

Modesto Junior College
Course Outline of Record

ART 123

I. OVERVIEW

The following information will appear in the 2016 - 2017 catalog

ART 123—FIGURE DRAWING

3 UNITS

27 Lecture Hours, 81 Lab Hours , 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of ART 120.

Fundamentals of art anatomy and representation of the human figure. Drawing of both the nude and draped figure in various media. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC) (CC: ART 9A) (C-ID: ARTS 200) **Local Requirement:** (Activities)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

A. Anatomy and Structure

1. Anatomy

- a. Human skeletal structure
 - i. Function and proper terminology
- b. Human musculature
 - i. Function and proper terminology
- c. Historical approaches to anatomy

2. Proportion

- a. Relating elements of the human body
- b. Land marks and building the figure
- c. Mechanical systems for rendering the body in proportion
 - i. Mathematical ratios
 - ii. Ovoid structure
 - iii. Geometric structure
 - iv. Planar structures

- v. Wire-frame structure
- d. Shape and overlapping in depicting the form
- 3. Volume
 - a. Line and mark and creating volume
 - b. Using value in rendering the appearance of volume through the use of light and dark
 - c. Historical approaches to rendering volume
- B. The human body and aesthetic concerns
 - 1. Expression
 - a. Gesture, motion spontaneity and rapid depiction.
 - b. Mark making concerns in figure drawing
 - c. Use of value to create an emotional response
 - d. Problems in rendering the human figure both accurately and aesthetically
 - e. Historical and contemporary approaches to the above
 - 2. Formal concerns in depicting the figure
 - a. Directional forces
 - b. Scaling the figure within a composition
 - c. Closed composition and cropping the form
 - d. The figure and perspective
 - e. Setting the figure in space with figure/ground relation
 - f. Historical and contemporary approaches to the above
 - 3. Depicting the human form with different media
 - a. The figure and graphite
 - b. The figure pen and ink
 - c. The figure and wash
 - d. The figure and charcoal
 - e. The figure and chalks
 - f. Mixed media approaches
 - g. Historical and contemporary approaches to the above

2. Required Lab Content:

- A. The anatomical, formal and aesthetic content introduced in lecture will be covered by the following laboratory techniques.
1. Discussion of human skeletal structures followed by oral examination
 2. Discussion of human muscular structures followed by oral examination
 3. Technique demonstrations
 4. Material demonstrations
 5. Drawing from the human skeleton
 6. Drawing from casts
 7. Timed drawing using the model
 8. Individual critiques with individualized instruction
 9. Group critiques of student work
 10. Group discussion of contemporary and historical approaches to rendering the figure

B. ENROLLMENT RESTRICTIONS

1. Prerequisites

Satisfactory completion of ART 120.

2. Requisite Skills

Before entering the course, the student will be able to:

- A. Identify various drawing media and be able to determine the appropriate tool for the task.
- B. Identify a variety of drawing surfaces and remain sensitive to their potential for visual effects.
- C. Demonstrate the fundamentals of linear perspective through a sequence of increasingly complex studio assignments. The student will demonstrate an understanding of these concepts with on-location freehand sketching of architectural forms.
- D. Identify the basic drawing element of line and determine the appropriate quality for its function: contour, gesture, construction, object and expressive.
- E. Identify the role of light and shade to create an illusion of form on the flat drawing surface.
- F. Identify and label the patterns of tone on basic organic and geometric forms. Application is required on still-life subjects with studio light and landscape subjects with natural light.
- G. Demonstrate the use of texture to simulate roughened surfaces of the subject reference and to become sensitized to its expressive potential. Students experiment with and select appropriate texture for developed study.

C. HOURS AND UNITS

3 Units		
INST METHOD	TERM HOURS	UNITS

Lecture	27	1.50
Lab	81	1.50
Discussion	0	0
Activity		0

D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Related material will be presented through designated class lecture and studio demonstration
2. Slides and digital presentations augment lecture content.
3. Instructor led in class drawing assignments designed to encouraged students to develop original and creative solutions to specific problems in rendering the figure.
4. Individual and group critiques require students to articulate their ideas and concepts both visually and verbally
5. Discussion of human skeletal and muscular systems, followed by oral examination will assist the student in gaining command of the proper anatomical terms.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

I. This course is a mixture of lecture and laboratory modes of instruction.

A. Lecture (assignments that require working outside of class)

1. Readings and study of human anatomy, weekly
2. Sketchbook homework assignments, weekly
3. Reading from the text or from online resources, weekly

B. Laboratory

1. Materials exercises, per unit of lecture
2. Gestural exercises, daily
3. Directed timed drawing, daily
4. Discussion human skeletal and muscular structures, weekly
5. Discussion of contemporary and historical approaches to rendering the figure, per unit of lecture
6. Individual critiques, daily
7. Group critiques, per unit of lecture.

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

- A. Each student produces an in-depth homework book based on specific assignments focusing on modes of expression, proportions, anatomy, copies of master drawings and sketches from life and sculptures, which assists the student in gaining mastery of the various functions of figure drawing.

- B. Specific assignments requiring reading and study of human anatomy will result in several anatomical drawings. Students here must demonstrate understanding of the names and functions of basic muscular-skeletal systems, proportional systems of the body, head, hands, etc.
- C. Final examination of anatomical and proportional working knowledge. During a thirty minute period students will render a human figure from memory, depicting the body in a non-schematic fashion (some motion). Drawing from memory and knowledge of anatomy students will demonstrate their control in rendering the human figure as a whole. This examination gives students the opportunity to demonstrate other formal or aesthetic issues related to rendering the human form such as gesture, volume, composition, mood, etc.
- D. Closed composition studies using multiple figure. Set two or more models up in such a fashion that they appear to overlap, and so that depicting both entirely would not be possible within the given time frame. Assign three closed compositions, where the student must crop portions of the figures, with an hour to complete all three. In creating these compositional studies students will demonstrate their understanding on anatomical structures and formal elements, the importance of negative shapes and spaces, balance, and distribution of values in composing.

F. TEXTS AND OTHER READINGS (TYPICAL)

- 1. **Book:** Goldstein, N. & Beal (2010). *Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form* (7th/e). Harcourt Brace Publishers.
- 2. **Book:** Aristides, Juliette (2011). *Lessons in Classical Drawing: Essential Techniques from Inside the Atelier* (1st/e). Watson-Guipill.

III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

Upon satisfactory completion of this course, the student will be able to:

- a. Identify the psychological expression and applications of the human form as subject in painting, illustration, sculpture and design disciplines.
- b. Identify the history of the figure in its relationship to aesthetic, emotional and technical application.
- c. Employ the skills to technically render the anatomy of the human form through the study, and demonstrate knowledge of skeletal and muscular terminology and structure.
- d. Identify the kinetic possibilities of the human body and employ the skills for representing those actions on a two-dimensional surface.
- e. Prepare a comprehensive sketchbook summarizing the techniques and structures of artists' approaches toward the human figure throughout history.
- f. Analyze the use of the figure as a traditional, contemporary or avant-garde subject.
- g. Demonstrate understanding of the structure and design of the human form in two-dimensional artwork.
- h. Analyze the use of the materials and surfaces upon which artists use the human form.
- i. Compare and contrast the work of fellow students by sharing a variety of visual solutions to a common subject or pose.
- j. Examine and review the weaknesses and strengths of each student's composition, drawing or

study.

- k. Demonstrate proficiency with a variety of approaches to contour line drawing, gesture sketches and compositional planning.
- l. Demonstrate the significance of light and shadow to find the volume of the human figure, identify the values that occur, and control the quality of the edges and their role in unifying the composition.

2. **Lab Objectives**

Upon satisfactory completion of the lab portion of this course, the student will be able to:

REQUIRED OBJECTIVES:

1. Identify and give the proper term for the major skeletal structures and muscles.
2. Complete drawings of the human figure with a wide variety of drawing media and surfaces.
3. Complete timed drawings which capture the gesture and movement of the figure.
4. Break the human figure down into basic forms using different drawing systems (i.e. ovoid forms, geometric forms, wire-frame).
5. Analyze the strengths and weaknesses in technique, composition and gesture of the students own work and the work of others.
6. Render and identify the structures of light and shadow on the human form.
7. Compose closed compositions depicting cropped portions of one or more figure.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Timed drawing exercises
2. Group and individual critiques
3. Sketchbook assignments covering drawing techniques, anatomy, and traditional rendering of the human figure
4. Oral examination covering the major muscle and bone groups of the human body

B. SUMMATIVE EVALUATION

1. Midterm and Final portfolio evaluation
2. Performative midterm and final drawing examinations
3. Midterm and final examination of the major muscle and bone groups of the human body

ART - 123: Figure Drawing

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Understand human anatomy on the surface, muscular and skeletal levels, as well as the body's kinetic and static possibilities.
2. Identify the kinetic and static possibilities of the human body and employ the skills for representing those poses through the act of gesture drawing.
3. Understand the significance of light and shadow in human figure drawing.
4. Create drawings of the human form with or without models.

Modesto Junior College
Course Outline of Record

ART 129

I. OVERVIEW

The following information will appear in the 2016 - 2017 catalog

ART 129—FIGURE DRAWING 2

3 UNITS

27 Lecture Hours, 81 Lab Hours, 54 Outside-of-Class Hours = 162 Total Student Learning Hours

Prerequisite: Satisfactory completion of ART 123.

Fundamentals of art anatomy and representation of the human figure. Drawing of both the nude and draped figure in various media. Field trips might be required. Not repeatable. (A-F or P/NP) **Transfer:** (CSU, UC) **Local Requirement:** (Activities)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

- A. Sketchbook representing the essential facts of the anatomy in a straight forward manner
- B. Problems in rendering the human figure both accurately and aesthetically
- C. Problems in expressive line through spontaneity and rapid movement; use of various types of line:
 1. Contour
 2. Cross contour
 3. Gesture
 4. Calligraphic
- D. Problems in handling the proportion, perspective, form, light and shadow, tonal values and composition
- E. Problems to increase the student's sensitivity to responsive drawing and spatial control through the exploration of various materials:
 1. Pastel
 2. Pencil
 3. Pen and ink
 4. Charcoal
 5. Conte
 6. Wash

7. Mixed media

2. Required Lab Content:

- A. Employment of the skills to technically render the anatomy of the human form through the study, memorization and classification of skeletal and muscular structure.
- B. Identification of the kinetic possibilities of the human body and employment of the skills for representing those actions on a two dimensional surface.
- C. Preparation of a comprehensive sketchbook summarizing the techniques and structures of artists' approaches toward the human figure throughout history.
- D. Analysis of the use of the figure as a traditional, contemporary or avant-garde subject.
- E. Description of the use of the human form as a source of structure and design with painting or drawing.
- F. Analysis of the composition, materials and surfaces upon which artists have developed personal styles, and from which students can derive inspiration and examples for developing their own personal styles.

3. Recommended Content:

- A. Development of personal styles through the development of working strategies that lead to new possibilities

B. ENROLLMENT RESTRICTIONS

1. Prerequisites

Satisfactory completion of ART 123.

2. Requisite Skills

Before entering the course, the student will be able to:

- A. Produce balanced linear compositions based on the human figure in a variety of modes (structural, gestural, calligraphic etc.).
- B. Render the human form in a variety of chiaroscuro 'value' drawing techniques in various media (graphite, charcoal, conte, ink and wash, etc.).
- C. Work confidently in a variety of dry and wet media on a variety of paper surfaces.
- D. Express the human form on a flat surface through linear perspective and atmospheric perspective techniques.
- E. Demonstrate a solid understanding of basic musculoskeletal form and terminology.

C. HOURS AND UNITS

3 Units		
INST METHOD	TERM HOURS	UNITS
Lecture	27	1.50
Lab	81	1.50

Discussion	0	0
Activity		0

D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lectures on the history, techniques and styles of figure drawing using internet and Power Point presentations.
2. Demonstrations on the various techniques and methods of drawing the figure.
3. Lectures on skeletal and muscular anatomy using anatomical models and charts, and demonstrations on life models.
4. Group and individual critiques.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

- A. Daily in-class drawing exercises
- B. Weekly sketchbook homework assignments
- C. Regular reading assignments followed by quizzes
- D. Midterm and Final anatomy examinations
- E. Midterm and Final portfolio submissions
- F. Regular discussion, individual critique, and group critiques

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

- A. Using a 5 mm Mars Graphic Pigment Liner technical pen, on four pages of your HWB (one study per page, numbered pages 1-4) of your make Contour Studies of your hand in the following four types: Outline, Blind Contour, Modified Blind Contour and Free Contour. Follow the order listed and adhere to the instructions as provided by the examples and demonstration.
- B. With the large end of the Tombow pen produce two, three-figure Calligraphic Gesture compositions following the simplified basic lines of the body. The objective is to produce strong and rapid modulated lines that define the motion of the body. These are created without a model to allow creative poses. Draw slowly but with intent!
- C. The Measured Self-Portrait: with the aid of a mirror, an 18 inch ruler and an HB graphite pencil on an 19 X 24 inch sheet of Bristol Board, produce a bust-length Measured Self-Portrait (about 1 hour). Make continuous lines, avoiding choppiness and do not include shadows or coloristic effects except on the eyes, nostrils and mouth follow the techniques and measurement methods learned in class.

F. TEXTS AND OTHER READINGS (TYPICAL)

1. **Book:** Juliette Aristides (2012). *Lessons in Classical Drawing: Essential Techniques From Inside the Atelier* (First Edition/e). Watson-Guption.
2. Manual: Valery L. Winslow. Classic Human Anatomy: The Artist's Guide to Form, Function, and

Movement. Watson-Guptill

III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

Upon satisfactory completion of this course, the student will be able to:

- a. **Anatomy:**
Create drawings that demonstrate a basic understanding of human anatomy on the surface, muscular and skeletal levels. Knowledge in these areas will be demonstrated through properly labeled and accurately rendered images of each of these three layers of the human form.
- b. **Control of Anatomy and Structure:**
Create drawings that demonstrate an understanding of the various methods for depicting the body focusing on drawing the human form without a model. Students will demonstrate their knowledge of the proportional, structural and anatomical aspects of the human body in drawings of the figure from memory, depicting poses that are not schematic in nature.
- c. **Gesture Drawing:**
Create drawings that demonstrate an understanding of the kinetic and static possibilities of the human body and employ the skills for representing those poses through the development of various gestural drawing techniques: contour, modified contour, blind contour, point-to-point and calligraphic.
- d. **Value:**
Create drawings that demonstrate an understanding of the significance of light and shadow in representing volume while depicting the human figure. These drawings will represent the luster points, highlights, half-tones, core shadows, reflected lights and cast shadows as reflected in the specific lighting situations. These properties will also be employed to differentiate between the bodies structural tensions and relaxations, and differentiate the fatty areas from the bony protrusions, as well as the surface textures and translucency characteristics of skin, nails, eyes and hair.
- e. **Critique:**
Employ the appropriate technical vocabulary necessary to examine and review the strengths and weaknesses of figure drawings created themselves and others and to intelligently defend the approached they have employed. This ability will be demonstrated in classroom critiques.

2. Lab Objectives

Upon satisfactory completion of the lab portion of this course, the student will be able to:

REQUIRED OBJECTIVES:

1. **Anatomy:**
Create drawings that demonstrate a basic understanding of human anatomy on the surface, muscular and skeletal levels. Knowledge in these areas will be demonstrated through properly labeled and accurately rendered images of each of these three layers of the human form.
2. **Control of Anatomy and Structure:**
Create drawings that demonstrate an understanding of the various methods for depicting the body focusing on drawing the human form without a model. Students will demonstrate their knowledge of the proportional, structural and anatomical aspects of the human body in drawings of the figure from memory, depicting poses that are not schematic in nature.
3. **Gesture Drawing:**
Create drawings that demonstrate an understanding of the kinetic and static possibilities of the human body and employ the skills for representing those poses through the development of various gestural drawing techniques: contour, modified contour, blind contour, point-to-point and calligraphic.
4. **Value:**

Create drawings that demonstrate an understanding of the significance of light and shadow in representing volume while depicting the human figure. These drawings will represent the luster points, highlights, half-tones, core shadows, reflected lights and cast shadows as reflected in the specific lighting situations. These properties will also be employed to differentiate between the bodies structural tensions and relaxations, and differentiate the fatty areas from the bony protrusions, as well as the surface textures and translucency characteristics of skin, nails, eyes and hair.

5. Critique:

Employ the appropriate technical vocabulary necessary to examine and review the strengths and weaknesses of figure drawings created themselves and others and to intelligently defend the approached they have employed. This ability will be demonstrated in classroom critiques.

6. Anatomy:

Render the human form accurately through direct observation.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Timed drawing exercises
2. Group and individual critiques
3. Sketchbook assignments covering drawing techniques, anatomy, and traditional rendering of the human figure
4. Oral examination covering the major muscle and bone groups of the human body

B. SUMMATIVE EVALUATION

1. Final project
2. Midterm and final portfolio evaluation
3. Performative midterm and final drawing examinations
4. Midterm and final examination of the major muscle and bone groups of the human body

ART - 129: Figure Drawing 2

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Understand human anatomy on the surface, muscular and skeletal levels, as well as the body's kinetic and static possibilities.
2. Understand the significance of light and shadow in human figure drawing.
3. Create drawings of the human form with or without models.

Modesto Junior College
Course Outline of Record
COMM 102

I. OVERVIEW

The following information will appear in the 2019 - 2020 catalog

COMM 102—INTRODUCTION TO HUMAN COMMUNICATION

3 UNITS

***Formerly listed as: SPCOM - 102: Introduction to Human Communication
54 Lecture Hours , 108 Outside-of-Class Hours = 162 Total Student Learning Hours***

A survey of the discipline of communication studies with emphasis on interpersonal contexts, small group communication, and individual presentations in public settings. Examination and practice of human communication principles and theories, at a basic level, to develop critical thinking and communication competencies in a variety of contexts. Field trips might be required. Not repeatable. (A-F or P/NP)
Transfer: (CSU, UC) (CC: SPCOM 4) (C-ID: COMM 115) **General Education:** (MJC-GE: D2) (CSU-GE: A1) (IGETC: 1C)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

A. Principles of Communication

1. Definition of communication: communication as a transaction
2. Purposes
3. Elements of communication
4. Types of communication
5. Barriers
6. Ethics

B. Interpersonal Communication Elements and Concepts

1. Perception
 - a. Definition
 - b. Self-concept
 - c. Perceiving others in an interpersonal and intercultural context
 - d. Judgments
 - e. Influences

2. Nonverbal communication
 - a. Definition
 - b. Characteristics
 - c. Types
 3. Verbal communication
 - a. Definition
 - b. Relationship of language and meaning
 4. Listening and responding
 - a. Barriers to effective listening
 - b. Reasons to improve listening
 - c. Styles of listening, including active listening
 5. Interpersonal relationships
 - a. Self-disclosure
 - b. Defensiveness
 - c. Conflict resolution
 6. Contexts
 - a. Personal
 - b. Professional
 - c. Intercultural
 - d. Computer-mediated
 - e. Family
- C. Small Group Communication
1. Functions and roles
 2. Problem-solving
 3. Leadership
 4. Decision-making
 5. Conflict management
- D. Public Communication

1. The speaker-audience-subject relationship
2. Ethics
3. Message preparation
 - a. Developing a thesis/purpose
 - b. Research
 - c. Use of supporting materials
 - d. Principles of persuasion
 - e. Principles of informal logic and argument
4. Message presentation
 - a. Vocal elements
 - b. Visual elements
 - c. Techniques to manage speech anxiety

B. HOURS AND UNITS

3 Units		
INST METHOD	TERM HOURS	UNITS
Lecture	54	3.00
Lab	0	0
Discussion	0	0
Activity	0	0

C. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Materials will be presented through lecture and discussion.
2. Instructor-supervised class activities which will be completed and analyzed to augment classroom lectures and discussions.
3. Films and videotapes will be shown which supplement the lectures and readings.
4. Possible field trips.

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

- A. Preparation and presentation of a minimum of three speeches per term, including an informative, persuasive, and one additional oral presentation which may include, but is not limited to, a group presentation, debate, or individual speech.
- B. Participation in small groups, in-class exercises, which may require additional work outside of classroom to complete exercises.

- C. Meet outside classroom to prepare for one group presentation per term.
- D. Daily reading of text materials, handouts, and/or Internet sources.

2. **EVIDENCE OF CRITICAL THINKING**

Assignments require the appropriate level of critical thinking

- A. In a written assignment, explain communication principles and the application of these principles to your own personal communication experiences.
- B. Demonstrate mastery of research, organizational, and delivery skills through oral presentations.
- C. Prepare and present a 5-7 minute informative speech, including an outline and source citations.
- D. Prepare and present a 6-8 minute persuasive speech, including an outline and source citations.
- E. Design and present a 20-minute group presentation, including an outline and source citations.
- F. Conduct an interview, utilizing a variety of questioning techniques.

E. **TEXTS AND OTHER READINGS (TYPICAL)**

- 1. **Book:** Trenholm, S. (2017). *Thinking Through Communication* (8th/e). Taylor & Francis.
- 2. **Book:** Adler, R., Rodman, G., & du Pre, A. (2016). *Understanding Human Communication* (13th/e). New York, NY Oxford Press.
- 3. **Book:** Tubbs, S. (2012). *Human Communication: Principles and Contexts* (13th/e). New York, NY McGraw-Hill.
- 4. **Book:** Hamilton, C., Creel, B., & Kroll, (2018). *Communicating for Success* (2nd/e). Taylor & Francis.

III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**

Upon satisfactory completion of this course, the student will be able to:

- a. Explain and apply the basic concepts of the field of communication.
- b. Explain the similarities and differences between the fields of interpersonal communication, small group communication, and public speaking.
- c. Demonstrate interpersonal concepts of perception, self-concept, nonverbal communication, and verbal communication.
- d. Demonstrate active listening skills.
- e. Understand ethical perspectives in communication.
- f. Utilize conflict management strategies in interpersonal and small group contexts.
- g. Summarize and explain an expanded world perspective that demonstrates an appreciation of the diverse range of individuals, communities, and viewpoints.
- h. Describe the nature of groups and function effectively within small groups in which they participate.
- i. Participate in small groups and achieve group goals through understanding and application of

leadership, problem solving, role orientation, and conflict management strategies.

- j. Prepare, deliver, and evaluate speeches, which demonstrate correct use of research, organizational, and delivery skills performed before an audience.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Written unit examinations to include essays
2. Speaking and writing assignments
3. Group discussions
4. Problem-solving exercises

B. SUMMATIVE EVALUATION

1. Final examination, essay, or project
2. Oral presentation (group, debate, or individual) in front of a live audience

COMM - 102: Introduction to Human Communication

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Prepare and deliver speeches which demonstrate adaptation to audience and correct use of research, organizational, and delivery skills.
2. Demonstrate effective group communication skills.
3. Demonstrate effective communication skills in interpersonal contexts.

Modesto Junior College
Course Outline of Record
COMM 105

I. OVERVIEW

The following information will appear in the 2019 - 2020 catalog

COMM 105—INTERCOLLEGIATE SPEECH AND DEBATE

3 UNITS

Formerly listed as: COMM - 105: Intercollegiate Forensics, SPCOM - 105: Forensics Debate, SPCOM - 105: Forensics Workshop
36 Lecture Hours, 54 Lab Hours , 72 Outside-of-Class Hours = 162 Total Student Learning Hours

Preparation, including research and writing; for participation in intercollegiate speech and debate tournaments and/or community events as a judge and/or competitor. Four completions allowed. Field trips are required. (A-F or P/NP) **Transfer:** (CSU) (CC: SPCOM 7) (C-ID: COMM 160B) **Local Requirement:** (Activities)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

- A. Preparation for presentation of a variety of forensics and/or community events; and, to judge different events for the high school forensics competitions.
 1. Parliamentary Debate
 - a. Fact
 - b. Value
 - c. Policy
 2. NFA L/D Debate
 3. Policy Team Debate
 4. Congress
 5. L/D Value Debate
 6. Cross X Debate
 7. Parli-Pro Debate
 8. Informative Speaking/Expository Speaking
 9. Persuasive Speaking
 10. Communication Analysis

11. After Dinner Speaking/Speech To Entertain
 12. Extemporaneous Speaking
 13. Impromptu Speaking
 14. Readers' Theatre
 15. Prose Interpretation
 16. Poetry Interpretation
 17. Dramatic Interpretation
 18. Oral Interpretation/Thematic Interpretation
 19. Humorous Interpretation
 20. Duo Interpretation
-
- B. Application of theory and principles of communication to forensics and/or community events
 - C. Information competency as it pertains to the research, analysis, and writing for an event
 - D. Practicing advocacy and presentational skills for events
 - E. Participation in competitive forensics and/or community events
 - F. Ethics and etiquette for participation at events

2. Required Lab Content:

- A. Practice under the guidance of coaches and with peers in preparation for competitive forensics and/or community events such as:
 1. Parliamentary Debate
 - a. Fact
 - b. Value
 - c. Policy
 2. NFA L/D Debate
 3. Policy Team Debate
 4. Congress
 5. L/D Value Debate
 6. Cross Ex Debate
 7. Parli-Pro Debate
 8. Informative Speaking/Expository Speaking
 9. Persuasive Speaking

10. Communication Analysis
11. After Dinner Speaking/Speech To Entertain
12. Extemporaneous Speaking
13. Impromptu Speaking
14. Readers' Theatre
15. Prose Interpretation
16. Poetry Interpretation
17. Dramatic Interpretation
18. Oral Interpretation/Thematic Interpretation
19. Humorous Interpretation
20. Duo Interpretation

- B. Application of Information Competency as it pertains to preparing for event participation
- C. Participation in competitive forensics and/or community events
- D. Post-event participation evaluation and self-reflection under the guidance of coaches and peers

B. HOURS AND UNITS

3 Units		
INST METHOD	TERM HOURS	UNITS
Lecture	36	2.00
Lab	54	1.00
Discussion	0	0
Activity	0	0

C. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture
2. Demonstrations
3. Discussion
4. Instructor and peer coaching for participation at competitive forensics and/or community events
5. Judge's or Director's feedback from participation at the competitive forensics and/or community events

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

- A. Research on the yearly NFA L/D topic.
- B. Research on the multiple unknown topics that may exist in parliamentary debate.

- C. Compose debate briefs for all debates.
- D. Choose 1 of 3 questions, then after researching typical news sources, compose a 7-minute speech in 30 minutes.
- E. Research literature to be performed.
- F. Create a 10-minute performance of various types of literature.
- G. Research and compose a 10-minute platform speech.
- H. Choose 1 of 3 prompts, then after 2 minutes perform a 5-minute speech.

2. **EVIDENCE OF CRITICAL THINKING**

Assignments require the appropriate level of critical thinking

- A. Be prepared to support the resolution that the United States Federal Government should substantially increase its constructive engagement with Cuba.
- B. Be prepared to debate against the resolution that the United States Federal Government should substantially reduce its agricultural support, at least eliminating nearly all of the domestic subsidies, for biofuels, Concentrated Animal Feeding Operations, corn cotton, dairy, fisheries, rice soybeans, sugar, and/or wheat.
- C. You have 30 minutes to prepare a speech where you will be citing 10 different sources answering the question: Can the U.S. Health Care system truly be fixed?
- D. Create a ten-minute persuasive speech on pay-day loans.
- E. Create a ten-minute oral interpretation revolving around the topic of apathy.

E. **TEXTS AND OTHER READINGS (TYPICAL)**

- 1. **Book:** Kyle B. Dennis (2015). *The Parli Debate Prepbook: A Community-Driven Guide to Modern Parliamentary Debate* (1st/e). Liberty, MO The National Parliamentary Tournament of Excellence.
- 2. Other: 1. Current Event Publications
2. Sample Speeches
3. Instructor-Created Resources

III. **DESIRED LEARNING**

A. **OBJECTIVES**

1. **Required Objectives**

Upon satisfactory completion of this course, the student will be able to:

- a. Increase speaking effectiveness and confidence by managing communication apprehension.
- b. Demonstrate improvement in delivery skills.
- c. Exhibit the ability to write for the ear in addition to writing for the eye.
- d. Integrate coach, peer, and self-critique for the purpose of speech and delivery improvements.
- e. Employ the tools of Information Competency including but not limited to logical thinking, effective advocacy, appropriate use of forms of support, and critical deliberation for event preparation.
- f. Foster personal growth as a result of the competitive forensics experience.

g. Distinguish major types of competitive speeches.

2. Lab Objectives

Upon satisfactory completion of the lab portion of this course, the student will be able to:

REQUIRED OBJECTIVES:

1. Demonstrate improvements with Information Competency and delivery.
2. Recognize major types of competitive speeches.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Coach evaluations
2. Assessments of peer evaluations
3. Assessments of self-evaluations
4. Written assignments

B. SUMMATIVE EVALUATION

1. Participation in Forensics Tournaments
2. Participation in Community Events
3. Faculty Ballots

COMM - 105: Intercollegiate Speech and Debate

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Create presentations using proper documentation and organizational techniques.
2. Deliver presentations using proper delivery techniques.
3. Demonstrate critical thinking skills.

Modesto Junior College
Course Outline of Record
COMM 110

I. OVERVIEW

The following information will appear in the 2019 - 2020 catalog

COMM 110—PERSUASION

3 UNITS

Formerly listed as: SPCOM - 110: Persuasion

54 Lecture Hours , 108 Outside-of-Class Hours = 162 Total Student Learning Hours

Development of abilities to plan and deliver persuasive presentations through a combination of methods involving the study of "real" communicative events; i.e., trials, sales presentations, political campaigns, sermons, etc., and the preparation and presentation of own works. Survey of recent research in attitude change and persuasive communication. Field trips might be required. Not repeatable. (A-F or P/NP)

Transfer: (CSU, UC) (C-ID: COMM 190) **General Education:** (MJC-GE: D2) (CSU-GE: A1) (IGETC: 1C)

II. LEARNING CONTEXT

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goal specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

A. Classical Rhetorical and Modern Theories of Persuasion

1. Aristotle's definition of Persuasion
2. SMCR Model of Persuasion
3. French & Raven's Five Bases of Power
4. Rank's Model of Persuasion
5. Doublespeak
6. Persuasion in an Information Age
7. Persuasion in a Technological Age

B. Perspectives on Ethics in Persuasion

C. Approaches to Persuasion Research

1. Qualitative
2. Quantitative

D. Content Premises in Persuasion

1. Types of Evidence

2. Types of Reasoning
 3. Logical Syllogisms
 4. Toulmin Format
- E. The Making, Use, and Misuse of Symbols
1. Langer's Approach
 2. Semantic Approach
 3. Burke's Approach
 4. Semiotic Approach
- F. Audience-Topic Analysis for Purpose of Message Design
- G. Message Design
1. For Structure
 2. For Motive Appeal
 3. For Logical Appeal
 4. For Ethos
 5. Attitude Formation and Change
 6. Compliance-gaining
- H. Classical and Contemporary Persuasive Practices
1. Modern Media and Persuasion
 - a. Social Media
- I. The Use of Persuasion in Advertising
1. Becoming Critical Consumers of Persuasion

B. HOURS AND UNITS

3 Units		
INST METHOD	TERM HOURS	UNITS
Lecture	54	3.00
Lab	0	0
Discussion	0	0

Activity	0	0
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C. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture
2. In-class discussion of performances
3. Demonstration of persuasive performances
4. Use of audio-visual materials
5. Possible field trips

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

- A. Prepare and practice several speeches utilizing various persuasive designs.
- B. Prepare a rhetorical analysis presentation evaluating a persuasive message.
- C. Critique an outside persuasive speech act, one per term.
- D. Daily reading of textbook and other supplementary readings.
- E. Prepare for weekly quizzes, which may include short essays.
- F. Prepare for final examination.

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

- A. Critiques of student speeches
 1. Example Prompt: Did the speaker use Monroe's Motivated Sequence effectively? Were you persuaded? Explain your answer.
- B. Midterm and Final Exam Essays
 1. Example Question: Define audience demographics and psychographics. Give examples of each and describe why they are important to persuasion.
- C. Rhetorical Analysis Presentation
 1. Example Prompt: Using one of the rhetorical theories discussed in class, prepare a 7-9 minute presentation that analyzes a communicative artifact and identifies its persuasive strategies.

E. TEXTS AND OTHER READINGS (TYPICAL)

1. **Book:** Larson, C.U. (2012). *Persuasion: Reception and responsibility* (13th/e). Boston, MA Wadsworth, Cengage Learning.

2. **Book:** Lillian Beeson (2014). *Persuasion: Theory and Application* (1st/e). Oxford University Press.
3. **Book:** Richard M. Perloff (2017). *The Dynamics of Persuasion: Communication and Attitudes in the Twenty-First Century* (6th/e). New York, New York Routledge.

III. DESIRED LEARNING

A. OBJECTIVES

1. Required Objectives

Upon satisfactory completion of this course, the student will be able to:

- a. Recall classic theories of persuasion including the nature and role of logos, pathos, and ethos.
- b. Relate the role of advocacy and persuasion in free society.
- c. Identify a basic survey of modern research findings concerning persuasion.
- d. Research and prepare oral and written persuasive communications adapted to a variety of receiver situations.
- e. Analyze and critique persuasive communications in a variety of contexts in terms of their logical, emotional and personal persuasive appeals.
- f. Analyze epideictic situations and prepare presentations suited to those situations.
- g. Examine print, audio and video records of advocacy.
- h. Prepare one major paper describing and evaluating a persuasive event, performer or campaign.
- i. Differentiate between ethical persuasion and unethical means of influence such as manipulation, coercion, and propaganda.
- j. Construct and deliver ethical persuasive messages directed toward a specific audience in front of a live audience or other pedagogically appropriate medium.

IV. METHODS OF EVALUATION (TYPICAL)

A. FORMATIVE EVALUATION

1. Speaking and writing assignments
2. Oral persuasive presentations, evaluated for both form and content including:
3-4 minute speech to convince
5-6 minute speech to convince
3. Quizzes
4. Written evaluation of an outside persuasive speech event
5. Written peer-evaluations and self-evaluations

B. SUMMATIVE EVALUATION

1. 9-10 minute policy speech
2. Final rhetorical analysis paper or presentation applying one of the models of persuasion from the course content to analyze a current persuasive event

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3. Final examination emphasizing both concepts and applications of persuasion

COMM - 110: Persuasion

Course Learning Outcomes

Upon satisfactory completion of this course, the student should be prepared to:

1. Explain past and present theories of persuasion.
2. Perform persuasive speeches.
3. Apply persuasive theories to real world persuasive events.