 M** **Monologue Performance and paperwork due (Break a leg! ☺)**
30 W Partner exercises and scene work
- May 5 M** Scene work (Cohen pgs 185-242)
7 W **1st half of scene off-book**
- 12 M** **2nd half of scene off-book**
14 W Scene work
- 19 M** **Quiz: *Wild Stages: Kabarett MFA!*** - Scene work
21 W Scene Work
- 26 M** *Memorial Day - No Classes*
28 W **Quiz: *Working*** - Scene Work

Final: Scene Performance and Paperwork due: Tuesday June 3rd 9:30 am -11:18 am

Debbie Hanlin

From: Wayne Carlson [carlson.8@osu.edu]
Sent: Wednesday, July 30, 2008 11:44 AM
To: Debbie Hanlin
Subject: Course change

Hi, Deb

We have a 3 course sequence, Design 201-202-203 required of all majors, and also used in our minor program.

We have determined that the order is wrong, and we would like to teach it in the order 201-203-202 as far as content is concerned. But to be consistent with numbering, we would like to swap course numbers (no other changes) between 202 and 203.

I have the forms completed, but do I need to send syllabi, etc for this simple change? Nothing in content has changed.

Thanks for your advice

Wayne

///

Dr. Wayne E. Carlson, Chair
The Dept of Industrial, Interior and Visual Communication Design
The Ohio State University
380 Hopkins Hall / 128 N. Oval Mall
Columbus, Ohio 43210
Phone: 614-688-3242 FAX: 614-292-0217
WWW: <http://design.osu.edu/carlson/>

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**The Ohio State University
Colleges of the Arts and Sciences Course Change Request**

Industrial, Interior and Visual Communications Design

Academic Unit

Drawing Systems for Designers

202

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter Spring Year 2008

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: Drawing Systems for Designers
2. Number: 202
3. Full Title: Drawing Systems for Designers
4. 18-Char. Transcript Title: Drawing Systems
5. Level and Credit Hours U 3
6. Description: Introduction to drawing systems, including orthographics, sections, dimensions, paraline and measured drawings.
(25 words or less)
7. Qtrs. Offered: Au, Wi, Sp
8. Distribution of Contact Time: 3-1Hr Cl
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): 201 or permission
10. Exclusion:
(Not open to....)
11. Repeatable to a maximum of _____ credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? No
15. Grade option (circle): Lr S/U P
If P graded, what is the last course in the series?
16. a) Is an honors version of this course available? Y N
- b) Is an Embedded Honors version of this course available?
Y N
- c) Is this a Service Learning Course: Y N
17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE
Changes Requested**

1. _____
2. 203
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. 202 or permission
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. a) _____
- b) _____
- c) _____
17. _____

B. General Information

- 1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? **yes**

- 2. Does this course currently satisfy any GEC requirement? if so indicate which category. **NO**

- 3. What other units require this course? Have these changes been discussed with those units? **N/A**

- 4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.

- 5. Is the request contingent upon other requests? if so list the requests.

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu)

This course is part of a sequence (201-202-203) and the reverse order of 202 and 203 is more appropriate for the curriculum

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minor(s)
 An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding: None

CONTACT PERSON: Wayne Carlson EMAIL: carlson.5@osu.edu PHONE: 688-3242

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

Carolina Gill

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

Brian Stone

2. Academic Unit Graduate Studies Committee Chair Printed Name Date



Wayne Carlson

7/29/08

3. ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Colleges of the Arts and Sciences Curriculum Office, 4132 Smith Lab, 174 W. 18th Ave. fax: 688-5678. Rev 02/28/08

**The Ohio State University
Colleges of the Arts and Sciences Course Change Request**

Industrial, Interior and Visual Communications Design

Academic Unit

Graphic Thinking for Designers

203

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter Spring Year 2008

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/Off-Campus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: Graphic Thinking for Designers

2. Number: 203

3. Full Title: Graphic Thinking for Designers

4. 18-Char. Transcript Title: Graphic Thinking

5. Level and Credit Hours U 3

6. Description: Introduction to drawing as a design tool and as a
(25 words or less)
means of communicating the product of the thinking process.

7. Qtrs. Offered : Au, Wi, Sp

8. Distribution of Contact Time: 3-1Hr Cl
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): 202 or permission

10. Exclusion:
(Not open to....)

11. Repeatable to a maximum of _____ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course? No

15. Grade option (circle): Lr S/U P
If P graded, what is the last course in the series?

16. a) Is an honors version of this course available? Y N
b) Is an Embedded Honors version of this course available?
Y N

c) Is this a Service Learning Course: Y N

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE
Changes Requested**

1. _____

2. 202

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. 201 or permission

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. a) _____
b) _____
c) _____

17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? **yes**

2. Does this course currently satisfy any GEC requirement? if so indicate which category. **NO**

3. What other units require this course? Have these changes been discussed with those units? **N/A**

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.

5. Is the request contingent upon other requests? if so list the requests.

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu.)

This course is part of a sequence (201-202-203) and the reverse order of 202 and 203 is more appropriate for the curriculum

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding: **None**

CONTACT PERSON: Wayne Carlson EMAIL: carlson.8@osu.edu PHONE: 688-3242

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

Carolina Gill

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

Brian Stone

2. Academic Unit Graduate Studies Committee Chair Printed Name Date



Wayne Carlson

7/29/08

3. ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Collages of the Arts and Sciences Curriculum Office, 4132 Smith Lab, 174 W. 18th Ave. fax: 688-5678. Rev 02/28/08

Design 201 Descriptive and Analytical Drawing for Designers

3 Credit Hours

Department of Industrial, Interior and Visual Communication Design

Course Instructor:
Details Quarter:

Time:

Office #

Hours:

Email:

Phone:

Course Description Introduction to freehand drawing as a skill to communicate characteristics of a represented subject as it pertains to Industrial, Interior and Visual Communication Design. Emphasis will be placed on observational drawing as a tool to record, analyze and communicate information about natural and man-made subjects.

Objective Skill-building in seeing, perceiving and depicting man-made and natural objects; To develop individual techniques to explore, observe, understand, record, analyze and communicate information about a particular subject from a design perspective.

Context This is the first of a series of three courses that prepares the design student to develop skills in visual thinking, problem solving and communication of design ideas.

Format This is a progress-oriented course that requires active student participation. The class will meet 3 days per week for 2 hours each day. Class sessions will be comprised of lectures, demonstrations, and assignments. An equal balance between theory and application is expected. Students will be expected to provide their own drawing materials. Students will sometimes meet as a group at a location consistent with the drawing exercise .

Learning Outcomes At the end of the course, the student will have developed fluency in representational techniques in the context of Industrial, Interior and Visual Communication Design. He/she will be able to identify and manipulate drawing techniques in order to support the communication objectives of their representation. He/she should be able to isolate information and focus on specific areas of interest for exploration, study or for others to interpret through the use of freehand drawing.

Course Content Techniques and applications of drawing
Lines and line quality used to depict edges and contours of form
Cross contour drawing for surface description
Positive and negative space as formal/compositional technique
Light and shade values as tools to represent textures, materials and 3D form

Texts Required: Ching, Francis. Design Drawing, Van Nostrand Reinhold, New York, 1998
Suggested: Edwards, Betty. Drawing on the Right side of the Brain, Penguin Putman Inc, New York 1988

Media Bristol board paper, 11x 14 tracing paper, H pencils, B pencils, drawing pens

Requirements The following are expected of all students in the course:

- Attendance is mandatory. Any unexcused absences after 2 may result in a lowering of your grade by a letter. Contact the instructor if you will be late or absent (contact information is found above).
- Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
- Class participation in critiques and final presentations is essential.
- All work must be completed by the scheduled due date

Grading Students grades will be based on the following factors:

- Commitment and effort
- Class work and participation
- Project exploration
- Communication clarity

Each drawing assignment is worth 25 points; the midterm is worth 100 points; the final exam is worth 100 points; active participation in critiques is worth 20 points each. Grade distribution is as follows:

415-440 – A;	400-414 – A-	
380-399 – B+;	365-379 – B;	355-364 – B-
340-354 – C+ ;	320-339 – C;	310-320 – C-
290-309 – D+;	270-289 – D	
Less than 270 - E		

Assignments turned in late without instructor's previous permission will not be accepted. The final grade will be a product of the mean value of the individual assignments in addition to the instructor's assessment of work, craftsmanship, quality, progress and commitment. Any absences not called in will be considered unexcused.

Special needs If you need accommodation based on the impact of a disability you should contact the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207, 292-0901TDD or email: ada-osu@osu.edu and notify the instructor.

Academic Misconduct Academic Misconduct is defined as “any activity which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. Any cases of academic misconduct will be referred to the Committee on Academic Misconduct (see <http://oaa.osu.edu/coam/home.html>)

Escorts Escort services for evening courses are available by calling 292-3322

**Course
Schedule**

- Week 1** **Topics** The visual system; the sense of sight
Drawing types
Freehand lines, parallel lines, upside down drawings
Blind contour drawing, contour drawing
Readings : Ching: Introduction, Chapter 1, pages 1-22
Drawing assignment 1: Contour drawing Bicycle (section)
Objective: to communicate details of parts, assembly, material and form with the use of freehand lines
- Week 2** **Topics** Drawing tools and materials
Lines and line quality, shape, contours and cross-contours
Readings : Ching: Chapter 1, pages 22-38
Drawing assignment 2: Capturing the movement of a hand
Objective: to communicate characteristics of form and motion.
Drawing assignment 3: Cross contour of an object.
Objective: Explore and represent the volumetric form of a natural object and an industrial (designed and manufactured) object. Through the use of freehand lines, communicate the formal characteristics of the surface
- Week 3** **Topics** Drawing tools and materials
Lines and line quality, shape, contours and cross-contours
Readings: Ching: Chapter 1, pages 22-38
Drawing assignment 4: Positive-negative shapes
Objective: to communicate an industrial design by suggesting it instead of directly depicting it. To understand shapes within shapes, formal reference and how to allow a viewer to complete an implied image
- Week 4** **Topics** Tone and texture
Readings: Ching: Chapter 2, pages 39-63
Drawing assignment 5: Tonal values

Objective: to communicate the three-dimensional qualities of a linear representation of an object /space. To communicate materials' characteristics through the use of tonal values

- Week 5 Topic Spatial relationships
Structures and forms
Readings: Ching: Chapter 3, pages 65-79
Drawing assignment 6: (midterm assignment)
Objective: To communicate a visual study of a natural object. Develop a series of drawings in a composition that communicates information regarding form, size, materials, structure, texture, function and environment, through freehand drawings
Midterm critique
- Week 6 Analytical drawings
Midterm assignment due
- Week 7 Topic Space and depth and scale
Readings: Ching: Chapter 4, Pages 82-100
Drawing assignment 6: Drawing of a public space
Objective: to communicate depth and relative scale, not absolute dimensions.
- Week 8 Topic Drawing structure
Readings: Ching: Chapter 4, Pages 100-109
Drawing assignment 7: 20 objects composition
Objective: To develop a strategy for organizing sequence and content in a drawing, in order to clearly communicate intent
- Week 8 Topic Composition and communication
Final drawing project: Compositional drawing
Objective: To communicate a visual study of a man-made designed object. Develop a series of drawings in a composition that communicates information regarding form, size, materials, structure, texture, function and environment, through freehand drawings
- Week 9 Putting it all together
Communication and documentation
- Week 10 Documentation
Final critique
- Week 11 **Final exam**

Design 202 Graphic Thinking for Designers

3 Credit Hours

Department of Industrial, Interior and Visual Communication Design

Course Details Instructor:
Quarter:
Time:

Instructor Contact Office:
Office Hours:
Email: Phone:

Course Description Introduction to drawing as a design tool in the context of Industrial, Interior and Visual Communication Design. Emphasis will be placed in sketching and drawing to explore, analyze and communicate design concepts and design processes.

Objective To develop skills in thinking assisted by drawing and sketching. To develop individual techniques to explore, analyze, formulate, reconfigure and communicate the design ideas.

Context This is the second design communication course and builds upon media, processes, techniques and skills developed on the preceding course.

Format This is a progress-oriented course that requires active student participation. The class will meet 3 days per week for 1 hour each day. Class sessions will be comprised of lectures, demonstrations, and assignments. An equal balance between theory and application is expected. Students will be expected to provide their own drawing materials. This course will provide the student with a project-based application to drawing skills previously learned.

Learning Out come The student will develop fluency in their sketching and drawing. They will develop an understanding of the role of drawing in problem formulation, decision making, design development and communication processes.

Course Content Design development through layers
Linear perspective
Structural Drawing
Perspective grids
Rotating objects
Shifting viewpoints
Changing scales

Text Required: Ching, Francis. *Design Drawing* Van Nostrand Reinhold, New York, 1998

- Requirements** The following are expected of all students in the course:
- Attendance is mandatory. Any unexcused absences may result in a lowering of your grade. Contact the instructor if you will be late or absent (contact information is found above).
 - Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
 - Class participation in critiques and presentations is essential.
 - All work must be completed by the scheduled due date
 - Maintaining a sketchbook focusing on objects or spaces related to their weekly assignments

- Grading** Students grades will be based on the following factors:
- Commitment and effort
 - Class work and participation
 - Project exploration
 - Communication clarity

Each drawing assignment is worth 16 points; the midterm is worth 50 points; the sketchbook is worth 100 points; active participation in critiques is worth 20 points
Grade distribution is as follows:

418-442 – A;	400-417 – A-	
380-399 – B+;	365-379 – B;	355-364 – B-
340-354 – C+ ;	320-339 – C;	310-320 – C-
290-309 – D+;	270-289 – D	
Less than 270 - E		

Assignments turned late without instructor's previous permission will not be accepted. The final grade will be a product of the mean value of the individual assignments in addition to the instructor's assessment of work, craftsmanship, quality, progress and commitment. Any absences not called in will be considered unexcused.

Special needs If you need accommodation based on the impact of a disability you should contact the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207, 292-0901TDD or email: ada-osu@osu.edu and notify the instructor.

Materials: Mechanical pencils HB, H series led
30-60 and 45 degree triangles

Erasers, eraser shield
Quality compass, pens
Tracing paper

Academic Misconduct Academic Misconduct is defined as “any activity which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. Any cases of academic misconduct will be referred to the Committee on Academic Misconduct (see <http://oaa.osu.edu/coam/home.html>)

Escorts Escort services for evening courses are available by calling 292-3322

Course Schedule

Week 1	Topic	Paraline drawings as a means for form manipulation Drawing Assignment 1: Subdivide a square through the use of three segments and study the three-dimensional possibilities of that projection by way of paraline drawings (orthographics and axonometric projections) Orthographic views, manipulation of form on orthographic projections Layered manipulations extrude and subtract (outside cube vs. inside cube) materials: pencil or pen on tracing paper Drawing Assignment 2: Communication of transformation through axonometric projections
Week 2	Topic	Linear perspective, one point, two point perspective Reading Ching: Chapter 8, Pages 201-227 Drawing Assignments 3 and 4 Communication of new “cube” configuration in one point perspective and two point perspective
Week 3	Topic	Structural Drawing- Building on geometry Reading Ching: Chapter 3, Pages 66-79 Drawing Assignment 5-6, Exercises 3-2 and 3-3 pp 71
Week 4	Topic	Structural Drawing Reading Ching: Chapter 3, Pages 66-79 Drawing Assignment 7-8, Develop exercise 3-9 pp 79 through an additive process, change the angle and develop a drawing of the same object through a subtractive process
Week 5	Topic	Conceptual Drawing Reading: Chapter 9, Pages 263-287 Drawing Assignment 9: Exercises 9-1 to 9-6 pp 267, 269 Drawing Assignment 10: Transformation Sequences Exercises 9-14 to 9-18, pp. 279-281 Ching Midterm project
Week 6		Understanding the observer in the scene, shifting view points Drawing Assignment 11: Extending the scene beyond the photograph of an interior space (2pt perspective)

		Drawing Assignment 12: Design intervention of the interior space (from previous assignment)
		Drawing Assignment 13: Move observer (or camera angle) to depict the same space (change the 2pt to 1 pt, and move the observer closer to the scene)
Week 7	Topic	Rotating objects and changing scales Drawing Assignment 14: 9-20, 9-21 Ching pp 285 Drawing Assignment 15: 9-22, 9-23 Ching pp 287 Midterm project
Week 8	Topic	Perspective Grids One Point Readings Chapter 8, Pages 229-236 Drawing Assignment 16: Draw a space in the building using a one point perspective grid: sketch floor plan and dimensions in your sketchbook
Week 9	Topic	Perspective Grids Two Point Readings Chapter 8, Pages 229-236 Drawing Assignment 17: Draw a space in the building using a two point perspective grid: sketch alternative view points in your sketchbook
Week 10	Topic	Documentation

Design 203 Drawing Systems for Designers

3 Credit Hours

Department of Industrial, Interior and Visual Communication Design

Course Details Instructor:
Quarter:
Time:

Instructor Contact Office:
Office Hours:
Email: Phone:

Course Description Introduction to technical drawing as a skill to communicate precise characteristics of a subject represented as it pertains to Industrial, Interior and Visual Communication Design. Emphasis will be placed on measured drawings as a tool to communicate precise information about man-made subjects.

Objective To develop and understanding of precise graphic language in the context of Product, Interior and Visual Communication Design as it pertains to two different scales: the object and the building environment.

Context This course is the third of three design communication courses. Introduction to measured drawings, orthographic, sections, dimensions and paraline drawings focusing on the different needs of interior space designers, product designers and visual communication designers required in order to communicate with various professionals in fields such as building construction, manufacturing, exhibits, environmental graphics, engineering and architecture.

Format This is a progress-oriented course that requires active student participation. The class will meet 3 days per week for 2 hours each day. Class sessions will be comprised of lectures, demonstrations, and assignments. An equal balance between theory and application is expected. Students will be expected to provide their own drawing materials.

Learning Outcomes Students will learn drawing conventions understood and accepted by others in order to convey specific information. They will develop skills in communicating through clear and precise drawings, and understanding the characteristics, techniques and conventions in Engineering, manufacturing and Architectural contexts.

Course Content Representational techniques
Relationships between Engineering and Architectural graphic systems

Projection Systems:

Orthographic projections
Sections
Details
Dimensional drawings
Axonometric Projections- isometric
Oblique projections-Elevation and plan oblique
Composition and presentation techniques for product, for the built environment

Texts

Required: Ching, Francis. *Design Drawing* Van Nostrand Reinhold, New York, 1998
Recommended: Ching, Francis. *Architectural Graphics*, Van Nostrand Reinhold, New York, 2003
Recommended: Giesecke, et al, *Technical Drawing*, Prentice Hall, 2003

Materials:

Mechanical pencils HB, H series lead
30-60 and 45 degree triangles
Erasers, eraser shield
Quality compass

Requirements

The following are expected of all students in the course:

- Attendance is mandatory. Any unexcused absences may result in a lowering of your grade. Contact the instructor if you will be late or absent (contact information is found above).
- Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
- Class participation in critiques and final presentations is essential.
- All work must be completed by the scheduled due date

Grading

Students grades will be based on the following factors:

- Craftsmanship- Accuracy
- Commitment and effort
- Class work and participation

There will be two drawing assignments every week, each worth 10 points; the midterm is worth 100 points; the final drawing assignment is worth 140 points; active participation in critiques is worth a total of 50 points. Grade distribution is as follows:

415-450 – A;	400-414 – A-	
380-399 – B+;	365-379 – B;	355-364 – B-
340-354 – C+ ;	320-339 – C;	310-320 – C-
290-309 – D+;	270-289 – D	
Less than 270 - E		

Assignments turned in late without instructor's previous permission will not be accepted. The final grade will be a product of the mean value of the individual assignments in addition to the instructor's assessment of work, craftsmanship, quality, progress and commitment. Any absences not called in will be considered unexcused.

Assignments turned late without instructor's previous permission will not be accepted. The final grade will be a product of the mean value of the individual assignments in addition to the instructor's assessment of work, craftsmanship, quality, progress and commitment. Any absences not called in will be considered unexcused.

Special needs If you need accommodation based on the impact of a disability you should contact the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207, 292-0901TDD or email: ada-osu@osu.edu and notify the instructor.

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Escorts Escort services for evening courses are available by calling 292-3322

Course Schedule

Week 1 and Week 2
Drawing Systems
Scales, tools and geometric construction, vocabulary-Engineering vs. Architectural graphics
Mutiview drawings-The six views vs. necessary views
Readings: Ching: Chapter 5 and 6, pages 113-134, Technical drawing
Chapter 4-Geometric Constructions
Drawing assignment 1: Geometric Constructions with compass and ruler
Drawing assignments 2, 3 and 4: Multi-view drawing exercises

Week 3 and 4
Drawing tools and materials, Dimensions and scale
Lines and line quality and conventions, hidden lines
Engineering Graphics vs. Architectural Graphics
Readings: Ching: Chapter 5, pages 135-153, Technical drawing

Chapter 11, pp292- 328

Drawing assignment 5: Dimensioned Multi-view drawings of a chair

Drawing assignment 6: Dimensioned Plan view of a floor plan

Drawing assignment 7: Dimensioned Multi-view drawings of a small product, utilize appropriate line weight hierarchy to discriminate between object, center, hidden and construction/projection. Include arcs, holes, angles, curves, contours

Drawing assignment 8: Dimensioned Plan view of a floor plan, detailing doors, windows, walls. Utilize a hierarchy of lines to convey depth

Week 5

Sections- Building sections, object sections; Auxiliary views

Readings: Ching: Chapter 5, pages 154-163, Technical drawing

Chapter 7, pp 200- 204

Drawing assignment 9: section drawing of a stapler

Drawing assignment 10: section drawing of a two-level building in context

Midterm Exam

Week 6 and 7

Axonometric views-Isometric, isometric sections, ellipses and curves

Readings: Ching: Chapter 7, pages 173-184, Technical drawing

Chapter 16, pp 493- 522

Drawing assignments 11 and 12: Isometric views of an object, full and half section, exploded view

Drawing assignments 13 and 14: Isometric view of building, cutaway and phantom views

Week 8

Plan and Elevation Oblique, sections, and expanded views

Readings: Ching: Chapter 7, pages 185-195, Technical drawing

Chapter 17, pp 530- 539

Drawing assignment 15: Elevation oblique of an object an interior space

Drawing assignment 16: Plan oblique, expanded view of a small building

Week 9

Presentation Drawings

Readings: Ching: Chapter 12, pages 324-336

Final Drawing assignment: Students make a choice between a built environment or hand-held product. The assignment requires communication of all information regarding form, size, dimensions, mechanisms or construction details, through a series of technical drawings. The viewer needs to clearly understand what the object/space is, its function and parts. The student will make appropriate choices between projections and sections, exploded/expanded views.

Week 10

Final Drawing assignment

Week 11

Final Drawing assignment due

asccurrofc

From: Wayne Carlson [carlson.8@osu.edu]
Sent: Wednesday, July 30, 2008 11:28 AM
To: asccurrofc
Subject: Electronic Media for the Designer, Design 320, course change
Attachments: Design320.pdf; ATT1110694.htm

Contact: Wayne Carlson; carlson.8@osu.edu; 688-3242; 380 Hopkins Hall

Comment: This request is to extend the credit hours from 3 to 4. We have added significant content around print and web technologies (underlined on the attached syllabus) and need the extra studio time for this extended coverage. We are also relaxing the prerequisites (to none) and increase the offering to every quarter to respond to demand from our expanding minor and the desires of our majors and other interested students from outside the department. (COURSE FORM FAXED)

**The Ohio State University
Colleges of the Arts and Sciences Course Change Request**

Industrial, Interior and Visual Communications Design

Academic Unit

Electronic Media for the Designer

320

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter Spring Year 2008

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the Course Offerings Bulletin and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/Off-Campus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: Electronic Media for the Designer
2. Number: 320
3. Full Title: Electronic Media for the Designer
4. 18-Char. Transcript Title: Electronic Media
5. Level and Credit Hours U 3
6. Description:
(25 words or less)
The application of electronic media technologies to graphical content.
7. Qtrs. Offered: Wi, Sp
8. Distribution of Contact Time: 2-1.5Hr Cl
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): 203 or permission
10. Exclusion:
(Not open to....)
11. Repeatable to a maximum of _____ credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? No
15. Grade option (circle): Ltr S/U P
If P graded, what is the last course in the series?
16. a) Is an honors version of this course available? Y N
b) Is an Embedded Honors version of this course available?
Y N
c) Is this a Service Learning Course: Y N
17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE

Changes Requested

1. _____
2. _____
3. _____
4. _____
5. U 4
6. _____
7. Au, Wi, Sp
8. 2-2 Hr cl.
9. None
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. a) _____
b) _____
c) _____
17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? **yes**

2. Does this course currently satisfy any GEC requirement? If so indicate which category. **NO**

3. What other units require this course? Have these changes been discussed with those units? **N/A**

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.

5. Is the request contingent upon other requests? If so list the requests.

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofo@osu.edu.)
 a) demand has increased, b) 203 is not required as a prereq, c) it is important to add printing and web technology discussions and coverage of these physical processes for full understanding; this requires additional time and additions to the syllabus

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding: additional 1/2 hour twice a week in computer lab; this can be accommodated in department scheduling and personnel allocation

CONTACT PERSON: Wayne Carlson EMAIL: carlson.8@osu.edu PHONE: 688-3242

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

	Carolina Gill
1. Academic Unit Undergraduate Studies Committee Chair	Printed Name Date
	Brian Stone
2. Academic Unit Graduate Studies Committee Chair	Printed Name Date
	Wayne Carlson 7/29/08
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofo@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Affairs (study tours only)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

Colleges of the Arts and Sciences Curriculum Office, 4132 Smith Lab, 174 W. 18th Ave. fax: 688-5678. Rev 02/28/08

Design 320 Electronic Media for the Designer

4 Credit Hours

Department of Industrial, Interior and Visual Communication Design

Course Details Instructor:
Quarter:
Time:

Instructor Contact Office: Hopkins
Office Hours:
Email: Phone:

Objective Electronic media has become an integral part of design production and authoring. This course is structured to teach production fundamentals of electronic media for print, web and presentation applications using electronic media tools most demanded by professional design practice. Students will develop a base-level functional competence using these industry relevant programs to prepare graphics and other media for a range of design and communication applications. Students will learn print and web service processes and guidelines, including technologies, color management, and other requirements.

Context This course is structured to provide experience in the creation of content for print media and electronic media. Students will learn the fundamentals of Adobe PhotoShop, InDesign and Illustrator, Acrobat, and Quicktime Pro. Engaging assignments will facilitate the student's understanding by exploring the functionality of these programs and their applications to real-world design problems. Students will learn properties and characteristics of graphics, image compression and representation and how to properly obtain and manipulate images and prepare images, type and other electronic media for use in design applications, such as electronic documents, printed brochures, web materials, annual reports, signage and wayfinding, product packaging, interior specification documents, project reports, portfolios, etc.. Through exposure, students will learn which programs are most appropriate for which type of design application. Students will develop an in-depth understanding of the physical printing processes and requirements and current printing technologies, and an understanding of web server requirements and processes related to image and temporal media storage and dissemination.

Format This is a progress-oriented course that requires active student participation. The class will meet 2 days per week for approximately 2 hours each day. Class sessions will be comprised of lectures, demonstrations, tutorials, and assignments. An equal balance between theory and application is expected. Students will be expected to utilize the lab facilities to conduct their project exercises. Participation in a field trip to a local printing firm is required.

Learning Outcomes Students will learn basic technological components of electronic media, including file, image and other media formats, vector versus bitmap images, image correction and enhancement, integration of media, and design production preparation. Students will discover techniques for creating paths, layers, and masks and working with various color palettes. They will gain experience with tools related to the creation and communication for print and web environments. Students will also learn how these tools integrate with each other. Students will be required to prepare a final project for submission to a print service, according to their specifications and requirements.

Course Content Overview of design media requirements and strategies for web and print environments
Basic media software interface and interactivity concepts
The role of imagery, typography, sound and other media in design applications
Introduction to screen and page layout, design, and organization
Print and web terminology and technology
Preparing and sending files to print and web services
Issues of color and style and manipulation techniques
Issues of type and style and manipulation techniques
Image scanning, importing, storage, manipulation and exporting
Basic sound and video issues and management approaches
Computer typography and screen legibility
Design production guidelines and methodologies
Print and web service processes, guidelines and requirements
Use of software tools and techniques
Media output and dissemination approaches

Texts No textbook is required for this course, since there is no single book that covers all of these topics. I can recommend a couple of books that cover some of the material and concepts. Links to online versions of the appropriate books will be provided, as will links to web or PDF documents for miscellaneous reading exercises.

Recommended: Botello, Chris and Elizabeth Reding, *Adobe InDesign CS2, Photoshop CS2, and Illustrator CS2 Revealed*, Thomson Publishing, (ISBN 1-4188-3970-1)

Recommended: Mitchell, William J. and Malcolm McCullough, *Digital Design Media*, Van Nostrand Reinhold, , (ISBN 0-442-01934-3)

Requirements The following are expected of all students in the course:

- Attendance is mandatory. Any unexcused absences may result in a lowering of your grade. Contact the instructor if you will be late or absent (contact information is found above).
- Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
- Class participation in any critiques and discussions is essential.
- All work must be completed by the scheduled due date

Students should have a working knowledge of the computer. The course will be taught using the Macintosh, but all software has similar interfaces on a Windows computer. All homework will be graded using the Mac, so testing on this platform is essential. The course will be managed with Carmen and all homework will be submitted using the Carmen dropbox unless otherwise instructed. Students must access Carmen on a regular basis since all course news and assignments will be communicated in this way.

**Teaching
Methods**

Lectures/Demonstrations: Important material from recommended texts and outside sources will be covered in class. You should plan to take careful notes as not all material can be found in the texts or readings. Discussion is encouraged as is sharing of student-procured, outside material relevant to topics being covered.

Assignments: Concepts Reviews, Skills Reviews, Independent Challenges and other projects and readings may be periodically assigned to help support and supplement material found in the lessons. These assignments may require the application of various software techniques and tools.

Exams: A midterm exam and a final project will be given. The exam will be open book/note and will test assigned readings and material discussed in class. Review material will be provided before the exam day. The final project will be comprehensive in nature. It must conform to actual print and/or web service requirements and processes, as discussed in class.

Grading

The course will be graded as follows. The standard University schedule will be applied when assigning letter grades for the course.

Participation	10%
Exercises	30%
Midterm exam	30%
Final Project	30%

Late assignments will receive a failing or lowered grade, with 10% of each point allocation taken off for each day that it is late. Extra credit or make-up exams will not be available.

Special needs Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and students should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>

Academic Misconduct It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp)

Escorts Escort services for evening use of the labs are available by calling 292-3322

Design 320 Electronic Media for the Designer

Course Overview and Schedule

L – Lecture | E – In class demonstration | A – Assignment | P – Project | V - Video

Week 1.1

- L: Lecture 1- Overview of Course; Intro to design digital media; digital media assets; design media tools; media workflow; integrated software; Intro to Bridge; Images: type, mode, resolution, storage formats
- E: Overview of integrated software workspaces

Week 1.2

- L: Lecture 2 - Intro to Photoshop CS3 – Workspace, navigation, toolbox and panels, selection tools
- E: Approaches to navigation: hand tool, navigation panel, other techniques; Approaches to magnification: zoom tool, navigation panel, keyboard shortcuts; Selections: selection tools, quick mask, tool option bar, feathering, channels
- A: Assignment 1 - Using the image JapaneseProducts.jpg, select the collection of products, including the containers that they are in, and excluding the mats on which they are presented; note that some of the products are in semi-clear plastic, which should also be in the selection. Save your selection in a channel, save the image with the selection as a TIFF.



Week 2.1

- L: Lecture 3 – History panel, snapshots; Copy and paste; Layers and Masks: layer panel, layer designations, layer actions, layer comps, use of channels for masks, image compositing
- E: Take snapshots; copy & paste, Move tool; layer examples; layer comp technique; use layer mask to create duotone part of image; create vignette using feathering and masks; replace background image; compose image from parts of others
- A: Assignment 2 - Using the image jail-view.jpg, replace the view from the window of the old castle with the backgrounds 1, 2 and 3, using a layer mask and separate layers. The first two composited images should be in full RGB,

but you need to make the 3rd image Duotone with black and the color of your choice for both the foreground and background. Make a layer comp for each composite image. Save the image as only one TIFF with all changes, including all layers, masks and channels, each background as a layer comp.



Week 2.2

L: Lecture 4 – Image manipulations: sizing & resampling, basic image transformations (edit menu), straightening & cropping, guides and grids;
Printing images: print dialogue box; Optimizing for web: web constraints, web-safe colors, dithering; Filters: filter gallery

E: image manipulation tools and techniques; web optimization; filter gallery

A: Assignment 3 - Using the image farmers.jpg, modify it in the following way:

- * extract the image of the two field workers with the baskets on their heads from the frame.
- * Orient the resulting picture correctly.
- * TAKE A SNAPSHOT at this point.
- * Change the resolution to 144 dpi.
- * Change the size so that it prints at 4 inches wide.

Save the image as a JPG.

Restore it to the state it was after orienting it using Snapshot. Now save it for the Web, with

- * 72 dpi
- * 32 colors
- * selective color reduction
- * diffusion dithering
- * and interlaced mode. Save it as a GIF.



Week 3.1

- L: Lecture 5 – Tonal Corrections: terminology, histograms, adjustment layers, basic adjustments, Levels & Curves, global vs. local tonal correction
- E: histogram examples for different images; contrast; adjustments and adjustment layers; levels panel and usage; curves panel and usage
- A: Assignment 4 – Part 1: Using rooms1.jpg, adjust the tonal properties of the two regions using adjustment layers for curves so that the tonal values match those in rooms2.jpg. Save as a TIFF.



- Part 2: Using mountain.jpg, adjust the tonal properties of the image using adjustment layers for curves to your own personal satisfaction. Save as a TIFF with all layers, and write a short summary that describes the choices that you make.



Week 3.2

- L: Lecture 6 – Photo corrections: Color selections and panels; shadow/highlight; gamuts; color workflow; white balance; color correction tools and panels; levels and curves and color balance; dynamic range and HDR; color correction workflow; pixel replacement and correction tools (clone stamp, healing, noise correction, ...) sharpening
- E: shadow/highlight examples; HDR automated process; gamut warnings; data loss from mode changes; adjusting white balance; using levels and curves for color balance; pixel replacement and image corrections
- A: Assignment 5 - Part 1 - Do a color correction using a curves adjustment layer on the image of the orange tomato, tomato.jpg, to make it a bright red tomato. As you do this correction, you want to consider the color of the stem and the shadow on the background so that they don't get color-shifted incorrectly. Save the resulting image as a TIFF (you might choose LZW compression to make it smaller) with all layers.



Part 2 - Repair the image of the World War II airman (airman.jpg). It should be patched together and all evidence of the "rips" and scratches and missing corners and damaged edges should be cleaned up, using the CS3 pixel replacement tools. Save as a TIFF file with all layers used (you should select LZW compression to make it smaller).



Week 4.1

- L: Lecture 7: Sharpening and scanning – Unsharp mask; sharpening workflow; History brush; scanning basics and technology; moiré and descreening; scanning workflow; calibration of scanner; Preparing images for printing; limitations and requirements of printing technologies
- E: Sharpening examples and problems, sample sharpening values; manual descreening process; scanning and calibration
- A: Assignment 6 - Scan a popular magazine (not a fine art magazine) at 150 dpi with all scanner processing turned off. Save the file as a TIFF with all layers and annotate it with the scan parameters (resolution, size, bit depth). Scan it again at 150 dpi with descreening turned on. Sharpen it using Unsharp Mask and a sharpening layer with a layer mask (save it as a TIFF with sharpening parameters annotated). Now scan it at 300 dpi with descreen turned off and perform manual screening as was demonstrated in class (save it as a TIFF). Turn in all 3 files and the original. Note: When saving as a TIFF, select LZW compression to reduce the size of the files.

Week 4.2

- L: Lecture 8 - Intro to Illustrator CS3 - Workspace, tools, panels, navigation; overview of vectors and paths; pen tool; path manipulation
- E: Drawing with the pen tool
- A: Open the files practice1.ai, practice2.ai and practice3.ai - for each file, make a new layer and use the pen tool to draw each path, drawing as close as you can to the shape that is there. Minimize the number of anchor points used for each curve. Save each file as an .ai file.

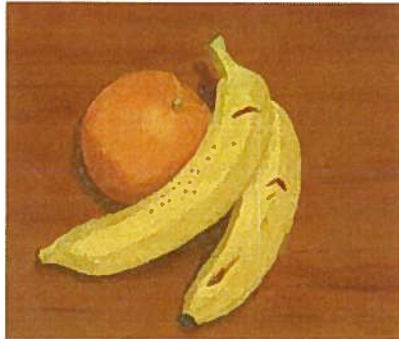
V: Use of the pen tool in illustration (Quicktime movie)

Week 5.1

- L: Lecture 9 – Strokes and fills; Appearance panel; stroke attributes; shapes; vectors in photoshop; path panel; fill attributes; spot vs process colors; gradients
- E: stroke and fill process; vectors in photoshop; gradient creation and modification

Week 5.2

- L: Lecture 10 – Layers and organizing objects in Illustrator; template layer; placing images; embedding vs linking; link panel; clipping masks advanced paths (offset, compound, pseudo strokes, ...); Pathfinder panel basic and complex appearances
- E: Scanner Darkly process; use of different panels; placing images; Midterm review session
- A: Assignment 8 - Using the banana and orange still life, create an Illustrator document in a similar fashion to the "A Scanner Darkly thresholding technique" discussed in class. Each of the fruits should have 4 colors, in addition to the shadow, the background, and the bruises on the banana. Save the document WITH ALL LAYERS as an .ai file
- V: A Scanner Darkly movie trailer



Week 6.1

Midterm Exam

Week 6.2

- L: Lecture 11: Live Effects, Groups, expanding and enhancing appearances, effects vs filters, graphic styles, symbols, live trace
- E: Chain drawing example, Live effects examples, live trace parameters, Midterm exam discussion
- A: Final project assignment and overview

Week 7.1

L: Lecture 12: Illustrator 3D Effects, mapping art, Adobe text engine and Type in Illustrator, type panels and tools, threading, wrapping text, conversion to outline; illustrator objects in web and print environments

E: 3D Effects and art mapping, text examples

A: Assignment 9 - Draw your own path in Illustrator that can be used to generate an interesting 3D shape. Create the 3D shape, and apply artwork of your own (example, apply an image of a wine label to a 3D wine bottle, or "etch" a shape into a vase). Next, create a ribbon using the 3D capability of Illustrator, and place it behind your 3D object. Label your resulting image with Illustrator design text. Save the resulting Illustrator file in .ai format.

Week 7.2

L: Lecture 13 – Intro to InDesign – Workspaces, Layout workflow, navigation, tools and panels, spreads, master spreads, frames, threading, placing text and images, text flow, special characters and glyphs, story editor, typographic issues and elements, styles

E: InDesign elements

Week 8.1

L: Lecture 14 – illustration tools in InDesign, placing graphics (images and drawings), tinting paragraphs and fills, duplicate and distribute objects, anchored objects, tables in InDesign, Printing from InDesign – preflight and package; Color management systems and print services; preparation of files for submission to print services

E: Examples of above

A: Assignment 10 - Thanks to our friends at Adobe for this assignment... Using the file bike.indd in the assignments folder, make appropriate layout and typography adjustments so that the document approximates the PDF file bike-final.pdf in the same folder.

You'll have to make certain that you pay attention to

- * vertical spacing,

- * text,

- * graphic and paragraph alignment

- o (watch out for an expanded last line in a paragraph when you justify the paragraph),

- * fonts and glyphs with styles,

- * kerning and tracking,

- * text gradients,

- * filled text,

- * a horizontal rule, and

- * tabs in the sales chart.

Stuff that I used:

- * Font - Adobe Caslon Pro,

- o 11 pt
 - o 15 for pull quotes
 - * Leading
 - o 14 pt
 - o 18 for pull quote
- Save the file in the dropbox as an InDesign file

Week 8.2

- L: Lecture 15 – Digital prepress, printing workflow, output technologies and issues, halftoning, RIP, Color management ICC profiles, CMYK vs RGB spaces, rendering intent, color management workflow, calibration, proofing color systems (Pantone, ...), prepress descriptions
- E: Examples of above, demo photospectrometer

Week 9.1

- L: Lecture 16 – Adobe Acrobat – PostScript, PDF, Distiller, Acrobat family, navigation, embedding fonts, editing PDFs, Bookmarks, optimizing
- E: Examples of above

Week 9.2

- L: Lecture 17 – PDF forms, Acrobat forms tools, Markup in Acrobat, watermarks, security, digital signature services and technology; use of markups to convey instructions to print and web services
- E: Examples of above
- A: Assignment 11 - Access the attached file Syllabus.doc (Word document). Convert it to a PDF document, called Syllabus.pdf using whatever PDF creation tool you want. Perform the following on the PDF file:
1. Using Text touchup tools, change the name of the class to the correct name.
 2. Find the phrase "Students will learn the fundamentals of Adobe PhotoShop, InDesign and Illustrator, Acrobat, Quicktime, and Dreamweaver. " and change it to "Students will learn the fundamentals of Adobe PhotoShop, InDesign and Illustrator, Acrobat, and Quicktime."
 3. Using the Notes tool, put a note in the upper right of the first page telling me what you used to do it.
 4. Using the Comments tools, Highlight the Course name change, and underline the phrase change.
 5. Find the Grading criteria section and using the Markup tool, use the Callout tool and tell me that it needs to be changed.
 6. Add Form Field text boxes for each of the 7 blank entries on the first page.
 7. Sign the document with a visible digital signature and place the completed file in the Dropbox.

Week 10.1

- L: Lecture 18 – QuickTime – QuickTime technology and standards, QuickTime Pro, movie properties, editing QT video, tracks, inserting and extracting

sequences, images and tracks, adding text, chapters and skins, streaming preparation; preparing temporal media for web storage and dissemination

E: Examples of above

V: Show different videos in Quicktime (Macintosh 1984 with iPod added, computer animation, ...)

Week 10.2

L: Site visit to printing service firm

E: Final project discussions - individual

Week 11 – Final Project

Design 320 Electronic Media for the Designer

3 Credit Hours

Department of Industrial, Interior and Visual Communication Design

Course Details Instructor: Wayne Carlson
Quarter: Au08
Time: MW 11:30-12:48

Instructor Contact Office: HC380
Office Hours: MW 10:30-11:30, TR 3:30-4:30
Email: Carlson.8@osu.edu Phone: 614-292-6746

Objective Electronic media has become an integral part of design production and authoring. This course is structured to teach production fundamentals of electronic media for print, web and presentation applications using electronic media tools most demanded by professional design practice. Students will develop a base-level functional competence using these industry relevant programs to prepare graphics and other media for a range of design and communication applications.

Context This course is structured to provide experience in the creation of content for print media and electronic media. Students will learn the fundamentals of Adobe PhotoShop, InDesign and Illustrator, Acrobat, and Quicktime. Engaging assignments will facilitate the student's understanding by exploring the functionality of these programs and their applications to real-world design problems. Students will learn properties and characteristics of graphics, image compression and representation and how to properly obtain and manipulate images and prepare images, type and other electronic media for use in design applications, such as electronic documents, printed brochures, web materials, annual reports, signage and wayfinding, product packaging, interior specification documents, project reports, portfolios, etc.. Through exposure, students will learn which programs are most appropriate for which type of design application.

Format This is a progress-oriented course that requires active student participation. The class will meet 2 days per week for approximately 2 hours each day. Class sessions will be comprised of lectures, demonstrations, tutorials, and assignments. An equal balance between theory and application is expected. Students will be expected to utilize the lab facilities to conduct their project exercises.

Learning Outcomes Students will learn basic technological components of electronic media, including file, image and other media formats, vector versus bitmap images, image correction and enhancement, integration of media, and design production preparation. Students will discover techniques for creating paths, layers, and masks and working with various color palettes. They will gain experience with tools related to the creation and communication for print and web environments. Student will also learn how these tools integrate with each other.

Course Content Overview of design media requirements and strategies for web and print environments
Basic media software interface and interactivity concepts

The role of imagery, typography, sound and other media in design applications
Introduction to screen and page layout, design, and organization
Print and web terminology and technology
Issues of color and style and manipulation techniques
Issues of type and style and manipulation techniques
Image scanning, importing, storage, manipulation and exporting
Basic sound and video issues and management approaches
Computer typography and screen legibility
Design production guidelines and methodologies
Use of software tools and techniques
Media output and dissemination approaches

Texts Required: Golding, Mordy and John Ray. *Sams Teach Yourself Adobe Creative Suite 3 All in One*, Sams Publishing, (ISBN 978-0-672-32934-0)
Recommended: Real World Adobe (Photoshop, Illustrator, InDesign) Series, Adobe Press-Peachpit Press.
Note: Links to online versions of the texts will be provided. Miscellaneous reading, web links and other documents will be provided through Carmen

Requirements The following are expected of all students in the course:

- Attendance is mandatory. Any unexcused absences may result in a lowering of your grade. Contact the instructor if you will be late or absent (contact information is found above).
- Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
- Class participation in any critiques and discussions is essential.
- All work must be completed by the scheduled due date

Students should have a working knowledge of the computer. The course will be taught using the Macintosh, but all software has similar interfaces on a Windows computer. All homework will be graded using the Mac, so testing on this platform is essential. The course will be managed with Carmen and all homework will be submitted using the Carmen dropbox unless otherwise instructed. Students must access Carmen on a regular basis since all course news and assignments will be communicated in this way.

Teaching Methods Lectures/Demonstrations: Important material from the text and outside sources will be covered in class. You should plan to take careful notes as not all material can be found in the texts or readings. Discussion is encouraged as is sharing of student-procured, outside material relevant to topics being covered.

Assignments: Concepts Reviews, Skills Reviews, Independent Challenges and other projects and readings will be periodically assigned to help support and supplement material found in the lessons. These assignments may require the application of various software techniques and tools.

Exams: A midterm exam and a final project will be given. The exam will be open book/note and will test assigned readings and material discussed in class. Review material will be provided before the exam day. The final project will be comprehensive in nature.

Grading The course will be graded as follows. The standard University schedule will be applied when assigning letter grades for the course.

Participation	10%
Exercises	30%
Midterm exam	30%
Final Project	30%

Late assignments will receive a failing or lowered grade, with 10% of each point allocation taken off for each day that it is late. Extra credit or make-up exams will not be available.

Special needs If you need accommodation based on the impact of a disability you should contact the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207, 292-0901TDD or email: ada-osu@osu.edu and notify the instructor.

Academic Misconduct Academic Misconduct is defined as “any activity which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. Any cases of academic misconduct will be referred to the Committee on Academic Misconduct (see <http://oaa.osu.edu/coam/home.html>)

Escorts Student escort services for evening courses are available by calling 292-3322

**The Ohio State University
Colleges of the Arts and Sciences Course Change Request**

Industrial, Interior and Visual Communications Design

Academic Unit

Fundamentals of 3D Design Visualization

571

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter Spring Year 2009

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: Fundamentals of 3D Design Visualization
2. Number: 571
3. Full Title: Fundamentals of 3D Design Visualization
4. 18-Char. Transcript Title: Design Visualization
5. Level and Credit Hours U 4
6. Description: Concepts of 3D modelling, rendering and animation for (25 words or less) visualizing design forms.
7. Qtrs. Offered: Au, Wi
8. Distribution of Contact Time: 2-2Hr Cl (e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): 230 or permission
10. Exclusion: (Not open to....)
11. Repeatable to a maximum of _____ credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? No
15. Grade option (circle): Ur S/U P
If P graded, what is the last course in the series?
16. a) Is an honors version of this course available? Y N
b) Is an Embedded Honors version of this course available? Y N
c) Is this a Service Learning Course: Y N
17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE
Changes Requested**

1. _____
2. _____
3. _____
4. _____
5. U G 4
6. _____
7. _____
8. _____
9. _____
10. Not open to students with credit for 603
11. _____
12. _____
13. _____
14. _____
15. _____
16. a) _____
b) _____
c) _____
17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? **NO**

2. Does this course currently satisfy any GEC requirement? If so indicate which category. **NO**

3. What other units require this course? Have these changes been discussed with those units? **N/A**

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.

Engineering, Architecture, Art Ed, Communications, Business

5. Is the request contingent upon other requests? if so list the requests: **NO**

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu.)

As interdisciplinary focus increases, graduate committees in other units (eg. Architecture, Art Education, Communications, Business, ...) are recommending that their graduate advisees take this course to learn more about the design and visualization of 3-dimensional models

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):

- Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

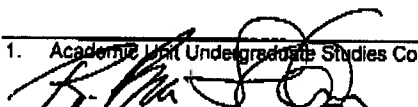

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding:

CONTACT PERSON: Wayne Carlson

EMAIL: carlson.8@osu.edu

PHONE: 688-3242

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

	Carolina Gill	
1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
	Brian Stone	29 July 08
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
	Wayne Carlson	7/29/08
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Affairs (study tours only)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

Colleges of the Arts and Sciences Curriculum Office, 4132 Smith Lab, 174 W. 18th Ave. fax: 688-5678. Rev 02/28/08

Concurrence from CSE for Design 571 and 573

From: Bruce W. Weide [weide@cse.ohio-state.edu]
To: Sophia Lee
Sent: 09/09/2008 2:55PM

Hi Sophia,

Thanks for consulting us.

CSE has no "territorial" objections to the proposed course changes as presented.

However, I can't help but note that the course syllabus description of 573 (which is all about web design) and the official 25-word description of 573 (which does not mention web design) simply are not consistent. This apparently isn't something that is affected by the change we're being asked to comment on, but I submit it would be helpful to students if the official course bulletin description were changed to match the actual course content!

I'm pretty sure a course change request like this within Engineering would be stopped by our College Comm on Academic Affairs because of such a mismatch.

Furthermore, perhaps you can convey to the Department of Industrial, Interior and Visual Communication Design that they might suggest to students who are interested in some of the more technical and content delivery aspects of 573 (e.g., multimedia file and image formats, etc.) that they could be interested as well in CSE 204 "Computational Thinking in Context: Digital Images and Sound". Such students should be advised to check out CSE 204 to delve further into some of the technical aspects of such topics -- without any prerequisites in terms of mathematical or programming background. For more information about CSE 204:

<http://www.cse.ohio-state.edu/cgi-bin/syllabus-view.cgi>

--

Cheers,
-Bruce

From: jlhigle@gmail.com [mailto:jlhigle@gmail.com] **On Behalf Of** Julie Higle
Sent: Friday, September 12, 2008 7:50 PM
To: Ed McCaul
Subject: Re: FW: concurrence request for Design 571 and 573 course proposals

Ed-
IWSE has no objections to these courses.

Thanks,
Julie

From: Sophia Lee [mailto:lee.1307@osu.edu]
Sent: Monday, September 08, 2008 4:45 PM
To: mccaul.1@osu.edu
Subject: concurrence request for Design 571 and 573 course proposals

Greetings,

The **Industrial, Interior and Visual Communications Design 571 and 573** course proposals are being vetted through the ASC curricular process. The course proposal can be found at <http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=1390> and <http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=1391>.

I am writing to seek concurrence and appropriate comments from your department. Spaces are provided on the attached form for you to sign off, but we are glad to receive any response (including e-mails) so long as it is sanctioned by the department.

The course is now going to committee for approval. In order for your concurrence and feedback to be included in the process, these concurrences need to be received by the ASC Curriculum and Assessment Office as soon as possible but no later than **September 22, 2008**.

Please inform me if:

- your department requires additional time to review the concurrence requests
- you do not feel this concurrence is relevant to your department.

Thank you!

Sophia

Sophia Lee, Ph.D.

Program Coordinator, Curriculum and Assessment Office

Colleges of Arts and Sciences

The Ohio State University

Phone (614) 688-5679

Fax (614) 688-5678

E-mail: lee.1307@osu.edu

Concurrence from Electrical Engineering and Civil Engineering assumed 9/30/2008.

From: Ed McCaul [mailto:Ed_McCaul@engadmin.ohio-state.edu]
Sent: Friday, September 26, 2008 2:56 PM
To: Sophia Lee
Subject: RE: concurrence request for Design 571 and 573 course proposals

Sophia, Looks like Electrical and Civil have not responded. Please give them until the end of September and then go ahead with it.

Ed

From: Sophia Lee [mailto:lee.1307@osu.edu]
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Thank you!

Sophia

Sophia Lee, Ph.D.
Program Coordinator, Curriculum and Assessment Office
Colleges of Arts and Sciences
The Ohio State University
Phone (614) 688-5679
Fax (614) 688-5678
E-mail: lee.1307@osu.edu

<<CF20080908Design571-Engineer.doc>> <<CF20080908Design573-Engineer.doc>>

Design 571 Fundamentals of 3D Design Visualization

4 Credit Hours

Department of Industrial, Interior and Visual Communication Design

Course Details
Instructor:
Quarter:
Time:

Instructor Contact
Office:
Office Hours: by appointment
Email:
Phone:

Objective This course is designed (for non-design majors) to teach the concepts of three-dimensional modeling for the purposes of visualizing design form. The course will provide students with an opportunity to learn about important design principles related to three-dimensional space, lighting, color, and form representation. It is the intent of this course to provide students with a background in 3D modeling and visualization typically used in product and interior design studios and design conceptualization and problem solving.

Context This course is structured to provide experience in the area of 3D design modeling and visualization. Students will apply course principles by creating three-dimensional forms using computer-based modeling tools, founded on strong design theory and process. The computer-based tools are representative of those found in design professional practice.

Format This is a progress-oriented course that requires active student participation. The class will meet 2 days per week for 2 hours each day. Class sessions will be comprised of lectures, demonstrations, and assignments. An equal balance between theory and application is expected. Students will be expected to utilize the lab facilities to conduct their project exercises.

Learning Outcomes Students will learn basic technological components of 3D modeling and visualization, including representation and communication mechanisms. They will develop skills in realizing 3D models using computer-based techniques and algorithms. They will gain experience with tools related to the creation and editing of data for the 3D visualization of design structures. They will develop a vocabulary and an aesthetic related to 3D design visualization. They will gain insight to the processes of the design discipline as they relate to modeling and rendering for visualizing form. Rendering and animation techniques will be exploited for visualization and presentation of modeling content.

Course Content	<p>Overview of design strategies for 3D representation</p> <p>Overview of 3D standards, tools, and environments used in design</p> <p>Modeling, and rendering concepts</p> <p>Introduction to 3D curves and surfaces, NURBS</p> <p>3D design terminology and technology</p> <p>Issues of materials, color and lighting</p> <p>Output techniques and formats</p> <p>Dynamics of 3D design interaction and visualization</p> <p>Techniques of Rapid Prototyping</p>
Texts	<p>Required: (depends on software used for class):</p> <p>Rhino NURBS 3D Modeling Margaret Becker and Pascal Golay</p> <p>Maya 8 for Windows and Macintosh: Visual Quickstart Guide Morgan Robinson and Nathaniel Stein</p> <p>SolidWorks 2008 for Designers Sham Tickoo</p> <p>Into 3D with Form•Z , Khemlani, McGraw Hill.</p> <p>3D Studio Max Fundamentals, Peterson, New Riders Publishing</p> <p>Recommended: Designing with Models : A Studio Guide to Making and Using Architectural Design Models, Mills, John Wiley Publishers</p>

- Requirements** The following are expected of all students in the course:
- Attendance is mandatory. Any unexcused absences may result in a lowering of your grade. Contact the instructor if you will be late or absent (contact information is found above).
 - Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
 - Class participation in critiques and final presentations is essential.
 - All work must be completed by the scheduled due date

Special needs Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and students should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>

Academic Misconduct It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp)

Escorts Escort services for evening use of the labs are available by calling 292-3322

Grading The course will be graded as follows. The standard University schedule will be applied when assigning letter grades for the course.

Project 1	25%
Project 2	25%
Midterm exam	25%
Final Project	25%

Late assignments will receive a failing or lowered grade, at the instructor's discretion. Extra credit or make-up projects will not be available.

Students taking this course for graduate credit will be required to complete two additional requirements. At or near mid-term, a research paper will be completed and submitted. Graduate students will research and document the development of software and hardware for 3D design and prototyping. The history of the development of CAD will be an integral part of this paper.

The second graduate student requirement will be to research and document the complete workflow required for taking Project 3 to final prototyping. After the digital creation of the model required of all students for Project 3, the graduate student will utilize the rapid prototyping in the Hopkins Digital Fabrication Lab, or the facilities in the Knowlton School of Architecture (or any other system) to create a scale model in wood, metal, or foam.

**Course
Schedule**

Week 1

Course Overview; Project discussion; Introduction to lab environment
Introduction to 3D modeling principles and tools
Project 1 assigned

Week 2

Modeling – Primitives, selection and transformation
Modeling – Curve creation and modification; Intro to surfaces
Project 1 discussions

Week 3

Modeling – More Surfaces (NURBS)
Introduction to material properties; rendering; textures

Week 4

Lights and cameras; fundamentals of lighting
Studio critiques and discussions
Project 1 due

Week 5

Advanced modeling
Project 2
Advanced modeling
Midterm exam

Week 6

Introduction to Lighting and Rendering, Intro to animation
Project 2 discussions

Week 7

Advanced Modeling
Studio consultation – individual meetings
Project 2 due

Week 8

Advanced modeling and visualization techniques
Studio consultation – individual meetings

Week 9

Basic rendering, animation and output techniques
Overview of rapid prototyping
Studio consultation – individual meetings

Week 10

Final Project Presentations
Final Project due

The Projects

Project 1

Design and model a chair. Use basic texturing and rendering techniques to give it a wood grain or metal sheen and fabric or mesh seat. Chair must contain complex curved surfaces.

Project 2

Design a building structure, comprised of interior and exterior surfaces. You must use appropriate textures and have some transparent surfaces. Basic animation techniques must be used to move the camera around and into the structure.

Project 3

Conceptualize and design some object that you predict will exist in 2025. It must be comprised of complex curved surfaces and have multiple moving components which will be shown with basic animation techniques.

The Ohio State University
Colleges of the Arts and Sciences Course Change Request

Industrial, Interior and Visual Communications Design

Academic Unit

Fundamentals of Multimedia Design

573

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter Spring Year 2009

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: Fundamentals of Multimedia Design

2. Number: 573

3. Full Title: Fundamentals of Multimedia Design

4. 18-Char. Transcript Title: Multimedia Design

5. Level and Credit Hours U 4

6. Description: Electronic communication techniques related to the web and interactivity; web design and technology principles.
 (25 words or less)

7. Qtrs. Offered: Au, Sp

8. Distribution of Contact Time: 2-2Hr CI
 (e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): 230 or permission

10. Exclusion:
 (Not open to....)

11. Repeatable to a maximum of _____ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Is this a GEC course? No

15. Grade option (circle): Ltr S/U P
 If P graded, what is the last course in the series?

16. a) Is an honors version of this course available? Y N

b) Is an Embedded Honors version of this course available?
 Y N

c) Is this a Service Learning Course: Y N

17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE
Changes Requested

1. _____

2. _____

3. _____

4. _____

5. U G 4

6. _____

7. _____

8. _____

9. _____

10. Not open to students with credit for 673

11. _____

12. _____

13. _____

14. _____

15. _____

16. a) _____

b) _____

c) _____

17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)? **NO**

2. Does this course currently satisfy any GEC requirement? if so indicate which category. **NO**

3. What other units require this course? Have these changes been discussed with those units? **N/A**

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
Engineering (yes) N/A Architecture, Art Ed, Comm, Business

5. Is the request contingent upon other requests? if so list the requests. **no**



6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu.)
 As interdisciplinary focus increases, graduate committees in other units (eg. Architecture, Art Education, Communications, Business, ...) are recommending that their graduate advisees take this course to learn more about multimedia in design and the web

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding:

CONTACT PERSON: Wayne Carlson EMAIL: carlson.8@osu.edu PHONE: 688-3242

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

	Carolina Gill	
1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
	Brian Stone	29 July 08
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
	Wayne Carlson	7/29/08
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

- | | | |
|---|--------------|------|
| 5. COLLEGE CURRICULUM COMMITTEE | Printed Name | Date |
| 6. ARTS AND SCIENCES EXECUTIVE DEAN | Printed Name | Date |
| 7. Graduate School (if appropriate) | Printed Name | Date |
| 8. University Honors Center (if appropriate) | Printed Name | Date |
| 9. Office of International Affairs (study tours only) | Printed Name | Date |
| 10. ACADEMIC AFFAIRS | Printed Name | Date |

Colleges of the Arts and Sciences Curriculum Office, 4132 Smith Lab, 174 W. 18th Ave. fax: 688-5678. Rev 02/28/08

From: jlhigle@gmail.com [mailto:jlhigle@gmail.com] **On Behalf Of** Julie Higle
Sent: Friday, September 12, 2008 7:50 PM
To: Ed McCaul
Subject: Re: FW: concurrence request for Design 571 and 573 course proposals

Ed-
IWSE has no objections to these courses.

Thanks,
Julie

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Please inform me if:

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- you do not feel this concurrence is relevant to your department.

Thank you!

Sophia

Sophia Lee, Ph.D.

Program Coordinator, Curriculum and Assessment Office

Colleges of Arts and Sciences

The Ohio State University

Phone (614) 688-5679

Fax (614) 688-5678

E-mail: lee.1307@osu.edu

CSE concurrence for Design 573

From: Bruce W. Weide [weide@cse.ohio-state.edu]
To: Sophia Lee
Sent: 09/09/2008 2:55PM

Hi Sophia,

Thanks for consulting us.

CSE has no "territorial" objections to the proposed course changes as presented.

However, I can't help but note that the course syllabus description of 573 (which is all about web design) and the official 25-word description of 573 (which does not mention web design) simply are not consistent. This apparently isn't something that is affected by the change we're being asked to comment on, but I submit it would be helpful to students if the official course bulletin description were changed to match the actual course content!

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--

Cheers,
-Bruce

Concurrence from Electrical Engineering and Civil Engineering assumed 9/30/2008.

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Sophia

Sophia Lee, Ph.D.
Program Coordinator, Curriculum and Assessment Office
Colleges of Arts and Sciences
The Ohio State University
Phone (614) 688-5679
Fax (614) 688-5678
E-mail: lee.1307@osu.edu

<<CF20080908Design571-Engineer.doc>> <<CF20080908Design573-Engineer.doc>>

Design 573 Fundamentals of Multimedia Design

4 Credit Hours

Department of Industrial, Interior and Visual Communication Design

**Course
Details** Instructor:
 Quarter:
 Time:

**Instructor
Contact** Office:
 Office Hours: by appointment
 Email:
 Phone:

Objective This course is designed (for non-visual communication design majors) to teach the concepts of contemporary web design from a designer's perspective. The course will provide students with an opportunity to learn about important design principles related to web-based interface and web-interaction design. Students will address issues concerning the approach to adequate electronic communication techniques and the challenges associated with them. Design solutions will address the specific requirements and abilities of the source (company) and destination (user). It is the intent of this course to provide students with an adequate background in Web site authoring and current emerging multimedia technology and limitations.

Context This course is structured to provide experience in the area of interactive visual communication and technical web planning, design and presentation, including multimedia assets used therein. Students will apply course principles by creating an interactive Web site that integrates navigational elements with images, sound, and motion, founded on strong design and typographic theory and process.

Format This is a progress-oriented course that requires active student participation. The class will meet 2 days per week for 2 hours each day. Class sessions will be comprised of lectures, demonstrations, and assignments. An equal balance between theory and application is expected. Students will be expected to utilize the lab facilities to conduct their project exercises.

**Learning
Outcomes** Students will learn basic technological components of electronic media, including file and image formats, markup languages, and the underlying technical delivery mechanisms. They will develop skills in creating this media and using the web as a format for presenting it. They will gain experience with tools related to the creation and editing of data for the web environment. They will gain insight to the processes of Design as it relates to this field. They will review issues related to the user experience with multimedia delivered on the web.

Course Content Overview of design strategies for the web
Overview of web authoring standards, tools, and environments
Interface and interactivity concepts
Introduction to screen layout and design
Browser terminology and technology
Issues of color and style
Computer typography and screen legibility
Web usability

Texts Lynch, J. Patrick. Web Style Guide. Yale University Press. (ISBN 0-300-07675-4)
also found at: <http://info.med.yale.edu/caim/manual>
McFadand, David, Dreamweaver CS3: The Missing Manual. O'Reilly and Associates

Requirements The following are expected of all students in the course:

- Attendance is mandatory. Any unexcused absences may result in a lowering of your grade. Contact the instructor if you will be late or absent (contact information is found above).
- Students will be expected to come to class prepared, work diligently, and do their absolute best in all projects and presentations.
- Class participation in critiques and final presentations is essential.
- All work must be completed by the scheduled due date

Special needs Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and students should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>

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3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp)

Escorts Escort services for evening use of the labs are available by calling 292-3322

Grading The course will be graded as follows. The standard University schedule will be applied when assigning letter grades for the course.

Project Proposal	10%
Tutorial assignments	24% (3% each)
Site Architecture	10%
Concept presentation	15%
Participation	4%
Project documentation	12%
Prototype presentation	25%

Late assignments will receive a failing or lowered grade, at the instructor's discretion. Extra credit or make-up projects will not be available.

Students taking this course for graduate credit will be required to complete two additional requirements. At or near mid-term, a research paper will be completed and submitted. Graduate students will research and document the development of the web and web technologies. The history of the development of the browser and web content editors will be an integral part of this paper.

The second graduate student requirement will be to research and document the complete workflow required for obtaining a web domain name, obtaining server resources, and making the final project actually exist on the Web. After the final project is completed, and the workflow is presented, the student will follow through with each step and present an active site.

**Course
Schedule**

- Week 1
Course Overview; ; Introduction to lab environment accounts; overview of the world-wide-web
- Week 2
Project discussion
Elements of on-line corporate communication; Understanding web media; the designer's role in content preparation and delivery
Web Tutorials
- Week 3
Selecting and reverse engineering an existing site; file architecture and vocabulary; site architecture and layout strategies
Web Tutorials
Studio consultation – individual meetings
- Week 4
Print vs. Web; Interactive hierarchy; sequencing; User centered strategies and processes; task-based sequences
Project proposal discussions
Web Exercise from readings
Project proposal due
- Week 5
Web graphics standards and formats (GIF, JPG, PNG); content, copy writing; chunking; grouping; Intro to Styles; Cascading Style Sheets (CSS)
Photoshop demo and exercises
Web tutorials
- Week 6
Making concepts for the Web; typography and color; type and formatting issues
Web tutorials
- Week 7
Navigation standards; visual language; creating a web prototype; more CSS
Studio consultation – individual meetings
Project progress report due
- Week 8
Concept presentations (public critique)
Studio consultation – individual meetings
- Week 9
Advanced web techniques (DHTML, Java, ...)
Web plug-ins and extensions (QuickTime, Flash, ...)
- Week 10
Browser compatibility and issues; web server and clients; usability testing
Concept refinements; functional and visual enhancements

The Project

On-line Communications

Using an existing web site, critique it, and propose, design and build an improved internet experience for the intended user by applying the theories and technologies and techniques covered in class.

Your assignment will be to devise and create a usable Web site prototype. Your target audience must be real and reasonably populated. The web site can be for a new business endeavor, an existing business endeavor, or an educational department. There must be a clear purpose for the site, whether it is promoting a product, offering a service, or providing information to the user community.

The Web site design cannot be for:

- yourself to just laugh at
- cats and other domestic animals (they can't quite use the mouse yet)
- family/friends

4 Phases of design

Beginning

- Define the project and content

- Define your audience

- Deliverable; Project Proposal – Week 3

Structure

- Hierarchical structure

- Flow diagram and/or Storyboard

- Deliverable; Site architecture – Week 5

Concept

- Define visual language

- Screen layout

- Navigation plan

- Deliverable; Project Presentation – Week 7

Prototype

- Implement visual language

- Fully interactive prototype with at least 3 layers

- Usability analysis

- Deliverable; Project Presentation – Week 11

Evaluation: This project will CLEARLY express the concept and demonstrate:

- Appropriate and effective interactive structure

- The application of effective interface design

- Strong typographic principals

- Color theory, screen legibility

- Usability




Department of History of Art

100 Hayes Hall
108 North Oval Mall
Columbus, OH 43210-1318

Phone (614) 292-7481
Fax (614) 292-4401

Web: <http://www.history-of-art.osu.edu>

July 3, 2008

To: Kate Hallihan and Valarie Mockabee
From: Myroslava M. Mudrak, Chair 
Curriculum Committee, History of Art
Re: History of Art 201/202 (Honors)

Attached please find a request for approval of History of Art 201 and 202 (Honors), which replaces our longstanding three-course survey, History of Art (Honors) 210, 211, and 212. This submission completes the last stage of curricular changes within our undergraduate program. The new courses will serve as required foundation classes for History of Art majors within the Honors program. We would like to offer the new courses in the upcoming 2008-2009 academic year (Winter Qtr. for Honors 201 and Spring Qtr. for Honors 202). It would be greatly appreciated if our request could be dealt with as a priority item within the curricular review process. The original packet has been sent to Honors. I will be available throughout the summer should you have any questions. Please do not hesitate to call me at my office (688-8178) or at home (459-6374). Thank you.

May 8, 2008

To: Honors Curriculum Committees
From (Contact Person): Myroslava M. Mudrak, Chair
Curriculum Committee, History of Art
Re: Withdrawal of HA 210 (H), HA211 (H), and HA212 (H)
New Course Request: HA 210 (H) and HA 202 (H)

1. Rationale for Honors Designation:

The Department of History of Art is seeking approval for HA 201 (Honors) and HA 202 (Honors) to align these two new courses with a major curriculum change that was implemented in our program during the 2007-2008 academic year. The department has now eliminated our foundational three-course survey of Western art (HA 210: *Art of the Ancient World*, HA 211: *Art of the Medieval and Renaissance Worlds*, and HA 212: *Art of the Modern World*) and replaced these with a two-course sequence (HA201 and HA202). The Honors counterpart of these courses—H210, H211, and H212—still remains on the books.

Our newly-instituted courses HA201: *History of Western Art I: The Ancient and Medieval Periods* and HA202: *History of Western Art II: Europe and the United States, Renaissance to Modern* now serve as the foundation for the History of Western Art and the core of the Major in the History of Art. In 2007 HA 201 and 202 were approved for the Visual and Performing Arts *and* the Historical Studies categories of the revised undergraduate curriculum; both of them have also been approved for the “Analysis of Texts and Works of Art” category of the Arts and Humanities section of the General Education Curriculum. The guidelines for this GEC category stipulate that students are to develop abilities to become knowledgeable observers in the visual arts; that they develop the ability to describe and interpret works of art and critically assess the literature about specific artworks; and, in doing so, that they be able to contextualize individual works of art against a background of socio-political and cultural considerations. Guided by these criteria, the new HA201/202 survey and the proposed Honors version are now oriented thematically as opposed to a strict chronology of periods, styles, and a “great monuments” approach. This approach fulfills the criteria of the Historical Studies requirement of the GEC curriculum, especially with its emphasis on how humans view themselves through art and how past events, manifest through art, influence today’s understanding of society.

The proposed courses (Honors 201/202) are intended to align our Honors offerings at the 200-level with the regular track of introductory courses to art history (now newly-listed as HA201 and 202). We have successfully completed our first year of offering these courses in each of the quarters of 2007-2008. Attached please find the syllabi for the Honors track (H201/202). We request that you approve them as expeditiously as possible to complete this final stage in our revised undergraduate program.

The content of the new Honors version parallels that of the new regular course sequence. The Honors version differs from the regular format in the estimable distinction of the expected quality, quantity, and the nature of the work to be produced, as well as in the structure of the course. Whereas the non-Honors version is delivered along the format of two lectures per week, plus a weekly recitation section led by a Graduate Teaching Associate, the Honors version meets only twice a week for an hour and 48 minutes per meeting. The *qualitative* difference of the Honors sequence is motivated by the objective of fostering collegiality and intellectual community gained through the process of consultation between the students and the instructor and collaboration among students both inside and outside of the classroom. The small class size of the Honors version of History of Art 201 and 202 allows for students to work collaboratively on group projects. The primary differences between the Honors and non-Honors versions of HA201/202 are in the following areas:

Group Presentations:

The requirement of group presentations is intended to generate student-led discussions, thus fostering the idea of a community of peers. Students will work together in groups of three or four to prepare and lead their fellow classmates in a discussion on key ideas to be gleaned from the assigned readings. This exercise is designed to facilitate an interactive exchange with the content of the course and will more rigorously engage the Honors student with art historical methods of study. The two-hour format also allows for scheduling on-site field trips to local collections, providing an enhanced opportunity for Honors students to articulate in a peer-level encounter with original works of art.

Readings:

The Honors course is supplemented by more challenging and rigorous reading selections that mark both the qualitative, as well as the quantitative, difference between the two variants. The selection of readings is purposely expanded in the Honors version to include a wider range of historical documents, excerpts from critical writings and contemporary responses, and passages from artists' statements with the aim of giving Honors students fuller exposure to the many voices that shape our understanding of works of art. These additional readings (indicated by an asterisk in the syllabus) will provide a deeper understanding of the nature of art historical research and disciplinary concerns, specifically as relates to the function of criticism in the shaping of art history, the role of the spectator in the arts, and the nature of representation.

Exams:

In the Honors version of History of Art 201 and 202, greater emphasis is placed on conceptual sophistication and contextualization through comparison essays and attribution of unknown works, designed to test for the students' ability to analyze for themselves images they haven't seen and to relate them (however—through style, structure, function, or other similarities) to specific works of art for which, through their

coursework, they have learned to identify the socio-political, religious, historical, and aesthetic implications and cultural associations.

Research and Papers:

One of the main objectives of the HA 201/202 sequence is to expose students to the language of formal visual analysis; the Honors version is intended to give students more opportunity to practice formal analysis in written and spoken forms. Hence, the assignments in Honors 201/202 are meant to hone skills that will expand the ways that students learn to formulate their responses to works of art. In addition to acquiring and practicing a requisite vocabulary for describing works of art and articulating their iconographic meaning, Honors students will also be required to familiarize themselves with resources of humanistic research and incorporate them in their intellectual inquiry of art historical questions as they relate to their object(s) of study. This exercise is meant to strengthen the students' ability to think broadly and critically in the process of contextualizing works of art.

The proposed two new courses will replace the current Honors components of our longstanding survey—H210, H211, and H212. By withdrawing and replacing these three courses, History of Art 201(H) and 202 (H) will constitute the entry-level toward an Honors major in the History of Art. Since we are also seeking the same GEC status for these courses as have been approved for the regular HA 201/202, i.e., the Arts and Humanities Breadth area *and* the Historical Studies category, these courses will also fulfill an important requirement as a GEC elective for non-majors in the Honors program.

2. Rationale for GEC Arts and Humanities (VPA) *and* Historical Studies Designation:

Currently, HA 201 and 202 fulfill the Visual and Performing Arts requirement *and/or* the Historical Studies Category within the GEC. History of Art 201 (Honors) and History of Art 202 (Honors) are being proposed to fulfill the same GEC categories. As part of our request—and consistent with the university's goal of greater flexibility within the GEC—we are asking that students be allowed to count the courses in *either* the Historical Studies or VPA categories (though, obviously, not *both*).

**PROPOSAL FORM FOR AN HONORS COURSE
COLLEGES OF THE ARTS AND SCIENCES
HONORS OFFICE**

1. Type of Honors Course

Honors version of existing course

New honors course

2. Course Bulletin Listing for Honors Course

Department: History of Art

Course number: 201

Course title: History of Western Art I: The Ancient and Medieval Periods.

3. Faculty Proposer

Name: Myroslava M. Mudrak

Address: 100 Hayes Hall 108 North Oval Mall

108 North Oval Mall

Telephone: 688-8178

4. Quarter and Year for Initial Offering

Winter 2009

5. Name of Faculty Member Who Will Initially Instruct Course

Prof. Barbara Haeger

6. Expected Annual and Quarterly Frequency of Subsequent Offerings

Annual 1-2 Quarterly 1

Autumn _____ Winter 1 Spring _____ Summer _____

7. Enrollment Limit per Honors Section

Number 25

8. Prerequisites

Honors Program

PROPOSAL FORM FOR AN HONORS COURSE

Page 2

9. **Intended Audience for Honors Course** (Freshman, sophomore, specific area of study, open to students in any field of study, etc.)

_____ Open to students in any field of study _____

10. **Required Documentation** (Please attach)

a. **Course Form**

_____X_____ Version of existing course (Course Change form)

_____ New course (New Course form)

b. **Syllabus for the Proposed Honors Course**

In addition to covering the substance of the course, the syllabus should contain a statement that addresses the specific goals and expectations of the course. It also should include information about assignments, tests, references, and a grading scale which indicates how assignments will be weighted. With respect to reading assignments, the syllabus should indicate the number of pages included in the reading(s) required for each class meeting and, in cases where there is a non-honors version of the course, also indicate which readings are different from or additional to those required in the non-honors version.

c. **Syllabus of Existing Non-Honors Course**

For comparative purposes, the Honors Committee requires a copy of a syllabus for the already existing non-honors course which will parallel the proposed honors version. If the proposal is for a new honors course, there obviously will be no syllabus for an already existing non-honors course available. In such cases, the proposer should include the syllabus from a non-honors course at a level comparable to the proposed course, so that the Committee has some standard within the department for comparative purposes.

d. **Statement of Qualitative Difference**

The Honors Committee expects that honors courses will differ from non-honors courses in a variety of ways and so requires that the proposer include a statement that addresses the following items (with particular attention to the differences between the two versions of the course, if a non-honors version exists):

1. How the specific goals of the course will be achieved.
2. The exposure to the basic material in the course, and ways in which added breadth and depth of material will be included.
3. The exposure to, and use of, methodology and research techniques, and especially the ways in which the course will provide exposure to the nature of scholarship in the field.

PROPOSAL FORM FOR AN HONORS COURSE

Page 3

4. Amount and quality of work expected from students on papers, examination(s), and projects; and the method of grading that work.
5. The amount and kind of student/faculty contact, including how the course will offer a significant level of interaction and engagement between faculty and students, and how such engagement will be achieved.
6. How an environment will be fostered that facilitates intellectual exchange among students (if applicable).
7. Ways that creative thinking will be an essential aspect of the course requirements.
8. How the course will embrace, as appropriate, interdisciplinary work and study
9. Evidence of a pedagogical process that will demand a high level of intellectual output.

11. Disposition

An original of the proposal and documentation should be sent to the Curriculum Office in 109 Brown Hall. Under normal circumstances, the Honors Committee and the college curriculum committee will respond to proposals within one month.

**The Ohio State University
Colleges of the Arts and Sciences Course Change Request**

HISTORY OF ART

Academic Unit
HISTORY OF ART

H210

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter **X** Spring Year **2009**

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: History of Art
2. Number: H210
3. Full Title: Art of the Ancient World;
4. 18-Char. Transcript Title: ART of ANCNT WORLD
5. Level and Credit Hours U5
6. Description: An investigation of the art of western civilizations, Medieval and Renaissance art in its historical and cultural context. (25 words or less)
7. Qtrs. Offered : Su, Au, Wi, Sp.
8. Distribution of Contact Time: 2 -2hr cl.
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): Open to students enrolled in an honors program, or by permission of dept or instructor.
10. Exclusion:
(Not open to....)
11. Repeatable to a maximum of 0 credits.
12. Off-Campus Field Experience:
13. Cross-listed with: n/a
14. Is this a GEC course? GEC Arts and Hum VPA. VPA Admis
Cond course.
15. Grade option (circle): (Ltr) S/U P
If P graded, what is the last course in the series?
16. a) Is an honors version of this course available? Y N
- b) Is an Embedded Honors version of this course available?
Y N
- c) Is this a Service Learning Course: Y N
17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE
Changes Requested**

1. _____
2. H201
3. **HISTORY OF WESTERN ART I: THE ANCIENT AND MEDIEVAL PERIODS**
4. _____
5. _____
6. Examination of the history of Western art from the third millennium BC to the fifteenth century AD
7. _____
8. _____
9. _____
10. Not open to students with credit for H210
11. _____
12. _____
13. _____
14. GEC arts and hums VPA course and historical studies
15. _____
16. a) _____
- b) _____
- c) _____
17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
YES

2. Does this course currently satisfy any GEC requirement? if so indicate which category.
YES: Arts and Humanities (Analysis of Texts and Works of Art". Requesting Historical Studies.

3. What other units require this course? Have these changes been discussed with those units?
Art, Art Education. No.

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
N/A

5. Is the request contingent upon other requests? if so list the requests.
N/A

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofrc@osu.edu.)

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
- Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:
-

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding:
 Myroslava M. Mudrak mudrak.1@osu.edu 688-8178

CONTACT PERSON: EMAIL: PHONE:

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

Barbara Haeger **BARBARA HAEGER** 6/30/09
 1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

Andrew C Shelton **Andrew C Shelton** 6/26/09
 2. Academic Unit Graduate Studies Committee Chair Printed Name Date
 3. **ACADEMIC UNIT CHAIR/DIRECTOR** Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofrc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. **COLLEGE CURRICULUM COMMITTEE** Printed Name Date

6. **ARTS AND SCIENCES EXECUTIVE DEAN** Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. **ACADEMIC AFFAIRS** Printed Name Date

HA 201 (Honors)

History of Western Art I: The Ancient and Medieval Periods

Professor: Barbara Haeger
110 Hayes Hall
688-8195
haeger.1@osu.edu

Course Description:

This course examines the history of Western Art (architecture, painting and sculpture) from the third millennium BCE through the fifteenth century AD. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative monuments. We will examine not only the monuments themselves, but also the historical context in which they were produced. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools, which you should be able to apply to even material not specifically covered in this course.

GEC Objectives:

History of Art 201 (Honors) fulfills both the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 5 hours of the Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and rationales for the two categories are as follows:

Visual and Performing Arts:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

- 1. Students develop abilities to be informed observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
- 2. Students describe and interpret achievement in the arts and literature.*
- 3. Students explain how works of art and literature express social and cultural issues.*

Historical Study:

History courses develop students’ knowledge of how past events influence today’s society and help them understand how humans view themselves.

Learning Objectives:

1. *Students acquire a perspective on history and an understanding of the factors that shape human activity*
2. *Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding*
3. *Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.*

History of Art 201(Honors) is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether Greek sculptures or medieval altarpieces—are the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course concerns several quite distinct civilizations—from ancient Mesopotamia to Renaissance Europe—it also provides many opportunities for cross-cultural comparison, not only among those earlier civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work and the changing history of that work’s reception.

HA 201 (Honors) also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

COURSE REQUIREMENTS

Reading Assignments:

Required text: *Gardner's Art through the Ages: The Western Perspective* (12th edition, hardcover or BOTH VOLUMES of the paperback edition or *Gardner's Art through the Ages: The Western Perspective* for HA201(Honors) and HA202 (Honors).

Required articles: these are posted on Carmen (<http://www.telr.osu.edu/carmen>) under the number of the week for which they are assigned. It is expected that you will do the readings as assigned (see COURSE SCHEDULE). Please prepare for all the class discussions. One of the advantages of the honors courses is that they are small enough

to allow for discussion; clearly, this format is preferable to lectures, but it does require that you do the reading with sufficient care to enable you to participate in a meaningful way. In addition to the articles, slide comparisons and questions will be employed to generate discussion and you are strongly encouraged to raise questions and offer comments at any time. Class participation is an important component of the course and will be figured into the final grade.

Presentations and Papers:

Readings assigned in addition to the text will serve as the basis for student-led discussions. Each selection will be studied in context by 3 to 4 students who will first work together and with the instructor to devise a way to structure class discussion, including preparing a series of questions to involve the rest of the class. A sign-up sheet is on the instructor's door and each student needs to choose a reading and sign up by Tuesday, January 8th. Students will exchange schedules, phone numbers and e-mail addresses with others in their group in class on Thursday the 10th. To avoid potential conflicts, be sure to schedule meetings with the members of your group and with the instructor well in advance of the discussion date.

A paper of 5 pages will be due one week after the day of the discussion. It should present an analysis of the main points of the article, discuss the approach of the author, and provide a critical response.

Texts:

Fred Kleiner, & Christine Mamiya, *Gardner's Art Through the Ages*, vol. I (2008).
Optional: Henry M. Sayre, *Writing about Art* (4th ed., 2002)

The Honors version of History of Art 201 will be supplemented by additional readings that are intended to give students exposure to a wider range of voices that address specific art historical issues and disciplinary themes, specifically those concerning the influence of criticism in the shaping of art history, the role of the spectator and or patron in the arts, and the nature of representation. These additional readings are asterisked below. Supplementary readings will be available through Carmen:

<http://telr.osu.edu/carmen/>

Images for Study:

The Powerpoint presentations for this class will also be made available for online study through Carmen.

Course Requirements and Grading:

Exams: There will be a midterm exam, held during class on Oct. 24, and a final exam on the university appointed day and time—Dec. 5, 7:30-9:18 a.m. The midterm will cover the Ancient Near East, Egypt, Greece and Rome; the Final Exam will cover everything

after that. The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Participation: Perfect attendance will guarantee a participation grade of B (85), and active involvement in classroom discussion will raise the grade even higher.

Grading: Your grade will be calculated on the following bases:

Midterm: 25%
 Final exam: 30%
 Paper: 30%
 Presentation: 15%

Grading Scale:	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

Wednesday, September 19
 Introduction

The First Civilizations: Art of the Ancient Near East

Monday, September 24
 Gods and Rulers in Ancient Mesopotamia: Sumer, Akkad, and Babylon

Readings: Passages from the Epic of Gilgamesh, the Code of Hammurabi, and the Deeds of Sargon II
 *Nicholas Penny, “White Marbles and Alabasters.”
 *Thorkild Jacobsen, “The Graven Image.”

Wednesday, September 26

Art of the great empires: Assyria and Persia

- Readings: Gardner, chapter 2 (esp. pp.16-22; 24-29; 31-34; 36 and 39);
 *Irene Winter, "Sex, Rhetoric, and the Public Monument: The Alluring Body of Naram-Sîn of Agade"

Art of Dynastic EgyptMonday, October 1

Divine Kingship and Immortality in the Old Kingdom

- Readings: Passages from Hymn to the Nile, Pyramid Texts, Hymn to Aton; Selection from Howard Carter's account of the Tomb of Tutankhamen.
 *Whitney Davis, "Narrativity and the Narmer Palette."

Wednesday, October 3

New Kingdom Pharaohs: Hatshepsut and Akhenaton

- Readings: Gardner, chapter 3 (esp. pp. 40-52; 56-58; 60-62, 63-69);
 *Erik Hornung, "The Temple as Cosmos."

Gods, Heroes and Athletes: Ancient Greek ArtMonday, October 8

Archaic Greek Art: Kouroi and Korai

- Readings: Reserve: Passages from the *Iliad* of Homer (The Death of Patroclus); and Thucydides' *History of the Peloponnesian War* (Perikles' Funeral Oration).
 *Jeffrey Hurwit, "Homeric Questions" & "Formula and Foreground: Homer and the Dipylon Style."

Wednesday, October 10

Classical Greek Art: The Parthenon

- Readings: Gardner, chapter 5 (esp. pp. 91-95, 98-104; 106-108; 114-125);
 Selected readings on the Elgin Marble controversy.
 *J.J. Pollitt, "The Sculpture of Pergamon."

The Age of Alexander and its Aftermath; the Roman EmpireMonday, October 15

The Hellenistic World

- Readings: *Andrew Stewart, "Three Attic Ideologies."

Wednesday, October 17

Images of the Empire/Images of the Emperor

- Readings: Gardner, pp. 135-136, 139-151, 166-170, 185-200
 Passages from Livy, *The History of Rome* (The Establishment of Religion in Rome); Augustus' *Res Gestae*; Virgil's *Georgics*; and Horace's *Epodes*.
 *Sheldon Nodelman, "How to Read a Roman Portrait."
 *Richard Brilliant. "The Column of Trajan and Its Heirs."

Late EmpireMonday, October 22

Constantine and Christianity

- Readings: Gardner, pp. 215-219
 Passage from Eusebius, *The Life of the Blessed Emperor Constantine*
 *Emile Mâle, "Medieval Iconography."

Wednesday, October 24**Midterm exam****Dissolution and Formation of Empires**Monday, October 29th

Charlemagne and the Holy Roman Empire

- Readings: Gardner, chapter 11-- (esp. pp. 310-316).
 "Einhard: The Building Activity of Charlemagne" and
 "Description of Constantine's Three Great Churches in Rome."
 *Emile Mâle, "Medieval Iconography."

The Medieval Church: God's House and Gateway to His KingdomWednesday, October 31st

The Church Militant: Romanesque Art and Architecture

- Readings: Gardner, chapter 12-- (esp. pp. 327-29, 331-33, 336-37, 340-47).
 "Durandus on the Symbolism and Meaning of Churches: Of a Church and its Parts" and Gilbert Crispin, "Scripture and Images."
 *Erwin Panofsky, "The Classical Tradition in the Middle Ages."
 *Adolf Katzenellenbogen, "The Iconography of a Romanesque Tympanum at Vézelay."

Monday, November 5th

The Church Triumphant: Gothic Art and Architecture

- Readings: Gardner, chapter 13-- (esp. pp. 359-75).
 *Teresa Frisch, "Abbot Suger of St. Denis: The Patron of the Arts."
 (excerpts from three texts discussing the building and decoration of St. Denis and Suger's motivations and experiences, particularly pertinent are sections 27 and 33); Hugh d'Amiens, Archbishop of Rouen on the Cult of the Carls.
 *Otto von Simson, "Gothic Form."

Art for the Court and the CityWednesday, November 7th

St. Louis, Paris and the Courtly Style

- Reading: Gardner, chapter 13-- (esp. pp. 377-79, 383-86).
 Jean de Joinville, "Servant of God" from *The Life of St. Louis*.

Monday, November 12th -- Veterans' Day: no classWednesday, November 14th

Florence and Siena: Giotto and Duccio

- Reading: Gardner, chapter 14-- (esp. pp. 401-402, 407-414).
 Excerpt from Filippo Villani's *On the Origin of the Florentine State and its Famous Citizens*; "Procession of the Maestà."
 *John White, "Duccio and Giotto."

The Northern Renaissance: Mirroring the Natural WorldWednesday, November 19th

Public Faces, Private Devotions: Jan van Eyck and Roger van der Weyden

- Readings: Gardner, chapter 15 -- (esp. 425-28, 430-44);
 Francisco de Hollanda's *Four Dialogues on Painting*: "Michelangelo on Flemish Art"; Excerpt from Carel van Mander's "The Lives of Jan and Huybrecht van Eyck."
 *Erwin Panofsky, "Painting in Italy and the Lowlands during the Fifteenth Century."
 *Erwin Panofsky, "Jan van Eyck and Roger van der Weyden."
 *Millard Meiss, "Light as Form and Symbol."

The Italian Renaissance: Humanism and the Rebirth of Antiquity

Monday, November 21st

Renaissance Men: Brunelleschi and Alberti

Reading: Gardner, chapter 16 -- (esp. 453-54, 467-72, 478-80, 484-85);
 Excerpt from Alberti's *On Painting* (1435): Book Two.
 *John R. Spencer, "Introduction" in *Leon Battista Alberti On Painting*

Wednesday, November 26th

Art for Public Spaces: Donatello and Ghiberti

Reading: Gardner, chapter 16 -- (esp. 454-62, 476-77).
 Excerpt from Vasari's "The Life of Donatello."
 *Richard Krautheimer and Trude Krautheimer-Hess, "Ghiberti, Antiquity, and the Humanities."

Monday, November 28th

New Styles and New Subjects: Masaccio and Botticelli

Reading: Gardner, chapter 16 -- (esp. 463-67, 475-76);
 Fra Girolamo Savonarola warns Florentines against the dangers of the new type of painting: excerpts from sermons;
 Excerpt from Vasari's "The Life of Masaccio."
 *Michael Baxandall, "Painters and Clients in Fifteenth-Century Italy" (from *Painting and Experience in Fifteenth-Century Italy*)

Final Exam: Wed., Dec. 5, 7:30-9:18 a.m.

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor(s) to discuss your specific needs **by the end of the second full week of the quarter. Students in the process of discussing their situation with Disability Services should also alert the professor (s).** We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oaa/procedures/1.0.html>) The most common

form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

Assessment Goals and Objectives

Both the GEC and course-specific learning objectives for History of Art 201 and 202 and HA 201 (Honors) and HA202 (Honors) might be summarized as follows:

- 1. Students will learn to describe and interpret works of art, and to recognize those works as significant cultural achievements.*
- 2. Students will learn general principles and strategies of visual analysis through which they can appreciate and begin to understand works of art, including works from historical and cultural contexts other than the ones covered by the course itself.*
- 3. Students will develop an ability to engage in cross-cultural comparison, not only among those civilizations covered by the course, but also (ideally) between them and our contemporary context.*
- 4. Students will acquire a basic understanding of history, primarily through an exploration of the causes, effects and relevance of specific objects and events within their historical context.*
- 5. Students will develop their critical and analytic abilities, as well as work on the clarity and precision of their writing.*

We intend to insure that the two proposed courses adequately articulate these goals, teach toward them, test for them, and help students realize their individual potential to meet them.

II. Methods

An assessment of whether these objectives are in fact being met is most easily and effectively carried out, we believe, by an examination of the work students are actually required to do for the course. For example, their ability to think historically and to engage in cross-cultural comparison (objectives #3 and 4) can be gauged by their responses to specific exam questions—typically comparisons of works of art from different cultures and/or historical periods. Thus, each exam for HA 201 and 202 will have at least one question addressed to a cross-cultural comparison of works of art that specifically requires students to situate those works in their social and historical contexts. Similarly, each exam will have at least one question that demands an extended interpretation of a particular work or works; in some cases, students will even be asked to reflect on conflicting interpretations. In this way, we hope to measure the course's (and the students') progress toward objective #1. The students' grasp of "general principles and strategies of visual analysis" (objective 2) will be measured by including "unknowns" on all exams; that is, students will be asked to discuss (and perhaps attempt to identify) a work or works that they will not have seen previously in class. In this way

we should be able to ascertain whether they are acquiring the desired skills and not simply learning (and regurgitating) specific information. Objective #5, concerning the students' critical and analytic abilities, is explicitly tested through the paper each one is expected to write for the course. (That paper should also provide an additional measure for objectives 1 and 2.) Here, as with the exam questions listed above, we believe that sampling should provide us with an adequate assessment of whether the course is in fact living up to its goals. We will be randomly sampling (and photocopying) specific exam questions and papers from 5% of the class. An advanced graduate student, supervised by the Associate Chair, will be asked to evaluate the sampled questions and papers, and to gauge how well the goals of the course seem reflected in them. We will also be interested to assess improvement over time, so that we will compare each of the selected student's answers from the midterms to those on the finals to see if any has in fact occurred. A brief summary report will be written by the grad student and Associate Chair, and that, as well as the sampled questions themselves, will be made available to the instructor.

We are also interested in getting the students' self-assessment of the course and of their performance in it. To that end, we will survey them at the beginning of the quarter regarding their expectations. Their answers will be collected, read (by the faculty member teaching the course), and then saved (in a designated file cabinet in the department office). Students will get these surveys back at the end of the course, along with an evaluation that asks them to gauge how well the course met their expectations, and whether or not they have any suggestions for improvement. (It will also ask them what grade they anticipate receiving in the course.) Their responses will be made available to the instructor, but also summarized by the grad student—again, under supervision of the Associate Chair, who will advise on any appropriate changes to the syllabus, assignments, or other aspects of the course.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading the exams and papers in the first place. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the question (or assignment) and the kind of response it required. As much as possible, we will also try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. It's obviously the latter case that we're most concerned with (though we will also work on various strategies for increasing attendance if that seems to be a particular problem); the associate chair will work with the instructor to improve communication of the course expectations and content.

Timeline for assessment

Each quarter, every time the course is taught, we will follow the same schedule:

Week 1	Survey of students regarding their expectations for the course
Week 3	First exam; sampling of answers to specific questions
Week 4	Results of first sampling made available to course instructor
Week 6	Second exam; sampling of answers
Week 7	Results of second sampling made available to course instructor
Week 9	Student papers due; samples read and evaluated
Week 10	Student assessment of course and their performance in it
Week 11	Final exam; sampling of answers; report compiled and given to instructor; meeting (or at least email exchange) between associate chair and instructor concerning any necessary changes to the course. NB: Changes effecting the course as a whole will be brought before the department's curriculum committee, the group of faculty who teach the course, and, if appropriate, the entire department faculty.

Every three years we will also compile a report on the course as a whole, using all of the data from every offering of 201 and 202 in that time. In particular, we will be looking to see if the students' and our overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the data to make what seem the appropriate adjustments to the course content and structure.

HA 201

Non-HONORS

HA 201

History of Western Art I: The Ancient and Medieval Periods

Professors: Lisa Florman
121 Hayes Hall
688-8192
florman.4@osu.edu

Barbara Haeger
110 Hayes Hall
688-8195
haeger.1@osu.edu

Teaching Assistants:

Course Description:

This course examines the history of Western Art (architecture, painting and sculpture) from the third millennium BCE through the fifteenth century AD. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative monuments. We will examine not only the monuments themselves, but also the historical context in which they were produced. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools, which you should be able to apply to even material not specifically covered in this course.

Each week we will focus on a particular culture, which will be addressed in class lectures by the professor(s) and further explored in the Thursday/Friday sections through, among other things, the discussion of primary textual sources.

GEC Objectives:

History of Art 201 fulfills the “Analysis of Texts and Works of Art” category of the Arts and Humanities section of the General Education Curriculum. The stated goals and rationale for that category are as follows:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

- 1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
- 2. Students describe and interpret achievement in the arts and literature.*
- 3. Students explain how works of art and literature express social and cultural issues.*

History of Art 201 addresses these objectives in several important ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning as well as the historical factors—political, social, and cultural alike—that contributed to their creation. The course is thus strongly interdisciplinary, since it both presents the historical context as integral to an understanding of artistic developments and draws parallels with similar phenomena in other areas of cultural achievement. Because the course concerns several quite distinct civilizations—from ancient Egypt and Mesopotamia to Renaissance Europe—it also provides many opportunities for cross-cultural comparison, not only among those civilizations covered, but also between them and our contemporary context. In addition, HA 201 emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the student's overall critical and analytic abilities, just as the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Texts:

Fred Kleiner, & Christine Mamiya, *Gardner's Art Through the Ages*, vol. I (2008).

Optional: Henry M. Sayre, *Writing about Art* (4th ed., 2002)

Supplementary readings will be available through Carmen: <http://telr.osu.edu/carmen/>

Images for Study:

The Powerpoint presentations for this class will also be made available for online study through Carmen.

Course Requirements and Grading:

Exams: There will be a midterm exam, held during class on Oct. 24, and a final exam on the university appointed day and time—Dec. 5, 7:30-9:18 a.m. The midterm will cover the Ancient Near East, Egypt, Greece and Rome; the Final Exam will cover everything after that. The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Quizzes: There are two of these, given in section during the third and seventh weeks. Each will consist of either a single comparison or an analysis of an unknown work of the sort that will appear on the midterm and final exams.

Participation: Regular attendance of the weekly hour-long discussion sections is essential to success in this course, not only because it would be difficult to do well on the

exams or paper without it, but also because a significant fraction of your overall grade actually depends on that attendance. Anyone missing more than 3 Thursday/Friday sections without a legitimate, approved excuse will receive a participation grade of "0." Perfect attendance will guarantee a participation grade of B (85), and active involvement in the discussion sections will raise the grade even higher.

Grading: Your grade will be calculated on the following bases:

Midterm: 35%
Final exam: 40%
Quizzes: 10%
Participation: 15%

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

Wednesday, September 19

Introduction

The First Civilizations: Art of the Ancient Near East

Monday, September 24

Gods and Rulers in Ancient Mesopotamia: Sumer, Akkad, and Babylon

Wednesday, September 26

Art of the great empires: Assyria and Persia

Readings: Gardner, chapter 2 (esp. pp.16-22; 24-29; 31-34; 36 and 39);
Passages from the Epic of Gilgamesh, the Code of Hammurabi, and the
Deeds of Sargon II

Art of Dynastic Egypt

Monday, October 1

Divine Kingship and Immortality in the Old Kingdom

Wednesday, October 3

New Kingdom Pharaohs: Hatshepsut and Akhenaton

Readings: Gardner, chapter 3 (esp. pp. 40-52; 56-58; 60-6263-69);
Passages from Hymn to the Nile, Pyramid Texts, Hymn to Aton; Selection
from Howard Carter's account of the Tomb of Tutankhamen.

Gods, Heroes and Athletes: Ancient Greek Art

Monday, October 8

Archaic Greek Art: Kouroi and Korai

Wednesday, October 10

Classical Greek Art: The Parthenon

Readings: Gardner, chapter 5 (esp. pp. 91-95, 98-104; 106-108; 114-125);
Reserve: Passages from the *Iliad* of Homer (The Death of Patroclus); and
Thucydides' *History of the Peloponnesian War* (Perikles' Funeral Oration.
Selected readings on the Elgin Marble controversy.

Section: **Quiz**

The Age of Alexander and its Aftermath; the Roman Empire

Monday, October 15

The Hellenistic World

Wednesday, October 17

Images of the Empire/Images of the Emperor

Readings: Gardner, pp. 135-136, 139-151, 166-170, 185-200
Passages from Livy, *The History of Rome* (The Establishment of Religion
in Rome); Augustus' *Res Gestae*; Virgil's *Georgics*; and Horace's *Epodes*.

Late Empire

Monday, October 22

Constantine and Christianity

Readings: Gardner, pp. 215-219
Passage from Eusebius, *The Life of the Blessed Emperor Constantine*

Wednesday, October 24

Midterm exam

Dissolution and Formation of Empires

Monday, October 29th

Charlemagne and the Holy Roman Empire

Readings: Gardner, chapter 11-- (esp. pp. 310-316).
"Einhard: The Building Activity of Charlemagne" and
"Description of Constantine's Three Great Churches in Rome."

The Medieval Church: God's House and Gateway to His Kingdom

Wednesday, October 31st

The Church Militant: Romanesque Art and Architecture

Readings: Gardner, chapter 12-- (esp. pp. 327-29, 331-33, 336-37, 340-47).
"Durandus on the Symbolism and Meaning of Churches: Of a Church and
its Parts" and Gilbert Crispin, "Scripture and Images."

Monday, November 5th

The Church Triumphant: Gothic Art and Architecture

Readings: Gardner, chapter 13-- (esp. pp. 359-75).
"Abbot Suger of St. Denis: Patron of the Arts," (excerpts from three texts
discussing the building and decoration of St. Denis and Suger's
motivations and experiences, particularly pertinent are sections 27 and
33); Hugh d'Amiens, Archbishop of Rouen on the Cult of the Carts.

Art for the Court and the City

Wednesday, November 7th

St. Louis, Paris and the Courtly Style

Reading: Gardner, chapter 13-- (esp. pp. 377-79, 383-86).
Jean de Joinville, "Servant of God" from *The Life of St. Louis*.

Section: **Quiz**

Monday, November 12th -- Veterans' Day: no class

Wednesday, November 14th

Florence and Siena: Giotto and Duccio

Reading: Gardner, chapter 14-- (esp. pp. 401-402, 407-414).
Excerpt from Filippo Villani's *On the Origin of the Florentine State and
its Famous Citizens*; "Procession of the Maestà."

The Northern Renaissance: Mirroring the Natural World

Wednesday, November 19th

Public Faces, Private Devotions: Jan van Eyck and Roger van der Weyden

Readings: Gardner, chapter 15 -- (esp. 425-28, 430-44);

Francisco de Hollanda's *Four Dialogues on Painting*: "Michelangelo on Flemish Art"; Excerpt from Carel van Mander's "The Lives of Jan and Huybrecht van Eyck."

The Italian Renaissance: Humanism and the Rebirth of Antiquity

Monday, November 21st

Renaissance Men: Brunelleschi and Alberti

Reading: Gardner, chapter 16 -- (esp. 453-54, 467-72, 478-80, 484-85);
Excerpt from Alberti's *On Painting* (1435): Book Two.

Wednesday, November 26th

Art for Public Spaces: Donatello and Ghiberti

Reading: Gardner, chapter 16 -- (esp. 454-62, 476-77).
Excerpt from Vasari's "The Life of Donatello."

Monday, November 28th

New Styles and New Subjects: Masaccio and Botticelli

Reading: Gardner, chapter 16 -- (esp. 463-67, 475-76);
Fra Girolamo Savonarola warns Florentines against the dangers of the new type of painting: excerpts from sermons;
Excerpt from Vasari's "The Life of Masaccio."

Final Exam: Wed., Dec. 5, 7:30-9:18 a.m.

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**PROPOSAL FORM FOR AN HONORS COURSE
COLLEGES OF THE ARTS AND SCIENCES
HONORS OFFICE**

1. Type of Honors Course

Honors version of existing course

New honors course

2. Course Bulletin Listing for Honors Course

Department: History of Art

Course number: 202

Course title: History of Western Art II: Europe and the United States: Renaissance to Modern

3. Faculty Proposer

Name: Myroslava M. Mudrak

Address: 100 Hayes Hall 108 North Oval Mall

108 North Oval Mall

Telephone: 688-8178

4. Quarter and Year for Initial Offering

Spring 2009

5. Name of Faculty Member Who Will Initially Instruct Course

Prof. Myroslava M. Mudrak

6. Expected Annual and Quarterly Frequency of Subsequent Offerings

Annual 1-2 Quarterly 1

Autumn _____ Winter _____ Spring 1 Summer _____

7. Enrollment Limit per Honors Section

Number 25

8. Prerequisites

Honors Program

PROPOSAL FORM FOR AN HONORS COURSE

Page 2

9. **Intended Audience for Honors Course** (Freshman, sophomore, specific area of study, open to students in any field of study, etc.)

_____ Open to students in any field of study _____

10. **Required Documentation** (Please attach)

a. Course Form

_____ _____ Version of existing course (Course Change form)

_____ _____ New course (New Course form)

b. Syllabus for the Proposed Honors Course

In addition to covering the substance of the course, the syllabus should contain a statement that addresses the specific goals and expectations of the course. It also should include information about assignments, tests, references, and a grading scale which indicates how assignments will be weighted. With respect to reading assignments, the syllabus should indicate the number of pages included in the reading(s) required for each class meeting and, in cases where there is a non-honors version of the course, also indicate which readings are different from or additional to those required in the non-honors version.

c. Syllabus of Existing Non-Honors Course

For comparative purposes, the Honors Committee requires a copy of a syllabus for the already existing non-honors course which will parallel the proposed honors version. If the proposal is for a new honors course, there obviously will be no syllabus for an already existing non-honors course available. In such cases, the proposer should include the syllabus from a non-honors course at a level comparable to the proposed course, so that the Committee has some standard within the department for comparative purposes.

d. Statement of Qualitative Difference

The Honors Committee expects that honors courses will differ from non-honors courses in a variety of ways and so requires that the proposer include a statement that addresses the following items (with particular attention to the differences between the two versions of the course, if a non-honors version exists):

1. How the specific goals of the course will be achieved.
2. The exposure to the basic material in the course, and ways in which added breadth and depth of material will be included.
3. The exposure to, and use of, methodology and research techniques, and especially the ways in which the course will provide exposure to the nature of scholarship in the field.

PROPOSAL FORM FOR AN HONORS COURSE

Page 3

4. Amount and quality of work expected from students on papers, examination(s), and projects; and the method of grading that work.
5. The amount and kind of student/faculty contact, including how the course will offer a significant level of interaction and engagement between faculty and students, and how such engagement will be achieved.
6. How an environment will be fostered that facilitates intellectual exchange among students (if applicable).
7. Ways that creative thinking will be an essential aspect of the course requirements.
8. How the course will embrace, as appropriate, interdisciplinary work and study
9. Evidence of a pedagogical process that will demand a high level of intellectual output.

11. Disposition

An original of the proposal and documentation should be sent to the Curriculum Office in 109 Brown Hall. Under normal circumstances, the Honors Committee and the college curriculum committee will respond to proposals within one month.

**The Ohio State University
Colleges of the Arts and Sciences Course Change Request**

HISTORY OF ART

Academic Unit
HISTORY OF ART

H2| 2

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter Spring **X** Year **2009**

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: History of Art
2. Number: H212
3. Full Title: Art of the Modern World
4. 18-Char. Transcript Title: ART OF MODRN WORLD
5. Level and Credit Hours U5
6. Description: An investigation of the art of Europe and America (25 words or less) in its historical and cultural context from the 17th century to the present day
7. Qtrs. Offered : Su, Au, Wi, Sp.
8. Distribution of Contact Time: 2-2hr cl.
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): Open to students enrolled in an honors program, or by permission of dept or instructor.
10. Exclusion:
(Not open to....)
11. Repeatable to a maximum of 0 credits.
12. Off-Campus Field Experience:
13. Cross-listed with: n/a
14. Is this a GEC course? GEC Arts and Hum VPA. VPA Admis
Cond course.
15. Grade option (circle): Ltr S/U P
If P graded, what is the last course in the series?
16. a) Is an honors version of this course available? Y N
- b) Is an Embedded Honors version of this course available?
Y N
- c) Is this a Service Learning Course: Y N
17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE
Changes Requested**

1. _____
2. H202
3. HISTORY OF WESTERN ART II: EUROPE AND THE UNITED STATES, RENAISSANCE TO MODERN
4. _____
5. _____
6. Examination of the history of art in Europe and the United States, from about 1500 to the present.
7. _____
8. _____
9. _____
10. Not open to students with credit for H212
11. _____
12. _____
13. _____
14. GEC arts and hums VPA course and historical studies
15. _____
16. a) _____
- b) _____
- c) _____
17. _____

B. General Information

- 1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
YES

- 2. Does this course currently satisfy any GEC requirement? if so indicate which category.
YES: Arts and Humanities (Analysis of Texts and Works of Art". Requesting Historical Studies.

- 3. What other units require this course? Have these changes been discussed with those units?
Art, Art Education. No.

- 4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
N/A

- 5. Is the request contingent upon other requests? if so list the requests.
N/A

- 6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu.)

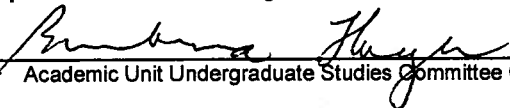
- 7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 - Required on major(s)/minor(s) A choice on major(s)/minors(s)
 - An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding:

Myroslava M. Mudrak mudrak.1@osu.edu 688-8178

CONTACT PERSON: EMAIL: PHONE:

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

 BARBARA HAEGER 6/30/08
 1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date
 Andrew C Shelton 6/26/08
 3. ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

HA 202 (Honors)

History of Western Art II: Europe and the United States, Renaissance to Modern

Professor Myroslava M. Mudrak
124 Hayes Hall
688-8178
mudrak.1@osu.edu

Course Description:

This course examines the art of Europe and the United States from about 1500 to the present, with an emphasis on developments in painting. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative works that shaped—and were shaped by—western social, political, economic, and intellectual history. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

GEC Objectives:

History of Art 202 (Honors) fulfills both the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 5 hours of the Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and rationales for the two categories are as follows:

Visual and Performing Arts:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

- 1. Students develop abilities to be informed observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
- 2. Students describe and interpret achievement in the arts and literature.*
- 3. Students explain how works of art and literature express social and cultural issues.*

Historical Study:

History courses develop students' knowledge of how past events influence today's society and help them understand how humans view themselves.

Learning Objectives:

1. *Students acquire a perspective on history and an understanding of the factors that shape human activity*
2. *Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding*
3. *Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.*

History of Art 202 (Honors) is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether woodblock prints or Cubist paintings—*are* the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course concerns several quite distinct civilizations—from Renaissance Italy to postwar America—it also provides many opportunities for cross-cultural comparison, not only among those earlier civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work and the changing history of that work’s reception.

HA 202 (Honors) also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Texts:

Fred Kleiner, & Christine Mamiya, *Gardner's Art Through the Ages*, vol. I (2008).

Optional: Henry M. Sayre, *Writing about Art* (4th ed., 2002).

The Honors version of History of Art 202 will be supplemented by additional readings that are intended to give students exposure to a wider range of voices that address specific art historical issues and disciplinary themes, specifically those concerning the

influence of criticism in the shaping of art history, the role of the spectator in the arts, and the nature of representation. These additional readings are asterisked below.

All assigned readings will be available through Carmen: <http://telr.osu.edu/carmen/>

Images for Study:

The Powerpoint presentations for this class will be made available for online study through Carmen.

Course Requirements and Grading:

Reading Assignments

Required text: *Gardner's Art through the Ages: The Western Perspective* (12th edition, hardcover or BOTH VOLUMES of the paperback edition or *Gardner's Art through the Ages: The Western Perspective* for HA201 and HA202).

Required articles: These are posted on Carmen (<http://www.telr.osu.edu/carmen>) under the number of the week for which they are assigned. If more than one article is assigned during the week, they will appear as # 1 and #2.

It is expected that you will do the readings as assigned (see COURSE SCHEDULE) Please prepare for all the class discussions. One of the advantages of the Honors courses is that they are small enough to allow for discussion; clearly, this format is preferable to lectures, but it does require that you do the reading with sufficient care to enable you to participate in a meaningful way. In addition to the articles, slide comparisons and questions will be employed to generate discussion and you are strongly encouraged to raise questions and offer comments at any time. Class participation is an important component of the course and will be figured into the final grade.

Presentations and Papers: Nine of the twelve readings as discussions on the course schedule will serve as the basis for student-led discussions. Each selection will be studied in context by 2 to 3 students who will first work together and with the instructor to devise a way to structure class discussion, including preparing a series of questions to involve the rest of the class. A sign-up sheet is on the instructor's door and each student needs to choose a reading and sign up by Monday, September 24th. The titles of these articles appear in bold on the course schedule. Students will exchange schedules, phone numbers and e-mail addresses with others in their group in class on Thursday the 10th. In order to avoid scheduling problems, be sure to schedule meetings with the members of your group and with the instructor well in advance of the discussion date.

A paper of about 5 pages will be due one week after the day of the discussion. It should present an analysis of the main points of the article, discuss the approach of the author, and provide a critical response.

Exams: There will be a midterm exam, held during class on Oct. 22, and a final exam on the university appointed day and time—Dec. 3, 11:30-1:18. The midterm will cover all material presented before Oct. 22; the Final Exam everything after that (with a comprehensive portion that will draw on what you should have assimilated through the entire course). The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Grading: Your grade will be calculated on the following bases:

Midterm: 25%
 Final exam: 30%
 Paper: 30%
 Presentation: 15%

Grading Scale:

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

Wednesday, September 19th

Introduction -- discussion of the Italian Renaissance as necessary background for Dürer; discussion of Leonardo's *Last Supper* cf. Veronese's *Feast in the House of Levi*.

Monday, September 24th

Dürer: The Reformation and the Role of Prints and Printing

Readings: Gardner, Ch. 18 (esp. pp. 543-52)
 Dürer's statute of copyright;
 Text attached to Dürer's *Four Apostles* and Dürer's statement on images;
 "Luther states his own position on religious images."
 *For discussion: Shelley Karen Perlove, "Renaissance, Reform,

Reflections. Images and Ideas in the Age of Luther and Erasmus," *Renaissance Reform Reflections in the Age of Dürer, Bruegel, and Rembrandt*. This discussion will be lead by the instructor.

Wednesday, September 26th

Michelangelo and Raphael: Art for the Papacy and the Florentine Republic

Readings: Gardner, Ch. 17 (pp. 493-518)
 "A meeting about where to place Michelangelo's David;"
 "Aretino's Attack on Michelangelo's Last Judgment."
 *Anthony Blunt, "Michelangelo's Views on Art."

Monday, October 1st

Titian and Giovanni Bellini: Art for Venice and the International Elite

Readings: Gardner, Ch. 17 (pp. 518-28);
 Excerpt from Vasari's "The Life of Titian";
 "Colorito versus Disegno."
 *For Discussion: David Rosand, "So and so reclining on her couch,"
 in *Titian's Venus of Urbino*, Rona Goffen (ed.), Cambridge, 1997.

Wednesday, October 3rd

Caravaggio and Artemisia Gentileschi: Revolutionary Realism

Readings: Gardner, Ch. 19 (esp. 580-84)
 Excerpt from Giovanni Pietro Bellori's "Michelangelo Merisi da Caravaggio;"
 "The Council of Trent on Religious Art."
 *For Discussion: Exerpt from Pamela Jones, "The Power of Images: Paintings and Viewers in Caravaggio's Italy (introduction-- and "Two Madonnas of Loreto: Domenichino and Caravaggio) in Franco Mormando (ed.) *Saints and Sinners: Caravaggio and the Baroque Image*, Boston, 1999.

Monday, October 8th

Bernini: The Counter-Reformation and the Theater of the Sacred

Readings: Gardner, Ch. 19 (esp. 571-77)
 Selections from Ovid's *Metamorphoses*;
 Excerpt from the *Life of St. Teresa*;
 Chantelou, *Diary of the Cavaliere Bernini's Visit to France*
 *For Discussion: Rudolf Wittkower, "Bernini, in Harold Spencer (ed.)
Readings in Art History, volume 2, New York, 1976.

Wednesday, October 10th

Rubens and Velázquez: Representing Power/ The Power of Representation

Readings: Gardner, Ch. 19 (esp. pp.588-96)
 Rubens's letters to Dudley Carlton (1618) and Justus Sustermans (1638)

Monday, October 15th

Rembrandt and the Art Market in the Dutch Republic

Readings: Gardner, Ch. 19 (esp. pp. 598-612)
 Rembrandt's letter to Constantijn Huygens (January 12, 1639);
 Jacobus Revius's "Hij droeg onse smerten" (He bore our griefs)
 *Philips Angel, *In Praise of Painting in Art in Theory (1648-1815)*.

Wednesday, October 17th

Louis XIV and the Art of Absolutism: Versailles

Readings: Gardner, Ch. 19 (esp. pp. 612-621)
 Description of the Grand Gallery from *Mercure de France* (1682);
 excerpt from a guide to Versailles (J.C. Nemeitz, "Des Voyages qu'on fait
 à Versailles" (1727).
 *Giovanni Pietro Bellori, "The Idea of the Painter, Sculptor and Architect,
 Superior to Nature by Selection from Natural Beauties," in *Art in Theory
 (1648-1815)*.

*For Discussion: Nathan T. Whitman, "Myth and Politics: Versailles and
 the Fountain of Latona," in John Rule (ed.) *Louis XIV and the Craft of
 Kingship*.

Monday, October 22nd

Midterm Exam

Wednesday, October 24th

Paris during the Regency and the Reign of Louis XV

Readings: Gardner, Ch. 20 (esp. pp. 629-36)
 Antoine Coypel's "On the Excellence of Painting."
 *Denis Diderot, "Salon of 1763," in *Art in Theory (1648-1815)*.

Monday, October 29

Jacques-Louis David and the Art of the French Revolution

Readings: Gardner, Ch. 20 (esp. pp. 646-650)
 Johann Joachim Winckelmann, *Reflections on the Imitation of Greek
 works in Paintings and Sculpture* (excerpt); Jacques-Louis David, "The
 Painting of the Sabines."

*Anonymous, Salon Reviews from the *Mémoires secrets in Art in Theory (1648-1815)*.

*For Discussion: L.D. Ettlinger, "Jacques Louis David and Roman Virtue," in Harold Spencer (ed.) *Readings in Art History*.

Wednesday, October 31

Goya and the Enlightenment

Readings: Gardner, Ch. 20 (esp. 662-664)
Francisco de Goya, "Address to the Royal Academy of San Fernando Regarding the Method of Teaching the Visual Arts"

Monday, November 5

Eduard Manet, Gustave Courbet and the 1848 Revolution

Readings: Gardner, Ch. 21 (esp. 685-689)
Baudelaire, "Salon of 1846"; selections from Marx and Engels ("Commodities," "On Individual Production and Art," "On the Bourgeoisie")
*Max Buchon, On Courbet's *Stonebreakers* and *Burial at Ornans* in *Art in Theory (1815-1900)*.
*For Discussion: T.J. Clark, "Olympia's Choice," *The Painting of Modern Life: Paris in the Art of Manet and His Followers*.

Wednesday, November 7

Impressionism and Post-: Monet and Cézanne

Readings: Gardner, Ch. 21 (esp. 701-708; and 716-718);
Baudelaire, "The Painter of Modern Life"; Edmond Duranty from *The New Painting*.
*Louis Leroy, "The Exhibition of Impressionism"
*Gustave Geffroy, "Paul Cézanne" in *Art in Theory (1815-1900)*.

*For Discussion: "The Apples of Cézanne: An Essay on the Meaning of Still Life," *Modern Art 19th and 20th Centuries*.

Monday, November 12

Veteran's Day – no class

Wednesday, November 14

Picasso and Cubism

Readings: Gardner, Ch. 22 (esp. 744-750)
Guillaume Apollinaire, "On the Subject in Modern Painting"
*Georges Braque, "Thoughts on Painting," in *Art in Theory (1900-2000)*.

*For Discussion: Baxandall, Michael, "Intentional and Visual Interest: Picasso's *Portrait of Kahnweiler*," *Patterns of Intention*.

Monday, November 19

Mondrian and the Invention of Abstraction

Readings: Gardner, Ch. 22 (esp. 780-781)
 Clement Greenberg, "Modernist Painting" and "Towards a Newer Laocoon."

*For Discussion: Yves -Alain Bois, "Lissitzky, Mondrian, Strzeminiski: Abstraction and Political Utopias in the Twenties," in *Cadences: Icon and Abstraction in Context*.

Wednesday, November 21

Marcel Duchamp and the Work of Art in the Age of Mechanical Production

Readings: Gardner, Ch. 22 (esp. 754-757; 760-761)
 Duchamp, "The Richard Mutt Case"

*Discussion: Lawrence D. Steefel Jr., "Marcel Duchamp and the Machine," *Marchel Duchamp*.

Monday, November 26

Jackson Pollock and the "Triumph" of American Painting

Readings: Gardner, Ch. 23 (esp. 805-812);
 Michael Fried, from *Three American Painters*.
 *Jackson Pollock, "Answers to a Questionnaire," in *Art in Theory (1900-2000)*.
 *Discussion: Leo Steinberg, "The Eye Is a Part of the Mind" in *Other Criteria*.

Wednesday, November 28

Postmodernism?: Eva Hesse, Glen Ligon, etc.

Readings: Gardner, Ch. 23 (esp. 815-820)
 Rosalind Krauss, "Sculpture in the Expanded Field."

Final Exam: Monday, December 3, 11:30-1:18

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor(s) to discuss your specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do

so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

Assessment Goals and Objectives

Both the GEC and course-specific learning objectives for History of Art 201 and 202 and HA 201 (Honors) and HA202 (Honors) might be summarized as follows:

- 1. Students will learn to describe and interpret works of art, and to recognize those works as significant cultural achievements.*
- 2. Students will learn general principles and strategies of visual analysis through which they can appreciate and begin to understand works of art, including works from historical and cultural contexts other than the ones covered by the course itself.*
- 3. Students will develop an ability to engage in cross-cultural comparison, not only among those civilizations covered by the course, but also (ideally) between them and our contemporary context.*
- 4. Students will acquire a basic understanding of history, primarily through an exploration of the causes, effects and relevance of specific objects and events within their historical context.*
- 5. Students will develop their critical and analytic abilities, as well as work on the clarity and precision of their writing.*

We intend to insure that the two proposed courses adequately articulate these goals, teach toward them, test for them, and help students realize their individual potential to meet them.

II. Methods

An assessment of whether these objectives are in fact being met is most easily and effectively carried out, we believe, by an examination of the work students are actually required to do for the course. For example, their ability to think historically and to engage in cross-cultural comparison (objectives #3 and 4) can be gauged by their responses to specific exam questions—typically comparisons of works of art from different cultures and/or historical periods. Thus, each exam for HA 201 and 202 will have at least one question addressed to a cross-cultural comparison of works of art that specifically requires students to situate those works in their social and historical contexts. Similarly, each exam will have at least one question that demands an extended interpretation of a particular work or works; in some cases, students will even be asked to reflect on conflicting interpretations. In this way, we hope to measure the course's (and the students') progress toward objective #1. The students' grasp of "general principles and strategies of visual analysis" (objective 2) will be measured by including "unknowns" on all exams; that is, students will be asked to discuss (and perhaps attempt to identify) a work or works that they will not have seen previously in class. In this way

we should be able to ascertain whether they are acquiring the desired skills and not simply learning (and regurgitating) specific information. Objective #5, concerning the students' critical and analytic abilities, is explicitly tested through the paper each one is expected to write for the course. (That paper should also provide an additional measure for objectives 1 and 2.) Here, as with the exam questions listed above, we believe that sampling should provide us with an adequate assessment of whether the course is in fact living up to its goals. We will be randomly sampling (and photocopying) specific exam questions and papers from 5% of the class. An advanced graduate student, supervised by the Associate Chair, will be asked to evaluate the sampled questions and papers, and to gauge how well the goals of the course seem reflected in them. We will also be interested to assess improvement over time, so that we will compare each of the selected student's answers from the midterms to those on the finals to see if any has in fact occurred. A brief summary report will be written by the grad student and Associate Chair, and that, as well as the sampled questions themselves, will be made available to the instructor.

We are also interested in getting the students' self-assessment of the course and of their performance in it. To that end, we will survey them at the beginning of the quarter regarding their expectations. Their answers will be collected, read (by the faculty member teaching the course), and then saved (in a designated file cabinet in the department office). Students will get these surveys back at the end of the course, along with an evaluation that asks them to gauge how well the course met their expectations, and whether or not they have any suggestions for improvement. (It will also ask them what grade they anticipate receiving in the course.) Their responses will be made available to the instructor, but also summarized by the grad student—again, under supervision of the Associate Chair, who will advise on any appropriate changes to the syllabus, assignments, or other aspects of the course.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading the exams and papers in the first place. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the question (or assignment) and the kind of response it required. As much as possible, we will also try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. It's obviously the latter case that we're most concerned with (though we will also work on various strategies for increasing attendance if that seems to be a particular problem); the associate chair will work with the instructor to improve communication of the course expectations and content.

Timeline for assessment

Each quarter, every time the course is taught, we will follow the same schedule:

Week 1	Survey of students regarding their expectations for the course
Week 3	First exam; sampling of answers to specific questions
Week 4	Results of first sampling made available to course instructor
Week 6	Second exam; sampling of answers
Week 7	Results of second sampling made available to course instructor
Week 9	Student papers due; samples read and evaluated
Week 10	Student assessment of course and their performance in it
Week 11	Final exam; sampling of answers; report compiled and given to instructor; meeting (or at least email exchange) between associate chair and instructor concerning any necessary changes to the course. NB: Changes effecting the course as a whole will be brought before the department's curriculum committee, the group of faculty who teach the course, and, if appropriate, the entire department faculty.

Every three years we will also compile a report on the course as a whole, using all of the data from every offering of 201 and 202 in that time. In particular, we will be looking to see if the students' and our overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the data to make what seem the appropriate adjustments to the course content and structure.

HA 202

Non-HONORS

HA 202

History of Western Art II: Europe and the United States, Renaissance to Modern

Professors: Lisa Florman
121 Hayes Hall
688-8192
florman.4@osu.edu

Barbara Haeger
110 Hayes Hall
688-8195
haeger.1@osu.edu

Teaching Assistants:

Course Description:

This course examines the art of Europe and the United States from about 1500 to the present, with an emphasis on developments in painting. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative works that shaped—and were shaped by—western social, political, economic, and intellectual history. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

Each lecture will focus on a particular artist and culture, which will be further explored in the Thursday/Friday sections through, among other things, the discussion of primary textual sources.

Objectives:

History of Art 202 fulfills the “Analysis of Texts and Works of Art” category of the Arts and Humanities section of the General Education Curriculum. The stated goals and rationale for that category are as follows:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

- 1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
- 2. Students describe and interpret achievement in the arts and literature.*
- 3. Students explain how works of art and literature express social and cultural issues.*

History of Art 202 addresses these objectives in several important ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning as well as the historical factors—political, social, and cultural alike—that contributed to their creation. The course is thus strongly interdisciplinary, since it both presents the historical context as integral to an understanding of artistic developments and draws parallels with similar phenomena in other areas of cultural achievement. Because the course concerns several quite distinct civilizations—from Renaissance Italy to postwar France—it also provides many opportunities for cross-cultural comparison, not only among those civilizations covered by the course, but also between them and our contemporary context. In addition, HA 202 emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those covered by the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the student's overall critical and analytic abilities, just as the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Texts:

Fred Kleiner, & Christine Mamiya, *Gardner's Art Through the Ages*, vol. I (2008).

Optional: Henry M. Sayre, *Writing about Art* (4th ed., 2002)

Supplementary readings will be available through Carmen: <http://telr.osu.edu/carmen/>

Images for Study:

The Powerpoint presentations for this class will be made available for online study through Carmen.

Course Requirements and Grading:

Exams: There will be a midterm exam, held during class on Oct. 22, and a final exam on the university appointed day and time—Dec. 3, 11:30-1:18. The midterm will cover all material presented before Oct. 22; the Final Exam everything after that (with a comprehensive portion that will draw on what you should have assimilated through the entire course). The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Quizzes: There are two of these, given in section during the third and seventh weeks. Each will consist of either a single comparison or an analysis of an unknown work of the sort that will appear on the midterm and final exams.

Participation: Regular attendance of the weekly hour-long discussion sections is essential to success in this course, not only because it would be difficult to do well on the

exams or paper without it, but also because a significant fraction of your overall grade actually depends on that attendance. Anyone missing more than 3 recitation sections without a legitimate, approved excuse will receive a "0" for participation. Perfect attendance will guarantee a participation grade of B (85), and active involvement in the discussions there will raise the grade even higher.

Grading: Your grade will be calculated on the following bases:

Midterm: 35%
Final exam: 40%
Quizzes: 10%
Participation: 15%

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

Wednesday, September 19th

Introduction -- discussion of the Italian Renaissance as necessary background for Dürer; discussion of Leonardo's *Last Supper* cf. Veronese's *Feast in the House of Levi*.

Monday, September 24th

Dürer: The Reformation and the Role of Prints and Printing

Reading: Gardner, Ch. 18 (esp. pp. 543-52)
Dürer's statute of copyright;
Text attached to Dürer's *Four Apostles* and Dürer's statement on images;
"Luther states his own position on religious images."

Wednesday, September 26th

Michelangelo and Raphael: Art for the Papacy and the Florentine Republic

Reading: Gardner, Ch. 17 (pp. 493-518)
"A meeting about where to place Michelangelo's David;"
"Aretino's Attack on Michelangelo's Last Judgment."

Monday, October 1st

Titian and Giovanni Bellini: Art for Venice and the International Elite

Readings: Gardner, Ch. 17 (pp. 518-28);
Excerpt from Vasari's "The Life of Titian;"
"Colorito versus Disegno"

Wednesday, October 3rd

Caravaggio and Artemisia Gentileschi: Revolutionary Realism

Readings: Gardner, Ch. 19 (esp. 580-84)
Excerpt from Giovanni Pietro Bellori's "Michelangelo Merisi da
Caravaggio;"
"The Council of Trent on Religious Art."

Monday, October 8th

Bernini: The Counter-Reformation and the Theater of the Sacred

Readings: Gardner, Ch. 19 (esp. 571-77)
Selections from Ovid's *Metamorphoses*;
Excerpt from the *Life of St. Teresa*;
Chantelou, *Diary of the Cavaliere Bernini's Visit to France*

Wednesday, October 10th

Rubens and Velázquez: Representing Power/ The Power of Representation

Readings: Gardner, Ch. 19 (esp. pp.588-96)
Rubens's letters to Dudley Carlton (1618) and Justus Sustermans (1638)

Section: **Quiz**

Monday, October 15th

Rembrandt and the Art Market in the Dutch Republic

Readings: Gardner, Ch. 19 (esp. pp. 598-612)
Rembrandt's letter to Constantijn Huygens (January 12, 1639);
Jacobus Revius's "Hij droeg onse smerten" (He bore our griefs)

Wednesday, October 17th

Louis XIV and the Art of Absolutism: Versailles

Readings: Gardner, Ch. 19 (esp. pp. 612-621)
Description of the Grand Gallery from *Mercure de France* (1682);
excerpt from a guide to Versailles (J.C. Nemeitz, "Des Voyages qu'on fait
à Versailles" (1727).

Monday, October 22nd

Midterm Exam

Wednesday, October 24th

Paris during the Regency and the Reign of Louis XV

Readings: Gardner, Ch. 20 (esp. pp. 629-36)

Antoine Coypel's "On the Excellence of Painting."

Monday, October 29

Jacques-Louis David and the Art of the French Revolution

Readings: Gardner, Ch. 20 (esp. pp. 646-650)
Johann Joachim Winckelmann, *Reflections on the Imitation of Greek works in Paintings and Sculpture* (excerpt); Jacques-Louis David, "The Painting of the Sabines"

Wednesday, October 31

Goya and the Enlightenment

Readings: Gardner, Ch. 20 (esp. 662-664)
Francisco de Goya, "Address to the Royal Academy of San Fernando Regarding the Method of Teaching the Visual Arts"

Monday, November 5

Gustave Courbet and the 1848 Revolution

Readings: Gardner, Ch. 21 (esp. 685-689)
Baudelaire, "Salon of 1846"; selections from Marx and Engels ("Commodities," "On Individual Production and Art," "On the Bourgeoisie")

Wednesday, November 7

Impressionism and Post-: Monet and Cézanne

Readings: Gardner, Ch. 21 (esp. 701-708; and 716-718);
Baudelaire, "The Painter of Modern Life"; Edmond Duranty from *The New Painting*

Section: **Quiz**

Monday, November 12

Veteran's Day – no class

Wednesday, November 14

Picasso and Cubism

Readings: Gardner, Ch. 22 (esp. 744-750)
Guillaume Apollinaire, "On the Subject in Modern Painting"

Monday, November 19

Mondrian and the Invention of Abstraction

Readings: Gardner, Ch. 22 (esp. 780-781)
Clement Greenberg, "Modernist Painting" and "Towards a Newer Laocoon"

Wednesday, November 21

Marcel Duchamp and the Work of Art in the Age of Mechanical Production

Readings: Gardner, Ch. 22 (esp. 754-757; 760-761)
Duchamp, "The Richard Mutt Case"

Monday, November 26

Jackson Pollock and the "Triumph" of American Painting

Readings: Gardner, Ch. 23 (esp. 805-812);
Michael Fried, from *Three American Painters*

Wednesday, November 28

Postmodernism?: Eva Hesse, Glen Ligon, etc.

Readings: Gardner, Ch. 23 (esp. 815-820)
Rosalind Krauss, "Sculpture in the Expanded Field"

Final Exam: Monday, December 3, 11:30-1:18

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor(s) to discuss your specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

The Ohio State University
Colleges of the Arts and Sciences Course Withdrawal Request

HISTORY OF ART

ART OF THE MEDIEVAL AND RENAISSANCE WORLDS

Academic Unit
HISTORY OF ART

Title of the course
H211

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter Spring Year **2008**

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

1. Is this course required by any academic unit in its curriculum? Yes No

HONORS HISTORY OF ART

List units (if appropriate)

2. Is this request contingent upon other requests? Yes No

Approval of History of Art 202 (Honors)

List request(s) (if appropriate)

3. How many students were enrolled the last year of offering? 22

4. What are the reasons for withdrawal? **HONORS 210, HONORS 211, AND HONORS 212
WILL BE REPLACED BY A TWO-QUARTER SEQUENCE,
HISTORY OF ART 201 (HONORS) AND HISTORY OF ART 202 (HONORS)**

Approval Process The signatures or actions on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. *Barbara Heger* BARBARA HEGER 6/30/09
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. *Andrew C Shelton* Andrew C Shelton 6/26/08
Academic Unit Graduate Studies Committee Chair Printed Name Date

3. **ACADEMIC UNIT CHAIR/DIRECTOR** Printed Name Date

4. **AFTER THE ACADEMIC UNIT CHAIR/DIRECTOR SIGNS THE REQUEST, FORWARD IT TO THE COLLEGES OF THE ARTS AND SCIENCES CURRICULUM OFFICE, 105 BROWN HALL, 190 WEST 17TH AVENUE. THE ASC CURRICULUM OFFICE WILL FORWARD THE REQUEST TO THE APPROPRIATE COLLEGE CURRICULUM COMMITTEE.**

5. **COLLEGE CURRICULUM COMMITTEE** Printed Name Date

6. **ARTS AND SCIENCES EXECUTIVE DEAN** Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. **ACADEMIC AFFAIRS** Printed Name Date
Colleges of the Arts and Sciences Curriculum Office. 08/09/05

The Ohio State University Colleges of the Arts and Sciences Course Change Request
--

Art Education

Academic Unit

Art Education

809

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter X Spring Year 2009

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the Course Offerings Bulletin and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

- 1. Book 3 Listing: Art Education

- 2. Number: 809

- 3. Full Title: Thesis and Dissertation Proposal Writing

- 4. 18-Char. Transcript Title: T&D Proposal Wrng

- 5. Level and Credit Hours G 3

- 6. Description: The purpose of this course is for students to (25 words or less) understand the components of a thesis or Dissertation research proposal. Students will write a draft Proposal.

- 7. Qtrs. Offered :

- 8. Distribution of Contact Time: (e.g., 3 cl, 1 3-hr lab)

- 9. Prerequisite(s): Art Ed 700 and Art Ed 705

- 10. Exclusion: (Not open to....)

- 11. Repeatable to a maximum of N/A credits.

- 12. Off-Campus Field Experience:

- 13. Cross-listed with: N/A

- 14. Is this a GEC course? No

- 15. Grade option (circle): Ltr X S/U P
If P graded, what is the last course in the series?

- 16. a) Is an honors version of this course available? Y N

- b) Is an Embedded Honors version of this course available? Y N

- c) Is this a Service Learning Course: Y N

- 17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE

Changes Requested

- 1. _____

- 2. _____

- 3. _____

- 4. _____

- 5. 5 cr. hrs.

- 6. _____

- 7. _____

- 8. _____

- 9. _____

- 10. _____

- 11. _____

- 12. _____

- 13. _____

- 14. _____

- 15. _____

- 16. a) _____

- b) _____

- c) _____

- 17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
n/a

2. Does this course currently satisfy any GEC requirement? if so indicate which category.
n/a

3. What other units require this course? Have these changes been discussed with those units?
n/a

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
n/a

5. Is the request contingent upon other requests? if so list the requests.
n/a

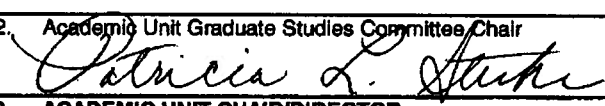
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu.)
To bring the credit hours more in line with the student workload based upon student evaluations.

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:
 Required for the PhD program.

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding:
n/a

CONTACT PERSON: Patricia Stuhr EMAIL: stuhr.1@osu.edu PHONE: 292-7183

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

- | | | |
|--|----------------------------|--------|
| 1. Academic Unit Undergraduate Studies Committee Chair | Printed Name | Date |
| | Christine Ballengee Morris | |
| 2. Academic Unit Graduate Studies Committee Chair | Printed Name | Date |
|  | Patricia L. Stuhr | 6-9-08 |
| 3. ACADEMIC UNIT CHAIR/DIRECTOR | Printed Name | Date |
| 4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18 th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu . The ASC Curriculum Office will forward the request to the appropriate committee. | | |
| 5. COLLEGE CURRICULUM COMMITTEE | Printed Name | Date |
| 6. ARTS AND SCIENCES EXECUTIVE DEAN | Printed Name | Date |
| 7. Graduate School (if appropriate) | Printed Name | Date |
| 8. University Honors Center (if appropriate) | Printed Name | Date |
| 9. Office of International Affairs (study tours only) | Printed Name | Date |
| 10. ACADEMIC AFFAIRS | Printed Name | Date |

AE 809

Thesis and Dissertation Proposal Writing

Winter 2007, Thursdays, 4:30-7:00

Patricia Stuhr

258 Hopkins Hall

email: stuhr.1@osu.edu

Phone: 614-292-7183

Office Hours: by appointment (check with Holly Longfellow, 614-292-0282)

Course Description

The course purpose is to understand the components of a research proposal and to construct such a proposal for your dissertation, thesis, or project.

Consequently, it is critical to come to the course with a pre-determined idea of what your research will be about, knowledge of relevant literature, and a general idea of how you will investigate your intended area of study. Additionally, it will be important to keep your dissertation advisor apprised of your work in this class and to seek their advice in shaping your proposal. Completing assignments in a timely manner is essential since they will become the basis for class work that builds toward a completed proposal at the conclusion of the course. The course plan is to create the various parts of the research proposal throughout the course, reviewing and revising them along the way, and to employ them as a foundation for a final version of your proposal.

Course evaluation

Final Proposal	40%
Proposal Critique (2)	30%
Literature Review Summaries	30%

Grading Scale

93 - 100 (A), 90 - 92.9 (A-), 87 - 89.9 (B+), 83 - 86.9 (B), 80 - 82.9 (B-), 77 - 79.9 (C+), 73 - 76.9 (C), 70 - 72.9 (C-), 67 - 69.9 (D+), 60 - 66.9 (D), Below 60 (E).

Course Readings

The course readings will primarily derive from your own research. To build your literature review, each week you will submit two summaries of an article or chapter that informs your study.

On reserve in the Fine Arts Library

Davis, G. B.; Parker, C.A. (1979). *Writing the doctoral dissertation: A systematic approach*, 2nd Edition, Hauppauge, NY: Barron's Educational Series, Inc.

Glesne, C. (2005). *Becoming qualitative researchers: An introduction*, 3rd Edition, New York: Longman.

Krathwohl, D. R. (1988). *How to prepare a research proposal: Guidelines for funding and dissertations in the social and behavioral sciences*, 3rd Edition, Syracuse, NY: Syracuse University Press.

Madsen, D. (1992). *Successful dissertations and Theses: A guide to graduate student research from proposal to completion*, 2nd Edition, San Francisco: CA: Jossey-Bass Publishers.

Marshall, C. and Rossman, G.B. (1989). *Designing qualitative research*, Newbury Park, CA: Sage Publications.

Thomas, R.M. and Brubaker, D.L. (2000). *Theses and dissertations: A guide to planning, research, and writing*, Westport, Connecticut: Bergin & Garvey.

Article/chapter Summary

Author:

Title:

Citation (APA or MLA)

1. 50-75 word summary
2. 4-5 key concepts (bulleted)
3. How this work relates to my study.

Academic Misconduct

Academic misconduct is defined as any activity which tends to compromise the academic integrity of the institution, or subvert the educational process. More information about academic misconduct can be found on the following OSU web pages: <http://oaa.osu.edu/procedures/1.0.html> <http://oaa.osu.edu/coam/faq.html>

PLAGIARISM

Copying/claiming someone else's words, ideas, or works (i.e., essays, term papers, in part or in full) as your own is considered plagiarism. A proper reference style should be used when using words or ideas of other people. Suspected cases of plagiarism will be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. *If in doubt, credit your source.* Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration.

Disability Services

If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office for Disability Services, I encourage you to do so.

Office for Disability Services <http://www.ods.ohio-state.edu>

Calendar

Week One

January 4

Introduction to course

Basic Components of the dissertation/thesis proposal.

Research problem/question

Assignment I

Readings:

Thomas, R. M.; Brubaker, D. L. (2000). Chapter 1 The Nature of Theses and Dissertations, pp. 1-6. In *Theses and dissertations: A guide to planning, research, and writing*, Westport, Connecticut: Bergin & Garvey.

Madsen, D. (1992). Chapter 3 Selecting and Shaping the Research Topic, pp. 32-50. (Pay very careful attention to the section on the Research Question) In *Successful dissertations and Theses: A guide to graduate student research from proposal to completion*, 2nd Edition, San Francisco: CA: Jossey-Bass Publishers.

Glesne, C. A. (2005). Chapter 2 Prestudy Tasks: Doing What is Good for You, pp. 21-48. In *Becoming qualitative researchers: An introduction*, New York: Longman.

Week Two

January 11 (I will be out of town at a conference on this date and we will make up the class time on March 9 --- Friday)

Assignment I

Literature review: 2 article/chapter summaries.

Assignment II

Dissertation proposal analysis.

Barnes, M. W. (2006). *Analysis of Contemporary Artistic Practices within Morocco Based on Oral Histories of Twelve Artists*. Pp. 1-34. (Example of a proposal)

Kushins, J. (2006). *Art Foundations after the Cultural Turn: 21st Century Discourses on Introductory Undergraduate Art Education*. Pp. 1-37. (Example of a proposal)

Assignment III

Draft of your research question.

Assignment IV

Readings:

Davis, G. B.; Parker, C.A. (1979). Chapter 8 The Dissertation Proposal, pp.81-100. In *Writing the doctoral dissertation: A systematic approach*, 2nd Edition, Hauppauge, NY: Barron's Educational Series, Inc.

Stuhr, P. L. (1987). Chapter 1, Introduction, pp. 1-10, *Cultural Conflict: Viewed through the Art of Contemporary Wisconsin Indians*. Doctoral dissertation, University of Wisconsin-Madison. (Example of proposal turned into Chapter 1)

Week Three

January 18

In class, further refinement and development of research questions.

Discuss dissertation proposal analyses.

Assignment I

Literature review: 2 article/chapter summaries.

Assignment II

Readings:

Thomas, R.M. and Brubaker, D.L. (2000). Chapter 6, Stating the problem and its rationale, pp.77-87. In *Theses and dissertations: A guide to planning, research, and writing*, Westport, Connecticut: Bergin & Garvey.

Assignment III

A. Draft of your problem.

In one paragraph state the problem for your study.
What do you want to find out?

B. Primary research question.

State your primary question. The question should be concise, but contain all the key elements of the problem.
Identity 4-6 sub-questions.

C. Provide a rationale for the significance of the study for the field.

What is the theoretical and practical significance of your study?
Why is the primary research question worth investigating?

Think about:

1. the difficulty of the problem.
2. the number of people to be affected by the results.
3. the amount of controversy associated with this problem
4. the extent to which the study offers an innovative viewpoint.

D. What is the personal significance of this study?

Week Four

January 25

Assignment I

Literature review: 2 article/chapter summaries.

Assignment II

Background to your study. Contextualize the study in terms of your own interests and background and the wider socio-cultural and intellectual context.

Continue in class development of research questions.

Assignment III

Readings:

Krathwohl, D. R. (1988). Chapter 3, pp. 38-50, *How to prepare a research proposal: Guidelines for funding and dissertations in the social and behavioral sciences*, 3rd Edition, Syracuse, NY: Syracuse University Press. (Pay attention to section dealing with literature review)

Stuhr, P. L. (1987). Chapter 2, Literature Review, pp. 11-47, *Cultural Conflict: Viewed through the Art of Contemporary Wisconsin Indians*. Doctoral dissertation, University of Wisconsin-Madison.

Week Five

February 1

Assignment I

Literature review: 2 article/chapter summaries.

Assignment II

Conceptual Framework

Organize your study under several key conceptual areas.

Visually represent the organization of the conceptual framework.

Explain what each conceptual areas is about, its importance to the study, and how they are related to the primary research question.

Explain how the conceptual areas are interrelated.

Assignment III

Readings:

Madsen, D. (1992). Chapter 4 Preparing the Research Proposal, pp. 51-80. (Pay very careful attention to the section on the Literature Review-Review of Relevant Research and Theory). In *Successful dissertations and Theses: A guide to graduate student research from proposal to completion*, 2nd. Edition, San Francisco: CA: Jossey-Bass Publishers.

Week Six

February 8 (Guest Instructor---Dr. Anthony Scott)

In class preparation for developing the research design for your study.

Assignment I

Literature review: 2 article/chapter summaries.

Assignment II

Readings:

Thomas,R.M. and Brubaker, D.L. (2000). Chapter 7, "Types of research methods and sources of information," pp. 92-135." In *Theses and dissertations: A guide to planning, research, and writing*, Westport, Connecticut: Bergin & Garvey.

Stuhr, P. L. (1987). Chapter 3, Methodology, pp. 48-56, *Cultural Conflict: Viewed through the Art of Contemporary Wisconsin Indians*. Doctoral dissertation, University of Wisconsin-Madison

Week Seven

February 15

Assignment I

Literature review: 2 article/chapter summaries.

Assignment II

Design of your study.

Construct a plan for data collection and analysis.

How will you investigate the problem/question?

What methodologies and methods will you use?

List the sources of data for the study.

Explain how you will collect the data.

Explain how you will analyze the data.

Week Eight

February 22

Assignment I

Literature review: 2 article/chapter summaries.

Assignment II

Readings:

Krathwohl, D. R. (1988). Chapter 17, pp. 252-274, Suggestions and Insights for the Doctoral Student. How to prepare a research proposal: *Guidelines for funding and dissertations in the social and behavioral sciences*, 3rd Edition, Syracuse, NY: Syracuse University Press

Week Nine

February 29

Assignment I

Literature review: 2 article/chapter summaries.

Assignment II

Consider limitations of your study.

Week Ten

March 8

Assignment I

Bring to class your completed proposal. It should be in narrative form, but use the numbered headings (I-VIII).

Assignment II

1-2 page evaluation of the strengths and weaknesses of your proposal. What more do you need to do?

Week Eleven

March 9 (Friday make-up class for cancelled class on January 11)

Discussion of how do we proceed from here.

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Department of Art

Academic Unit

Art

Book 3 Listing (e.g., Portuguese)

795H **Honors Undergraduate Research in Studio Art Seminar**

Number	Title	Jr/Sr UG Studio Art Majors	03
UG Research Seminar H			
18-Character	Title Abbreviation	Level	Credit Hours

Summer Autumn Winter **Spring X** Year 200 ⁹

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*):

Development of individual and interdisciplinary, professional skills for studio artists through participation in public written, oral, and visual presentation of existing and proposed creative research.

Quarter offered: **Spring** Distribution of class time/contact hours: **10 3hr class meetings + final**
 Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): **Open only to Jr/Sr rank BA/BFA students with a minimum of two and a maximum of four quarters following the course before graduation.**

Exclusion or limiting clause: **Permission of Instructor**

Repeatable to a maximum of na credit hours.

Cross-listed with:

Grade Option (Please check): **Letter x** S/U Progress What course is last in the series? _____

Honors Statement: **Yes x** No GEC: **Yes x*** No Admission Condition
 Off-Campus: Yes **No x** EM: Yes **No x** Course: Yes **No x**
 Embedded Honors Statement: Yes **No x**

Other General Course Information: * **Upon appropriate review, may substitute for the required GEC third writing course, Art 595. Open only to Jr/Sr rank students with a minimum of two and a maximum of four quarters following the course before graduation.**

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ Subsidy Level (V, G, T, B, M, D, or P) _____

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course: To meet the need for more Honors courses in the Department of Art as required by new University and College requirements of Honors students. The demanding challenge of actual involvement in a research structure, as indicated by numerous examples from former students and a test run of the focus of this proposed course under the 595 Seminar, has proven to vastly improve the individual, independent performance of the highly capable student.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): (see previous) Required on major(s)/minor(s) A choice on major(s)/minors(s) An elective within major(s)/minor(s) A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

Two years of start-up funding has been approved by the University Honors and Scholars Center for this course, dependent upon it being approved by relevant curricular bodies. The course will be taught as a voluntary overload by a Professor in the Department of Art. No changes or need for additional funding is anticipated.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: na

6. Expected section size: 15 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):
Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.

Approval Process: The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair Richard Hamed 2/07/07
Printed Name Date

2. Academic Unit Graduate Studies Committee Chair _____ Printed Name Date

3. ACADEMIC UNIT CHAIR/DIRECTOR Sergio Soave 2/07/07
Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 180 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE _____ Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN _____ Printed Name Date

7. Graduate _____ Printed Name Date

8. University ASC Merijn van du Heijden 6/2/08
Printed Name Date

*approved by
ASC Honors
6/2/08
MvdH.*

9. Office of International Education (if appropriate)

Printed Name

Date

10. **ACADEMIC AFFAIRS**

Printed Name

Date

Colleges of the Arts and Sciences Curriculum Office. 10/02/06

February 7, 2007

Valarie Mockabee
Assistant Dean
College of the Arts
152 Hopkins
CAMPUS

Dear Val,

The Department of Art proposes an Honors Course 795H.

This new course was successfully tested by Professor Massey as a section of our 595 Senior Seminar course, he proposed it as an honors course (595H) and was awarded two years of start up funding, contingent on being approved by the Department and COTA. The focus is on creative activities, visual studies research and presentation of research and will meet the need for more honors courses in the Department of Art.

Because BA students in 595 have a group exhibition, the Art Chair felt that there was a fatal conflict with our regular 595, and thus requested a rewrite so that this honors course would be offered under a new number. You suggested 795H, which makes this course an appropriate companion to 783H courses already underway for our honors project students.

Professor Massey feel that a core intent of the course is to help people with their project proposals, but that the essence of the course content is that it affords honors students an intradisciplinary dialogue between the various Art department areas (painting, sculpture, art tech, ceramics, glass, printmaking, photography) as opposed to our present practice of letting students function completely unaware of how their peers resolve problems until the final exhibition.

We are looking forward to this addition to our honors offerings and believe it will have a positive impact on student work in the Department as a whole.

Sincerely,

Richard Harned

Professor, Department of Art

Honors & Scholars New Course Proposal Checklist
(please include with proposal)

Course Number and Title: **ART H795 - Research in Studio Art**
Author(s): **Charles Massey, Jr., Professor, Department of Art**

Please circle

Upper Division Honors Course

Please check whether the following are included in proposal:

- An indication of when the proposed course will be offered for the first time.
WI 2008 (A test section of this course was taught during the Spring of 2004 as Art 595)

A brief description of the aims of the proposed course. **Attached**

- A sample syllabus including course requirements, grading procedures, likely readings. **Attached**
- An indication of who the intended student audience is.

Please check all that apply

- * Major/minor requirement
- * GEC (category it fulfills)
- * Honors Students only
- * Scholars Students
- * Honors & Scholars Students **YES**

- How proposed course will be publicized.

- Flyers **YES**
- Posters **YES**
- Website **YES**
- Fireside chat
- Other **YES** **By faculty and staff advisers**

- How the course will address the unique needs and capabilities of students.

The demanding challenge of actual involvement in a research structure, as indicated by numerous examples from former students and a test run of the focus of this proposed course, has proven to improve the individual, independent performance of highly capable Honors students and provide a forum for discussion for students in different studio art disciplines. See ATTACHED

- When proposed course will be submitted to department/college for approval.

Conceptual approval for this course was provided by the faculty in the Department of Art at a faculty meeting on June 1, 2004. This proposal for the Honors course was approved by the honors committee (as H595), and was rewritten and approved in department and college committees as H795.

- A detailed budget. **ATTACHED**
- Names and CVs of faculty committed to teaching the course. **ATTACHED**
- Letters of support from:
 - Department chair(s) **TO BE FORWARDED SEPARATELY**
 - Other **TO BE FORWARDED SEPARATELY**

Honors & Scholars New Course Proposal Budget
(please include with proposal)

Course Number and Title **ART H795 - Research in Studio Art**

Author(s) **Charles Massey, Jr., Professor, Department of Art**

Please circle **Upper Division Honors Course**

Please itemize as applicable: **Budget is provided as start-up costs, and already approved if course receives final approval, scheduled and taught**

Budget Item: Amount (\$):

Faculty Replacement Costs:

One Visiting Artist/Lecturer for one class and part-time management of Printmaking Program:
= \$3,000
One half-time GA to assist ART H795 (Stipend and Fee Waiver -2004-05 rate): = \$2,734

Course Materials

Printing and duplication costs: Handouts and printed material from class assignments and activities, estimated: = \$ 160

Field Trips

Books

Software

Course Development Costs (1st year only):

Develop presentation packages from former and existing Undergraduate Research Projects - Visual CD/DVD with Audio and text material, estimated cost (Contracted, plus volunteer time):
= \$700

Guest Speakers: **4 @ \$100 = \$400**

Other (please specify) _____

TOTAL BUDGET REQUESTED:

Basic: = \$6,294
Plus First Year Only: = \$ 700
Total First Year Only: = \$6,994

PROPOSAL FOR AN UPPER DIVISION HONORS COURSE

Charles Massey, Jr., Professor; Honors, Scholars, and Undergraduate Research Adviser, Department of Art

Proposed Course Number and Title: **ART H795 - Research in Studio Art**

Proposed is an Honors course which involves or leads to participation in practical and appropriate opportunities available to students on campus and within the professional arena of studio art, to enhance and develop further the student's ability to perform individually and in a multidisciplinary environment in the professional world upon graduation. The primary on-campus opportunities as a requirement in this course are the development of proposals for a presentation at the annual Denman Undergraduate Research Forum and proposals for Undergraduate Research for, in most cases, Graduation With Distinction. The challenge and the reward for the student in this class is a much more comprehensive learning experience and a distinct emphasis on their responsible and informed independence as educated individuals in the field of visual arts. Students based in a variety of specialized visual arts disciplines (Art and Tech, Ceramics, Glass, Painting, Photography, Printmaking and Sculpture) find common ground examining practical aspects of research in studio art.

In order to test the basic concept of this proposed course, I taught, as an overload, a special section of the Art 595 during the Spring Quarter of 2004 (included with this proposal is a syllabus from regular course during the same quarter.) The differences in the section I taught were first, that it was open only to Honors students and/or those students currently working on or intending to propose Undergraduate Research Projects. The second major difference, in addition to what was normally expected and required in other sections of Art 595, was the requirement for a practical application that included: 1. the development of a proposal for participation in the Spring 2004 University Denman Undergraduate Research Forum, 2. the development of a proposal for an Undergraduate Research Project for a minimum duration of two quarters, with the possibility that both of these proposals being submitted for participation (Forum) and/or acceptance (Project), and 3. research to find appropriate professional opportunities for young artists (grants, workshops, residencies, etc.) to be shared with all other students in the class. Any student who was already working on an approved project substituted the refined development of their thesis statement. Further, although BFA students are required to produce their final exhibition (and normally the final of their Undergraduate Research Project) within Art 696, the BA student is required to have their exhibition within the completion of the Art 595 course. Resolving the latter condition for a BA student would be accomplished by having the student who would be finishing a project become a part of the group exhibition being produced in the other Art 595 sections or produce their own individual exhibition within this 595 course. The BA student proposing a project would have the required exhibition as a part of the completion of their project.

The test of this Art 595 with the extended, practical and challenging requirements proved to be very successful. Of the sixteen students enrolled:

- 10 were Honors students; 5 others are eligible and will apply for Honors status;
- All students in the class wrote abstracts, 12 submitted abstracts and participated in the 2004 Denman Undergraduate Research Forum (there were 8 others already working on projects who submitted and who also participated). 2 of this total of 20 won the First and Second Place Awards;
- 10 (9 BFA and 1 BA student) wrote and submitted proposals for Undergraduate Research Projects and Undergraduate Research Scholarships; all 10 projects were approved, 9 with Undergraduate Research Scholarships;
- 3 students (2 BFA and 1 BA) completed projects, exhibited their work, and graduated with the designation of *Graduation with Distinction*;
- As an additional effort, 6 from this group submitted proposals for Undergraduate Student Government Academic Enrichment Grants; 4 received grants from the total of 50 that were awarded university wide;
- Since the conclusion of that course, many of these students have had their work accepted in professional exhibitions, been accepted and awarded assistantships or appointed teaching roles in summer professional workshops nationally and internationally, and participated in professional conferences.

- Sample syllabus including course requirements, grading procedures, likely readings (attached)

- **NAMES AND CVS OF FACULTY COMMITTED TO TEACHING THE COURSE.**

Charles Massey, Jr., Professor; Honors, Scholars, and Undergraduate Research Adviser, Department of Art, is the current faculty member committed to teaching this course. As this program develops, other faculty members from the department are likely to commit to its teaching. During 2006-2007, discussions and planning for the future of Honors, Scholars, and Undergraduate Research in the Department of Art are anticipated.

CHARLES MASSEY, JR.

CONTACT: Department of Art
The Ohio State University
128 North Oval Mall
Columbus, OH 43210-1363
Telephone: (614) 292-5072 or (614) 292-1483
E-mail: massey.1@osu.edu
Web Page: <http://arts.osu.edu/Art/faculty/charles/charles.html>

EDUCATION:

1960-1964 B.S.: Art, English and Education - May 1964
Middle Tennessee State University
Murfreesboro, Tennessee
Who's Who in American Colleges and Universities
1970 12 week Art Studies in Italy - Summer
1969-1972 M.F.A. with Honors: Drawing and Printmaking - June 1972
The University of Georgia; Athens, Georgia
1972-1973 Post-Graduate Study; The University of Georgia; Athens, Georgia

PROFESSIONAL EXPERIENCE:

1964-1967 Instructor of Art, English and Speech;
Director of Art; Director of Forensics and Drama:
Tennessee Preparatory School; Nashville, Tennessee
1967-1969 Instructor of Art, English and Speech;
Director of Art; Director of Forensics and Drama:
The Baylor School; Chattanooga, Tennessee
1968-1969 Instructor of Art: Chattanooga Art Association;
The Hunter Gallery; Chattanooga, Tennessee
1971 Instructor of Drawing, Summer:
The University of Georgia; Athens, Georgia
1970-1973 Teaching and Technical Assistant in Printmaking; Special Assistant to Professor
Albert Christ-Janer; Callaway Professor of Art: The University of Georgia; Athens, Georgia
1973-1974 Instructor of Drawing, Printmaking, Basic Program:
The University of Georgia; Athens, Georgia
1974-1975 Instructor of Art (Printmaking, Drawing, Photomechanical Printmaking):
The Ohio State University; Columbus, Ohio
1975-1980 Assistant Professor of Art: The Ohio State University; Columbus, Ohio
1980-1984 Associate Professor of Art: The Ohio State University; Columbus, Ohio
1981 (summer) and 1982-1983 Associate Professor and Acting Chair: Department of Art; The Ohio State University;
Columbus, Ohio
1983-1984 Associate Professor and Chair: Department of Art; The Ohio State University; Columbus,
Ohio
1984-1988 Professor of Art and Chair: Department of Art; The Ohio State University; Columbus, Ohio
1988-Present Professor of Art: Department of Art; The Ohio State University; Columbus, Ohio
(Art: Printmaking; Art and Technology)
Coordinator of Printmaking;

Honors, Scholars, and Undergraduate Research Adviser

CHARLES MASSEY, JR.: American - 1942
 Professor / Coordinator of Printmaking
 Honors, Scholars, and Undergraduate Research Adviser

Charles Massey, Jr. has been a faculty member in the Department of Art at The Ohio State University since 1974. He was Chair of that Department from 1982 to 1988. Nominated by students, he received the *OSU Alumni Award for Distinguished Teaching* in 1981, and for exceptional service to graduate students at OSU, he received recognition in 1999 with a *Council of Graduate Students Service Award*. As Honors, Scholars, and Undergraduate Research Adviser, he has been a project adviser for more than sixty, individual undergraduate research projects since 1991. Advises have repeatedly received recognition awards in both of OSU's Graduate and Undergraduate Research Forums.

His works, the majority as Prints and Drawings, have been exhibited internationally, nationally, and regionally in more than 890 exhibitions since 1971, 67 of them international exhibitions. That work has received more than 195 awards and is included in more than 85 public collections, including: the Library of Congress, Mobile Oil Corporation, the American Telephone and Telegraph company, The Art Institute of Chicago, The Philadelphia Museum, the Pushkin Museum in Moscow, the Whitney Museum of American Art, the National Museum of American Art, The Corcoran Museum of Art, and internationally in China, Egypt, England, Iceland, Japan, Korea, Poland, Romania, Taiwan, and the Ukraine. In recent years, he has received three Individual Artist Fellowships from the Ohio Arts Council and one from the National Endowment for the Arts. He has been listed in *Who's Who in American Art* since 1978.

Nationally and internationally, Charles has performed as Lecturer, Visiting Artist and Scholar, Juror, and Consultant, including residencies with the University of Georgia, Cortona, Italy program in 1979, 1985 and 1989 and one at Texas Tech University in the Winter and Spring of 1990. During December of 1999, he traveled to Egypt as a guest of that government to participate in a Ph.D. dissertation defense for an Egyptian student for whom he had been American adviser during her research residency as a Visiting Scholar at OSU during 1997-1998. For three months in the autumn of 2001, he was a Visiting Scholar at the National Changhua University of Education in Taiwan, R.O.C. While in Taiwan, He was also the invited American participant at the International Printmaking Symposium in December of 2001 at the Taipei Fine Arts Museum in conjunction with the 10th International Print and Drawing Biennale.

From 1983 to 1993, Charles was President of the then more than 98-year-old Columbus Art League (now the Ohio Art League), a visual arts organization with a usual membership of more than 500. He received its *46th Annual Distinguished Service Award* in 1993. He was appointed to the Italian Village Architectural Review Commission by the Mayor of Columbus in 1977 and served for twelve years. He was its Chair for more than seven years, and he was recognized for *Distinguished Service to the Community* by Columbus City Council in 1989. Awarded by the OSU Chapter of the national American Association of University Professors, he received the *1997 Louis Nemzer Award* in recognition of his dedication and work in support of the principles of academic freedom. He was president of that chapter from 1996 to 1998 and continues to serve on its Board of Trustees. During his years at OSU, service has also included: seven terms elected to the University Senate; two terms on the Senate Hearing Committee, twice as Chair; two terms on the Senate Committee on Academic Freedom and Responsibility, twice as Chair; a term on the Council on Academic Affairs; and a term on the Senate Rules Committee with one year as Chair.

- **THREE LETTERS FROM CURRENT/FORMER HONORS/UNDERGRADUATE RESEARCH PROJECT STUDENTS REGARDING MULTI – INTER DISIPLINARY EXPERIENCE**
- **Number one:**

The Department of Art provides us with numerous opportunities, starting in the Foundations course sequence. These are refined with the specific nature of our classes as we move into our major concentrations. Through the atmosphere of creative exploration, our instructors and classmates guide us through aesthetic and procedural decisions that alter, significantly or subtly, the directions we take beyond foundations work and into more specific disciplines, whether we move toward painting and drawing, ceramics, glass, sculpture, photography, art and technology or printmaking.

But as we proceed into our majors, we realize that our pool of classmates becomes homogenized. Most of the critiques in which I have participated involve a static list of classmates who, like me, are art majors focusing on printmaking. Students in other programs observe similar situations in their classes. While having a familiar group of peers with comparable experience is

extremely helpful in mapping our directions as artists, groups with a more diverse background of training open up a wealth of new possibilities for each person involved.

In the spring quarter of 2004 while I was preparing to propose an Undergraduate Research Project, three senior art majors – one each from photography, painting and drawing, and printmaking – were working on their projects in an undergraduate research studio space in Haskett Hall. As these students created their own work, they received feedback from one another in an exchange of ideas that would not have been possible had they not been working in the same undergraduate research studio space. Additionally, having space on campus provided the elements of quickness and convenience as they carried out their projects. Completing their individual work in that studio allowed them proximity to the resources of our faculty, graduate students and all the areas within the Department of Art.

During the most intense and independent period of their college careers, they were able to work on their own while still being part of the widening circle of activity in the visual arts. Even though these students were completing individual projects to advance their own study as artists, they were able to realize the nature of working freely within an artistic community.

Without this space in the department, the students would have had extremely limited exposure to other artists and minimal physical space for executing these projects, which can become the most significant parts of our artistic evolution at OSU. If undergraduates do not have this space in the future, these limitations will be evident in the work we produce.

For many of us, completing our research projects will set the standard for our aptitude after graduation. It is important that we continue to experience the cooperative strength of a group research studio while we work on our individual projects, because this type of community becomes increasingly vital to us far beyond our undergraduate experiences. This studio space is a home to the community that fosters creativity and diverse approaches to art that we will continue to seek and provide for others as we take on the roles of graduate students, teachers and professional artists. The time to strengthen this artistic kinship in ourselves is now, as undergraduates.

Brianne Miller, BFA "With Distinction", Spring, 2005. (Participated in Special Art595 in Spring 2004)

ART, Printmaking

Honors Undergraduate Research Project Scholarship 2004 -2005

Accepted Participant: Denman Undergraduate Research Forum in 2004

Travel Grant – Southern Graphics Council National Conference,

Rutgers University, Spring 2004

\$500 USG Academic Enrichment Grant

to support participation in Printmaking Workshops in South Dakota, Summer 2004

Awarded Assistantship for Printmaking Workshop in South Dakota, Summer 2004

Representative from Arts on University Honors Student Advisory Committee 2004-05

- **Number Two:**

To whom it may concern:

During my undergraduate study at The Ohio State University, I was a participant in the Honors Research Program. I was at that time working towards my BFA. It is during this period that I was able to utilize the honors studio space in Haskett Hall. The accessibility of this studio environment was essential to my growth as a student of art and research. It offered me an opportunity to refine my understanding toward studio practices. My achievements and the success of those students past and present who have been involved in this program are undeniable. I was chosen three times as a Denman Research Forum participant while involved in this program. I was also a recipient of the first prize for the Denman Research Forum.

Not only did my studio provide a place for me to work and to play out my ideas, but it also brought me into the university setting; that can many times be such an overwhelming task. I believe that making such a studio space available for undergraduates is not only a fair and reputable practice, but it is also a practice that will always benefit the Department of Art and its scholarly status. It shows that the Department of Art really cares for its students and their futures.

The possibilities that are offered through such a studio space reinforce independent work habits, creative exploration and peer support with trans-disciplinary communication exchanged between art areas and between graduate and undergraduate students. I believe it is a mistake to eliminate this level of support for those students that show special merit in their pursuit of art and research. I believe this studio support serves to distinguish The Ohio State Department of Art from other schools, and the decision to eliminate such support undermines the quality of education offered here.

Sincerely,

Ian S. Cross

Ian Cross, BFA, Spring, 2002; MFA, Spring 2004

ART, Printmaking

Honors Undergraduate Research Project Scholarship 2000-2002

Accepted Participant: Denman Undergraduate Research Forum in 2000, 2001 and 2002

First Place Award in 2000

Accepted Participant: Hayes Graduate Research Forum in 2004

First Place Award in 2004

- **Number three:**

June 15, 2004

Charles

Being in the Honors Undergraduate Research Program was an invaluable experience for me. I originally applied for the program because I was interested in both the scholarship money and the distinction on my diploma. But looking back on the experience a year later, I realize that the most valuable aspect of the project was access to the Honors Undergraduate studio space on the second floor of Haskett Hall.

Sure, money and honor are amazing; most people spend their entire lives working toward one or the other. But having my own studio space helped instill in me a work ethic that will hopefully last my entire lifetime. Any in-between class time could now be used to get work done instead of hanging out in a coffeehouse. Plus it gave me room for large-scale projects and encouraged experimentation with materials that were too messy for my rented home.

It also was a space conducive to hosting a community project. During my time in Haskett, I founded a latch-hook craft group called "The Hookers" that had weekly meetings in the space. These meetings were a chance for women to express a creative side of themselves that may have otherwise remained hidden, plus the dialogue during these get-togethers was significant for us all in that it was a chance for smart, educated women to talk about current events and social issues in a safe and honest atmosphere. Regular attendees included a product designer, a student majoring in both English and Italian, a graduate student in Women's Studies and the founder of Ladyfest Ohio, a Biology graduate who studied the effect of stress on mice, and a woman with an anthropology degree who was working a job in marketing. The Haskett undergraduate studios provided a private, central location for us to have these important meetings, and I can say with some confidence that these noteworthy get-togethers would not have occurred without the studio space.

The studio was precious to me too because I have a young son. At home, I couldn't leave in-progress work out for any length of time without him harming any project that I was working on. Plus when I attempted to work at home my son also was a huge distraction from my artwork. He either wanted me to play with him or he wanted to "help" me with my work. I was frustrated, to say the least.

Once I had the studio, I wondered how I ever accomplished anything without it. So much so that upon graduation I immediately found a new studio space. And when I moved to Texas, finding a studio was as important as finding a place to live.

Whitney

Whitney Lee, BFA "With Distinction", Spring, 2003

ART, Photography

Honors Undergraduate Research Project Scholarship 2002-2003

Accepted Participant: Denman Undergraduate Research Forum in 2002 and 2003

First Place Award in 2002

Third Place Award in 2003

ART H795 –RESEARCH IN STUDIO ART

Charles Massey, Jr., Professor,
Honors, Scholars, and Undergraduate Research Adviser, Department of Art
128 North Oval Mall - 146 Hopkins Hall - The Ohio State University
Columbus, Ohio 43210-1363
Telephone: 292-1483 - Email: massey.1@osu.edu

CLASS MEETINGS:

Ten three-hour, weekly class meetings, 3 Credit Hours

CLASS SIZE / STUDENTS ELIGIBLE:

15 Honors / Scholars (and/or permission of instructor) students ranked as juniors or seniors and with no less than two regular academic quarters remaining after the enrollment in this course (not including summer quarter) before graduation.

CONTENT:

Presentation and analysis of studio work by seminar students, faculty, and visiting artists, with forensic examination of selected former project proposals and project documentation; accompanied by critical discussion emphasizing contemporary issues. Professional quality Artist's Statements, Curriculum Vitae (CVs) / Resumes, and Visual Documentation Portfolio are required to be developed.

HONORS LEARNING OBJECTIVES:

To assess and apply critical thinking to the spectrum of the students' creative work and interests,
To create high level and competitive visual arts research proposals,
To assist students based in a variety of specialized visual arts disciplines (Art and Tech, Ceramics, Glass, Painting, Photography, Printmaking and Sculpture) in finding common ground in the practical aspects of research in studio art.
To advance understanding of theory, technique, practice and aesthetics
To achieve an increased level of exchange regarding criticism of visual artwork and relationship to materials, technique, content, presentation and context
To increase student ability to express personal understanding and insight

CALENDAR:

WEEK ONE: Brief introduction and directed discussion to include written statements from students regarding their purposes in their involvement with and making of visual art. Brief presentation of work done by the faculty member teaching the course and current and past students involved in creative research through Undergraduate Research Projects in the visual arts, including examples of abstracts for the Denman Research Forum.

Handout: Guidelines for Denman Forum and Undergraduate Research Scholarships.

Assignment: Draft of one page, individual artist's statement and draft of Denman Abstract to be emailed to instructor by at least three days before next meeting.

WEEK TWO: Discussion of artist's statement assignment. Suggested revisions of Denman Abstracts, discussion. Presentation on past research projects and discussion.

Assignment: Depending on due-date for Denman Abstracts, complete or work on new drafts for additional review. Complete by email communication and submit, if approved by instructor and as required.

WEEK THREE: Discussion of assignments, including Denman Abstracts as required. Presentation and discussion of guest, current and/or past student's research projects. Five to eight minute presentations on individual focus and/or research as described in Denman Abstract from four to five participants in the class. Preparation for presentation at Denman Forum.

Assignment: Refine Artist's Statements and write a draft of Undergraduate Research Project proposal. Email to instructor three days prior to next class.

WEEK FOUR: Discussion of assignments. Presentation by guest (guide for documenting – photographing – individual art works). Five to eight minute presentations on individual focus and/or research as described in Denman Abstract from four to five participants in the class. Preparation for presentation at Denman Forum.

Handout: Practical guide for photographing artwork.

Assignment: Refine draft of Undergraduate Research Project proposal. Email to instructor three days prior to next class.

WEEK FIVE: Discussion of assignments. Presentation by guest (Faculty or Community artist or Gallery owner.) Five to eight minute presentations on individual focus and/or research as described in Denman Abstract from four to five participants in the class. Preparation for presentation at Denman Forum.

Assignment: Refine draft of Undergraduate Research Project proposal. Email to instructor two days prior to next class. Create visual package documenting an individual's artworks.

WEEK SIX: Final preparation for presentation at Denman Forum. Final of Undergraduate Research Project proposal completed for approval and submittal, including review and discussion of visual packages.

Handout: Guide for writing a Curriculum Vitae and a Resume

Assignment: Draft of individual CV and Resume. Refine visual package as needed.

WEEK SEVEN: Discussion of assignments. Discussion of various opportunities for artists. Presentation by guest (Representative from Ohio Arts Council for presentation on Grants programs.)

Assignment: Draft of individual CV and Resume and visual package as needed to finalize.

WEEK EIGHT: Discussion of previous presentations in preparation for research to find various opportunities available to artists. Four to five, five minute presentation on individual focus from participants in the class. Brief discussion and interaction with faculty member and other students.

Assignment: Research and clearly describe, in writing, one to three viable opportunities for artists: general and discipline specific. Finalize individual CV and Resume.

WEEK NINE: Four to five, five minute presentation on individual focus from participants in the class. Brief discussion and interaction with faculty member and other students.

Assignment: Finalize written description of one to three viable opportunities for artists: general and discipline specific.

WEEK TEN: Four to five, five minute presentation on individual focus from participants in the class. Brief discussion and interaction with faculty member and other students.

Assignment: By the last day of classes, provide the instructor with copies of the final versions of: 1. Artist's Statement; 2. Denman Abstract; 3. Undergraduate Research Project proposal; 4. Visual Package; 5. Written description of one to three viable opportunities for artists: general and discipline specific.

FINAL: At scheduled exam time, each student will provide a work(s) for display in a campus gallery (likely Haskett first floor.) Each student will provide a very brief, oral overview of the materials they have produced and the nature of their projected research for the next year. Written overview and evaluation will also be produced at this time. Individual appointments with the instructor will be required and scheduled during exam week.

ATTENDANCE: ON TIME AND REQUIRED.

Absence is not appropriate. Every class time is a part of the learning experience, and the student is responsible for every class period during the quarter. Attendance records will be kept.

REQUIREMENTS FOR ANALYSIS PAPER:

Cover page
Arial font, 12 pt
Double spaced
MLA, Univ of Chicago, or APA format

GRADING:

30 % Visual Package / Portfolio
10 % Class participation
10 % Presentation
10 % Artist's Statement / CV
10 % Denman Abstract
10 % Undergraduate Research Project proposal
10 % Written analysis of three viable opportunities for artists: general and discipline specific.
10 % Exhibition, Written and Oral overviews

GRADE SCALE:

A - All requirements met with overall excellence. Initiative is important.
B - All requirements met with outstanding overall quality.
C - All requirements met with acceptable effort and accomplishment (extra work may be necessary).
D - All requirements met but with minimum effort or accomplishment.
E - Work does not meet minimum requirements.

DISABILITY SERVICES

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

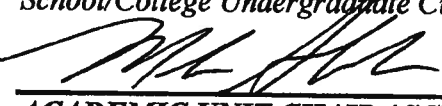
ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Honors Embedded Course Approval Signatures

(As needed. All signatures in ALL CAPS must be completed)

 AMANDA FOX 9/29/08
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

School/College Undergraduate Curriculum Committee Printed Name Date
 MARK S. ANDREWS 9/29/08
ACADEMIC UNIT CHAIR / SCHOOL DIRECTOR Printed Name Date

 MARK C. ELLIS 9/18/08
COLLEGE HONORS DIRECTOR Printed Name Date

UNIVERSITY HONORS & SCHOLARS CENTER Printed Name Date

Office of International Education (Study Tour Only) Printed Name Date

ACADEMIC AFFAIRS Printed Name Date

May 3, 2008

Mark Shanda, Chair
Department of Theatre
1089A Drake
Columbus, OH 43210

Dear Dr. Shanda,

As you know, the University has approved the creation of honors-embedded courses in which honors experiences may be offered to qualified students within the context of a non-honors offering. Honors-embedded courses are not intended to be a replacement for traditional honors courses, but as an option that faculty may voluntarily offer to students. Indeed, on the Columbus campus, embedded honors experiences cannot be offered in courses where honors sections already exist.

Because the relatively small number of honors students on regional campuses makes it impractical to offer more than a few traditional honors courses each year, the University now allows regional campus honors students to use up to six honors-embedded experiences in meeting the requirement of six honors courses during the first two years of college (Columbus students may use only two). At present, however, only a handful of courses have been approved for the honors-embedded courses option on regional campuses. An increased number of such courses, including offerings across the breadth of the GEC, is essential if regional campus honors students are to meet the new, more rigorous requirements.

The attached proposal, submitted by Professor Joe Fahey of the Department of Theatre, who teaches Theatre 100 on our campus, would create an honors-option version for Theatre 100. This offering would provide honors students on regional campuses with a wonderful and much needed opportunity to fulfill their requirement in while receiving a rewarding and challenging academic experience. We note again that this honors-option version of Theatre 100 would be available only to students on regional campuses.

We thank you for your consideration of this request,

Frederick C. Dahlstrand
Associate Dean
Mansfield Campus

Mark C. Ellis
Professor and Honors Director
Mansfield Campus

COPY

September 19, 2008

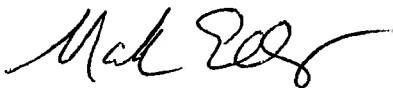
Mark Shanda, Chair
Department of Theatre
1089A Drake
Columbus, OH 43210

Dear Mark,

At the end of Spring quarter I sent you a proposal for an honors-option version of Theatre 100 intended for honors students on regional campuses only. We were pleased to read your e-mail of support.

May we ask you to add your signature to the enclosed approval page and then forward it to University Honors and Scholars?

We again thank you for your consideration of this request,

A handwritten signature in black ink, appearing to read "Mark Ellis", with a stylized flourish at the end.

Mark C. Ellis
Professor Emeritus and Honors Director
Mansfield Campus