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SENATE COUNCIL

1. General Information

1a. Submitted by the College of: FINE ARTS

Date Submitted: 11/9/2015

1b. Department/Division: School of Art and Visual Studies

1c. Contact Person

Name: Ruth Adams

Email: Ruth.adams@uky.edu

Phone: 257-4013

Responsible Faculty ID (if different from Contact)

Name: Nicole White

Email: n.m.white@uky.edu

Phone: 257-8151

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: A-S 285

2c. Full Title: Lens Arts

2d. Transcript Title: Lens Arts

2e. Cross-listing:

2f. Meeting Patterns

STUDIO: 6

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2j. **Course Description for Bulletin:** A-S 285 is an introductory course in digital image making that focuses on the still and moving image as an art practice. Students will learn the fundamentals of camera operation and still and moving image editing software in order to build an individualized portfolio. Students will be introduced to contemporary lens arts practice through research and assignments.

2k. **Prerequisites, if any:** None

2l. **Supplementary Teaching Component:**

3. **Will this course taught off campus?** No

If YES, enter the off campus address:

4. **Frequency of Course Offering:** Summer,

Will the course be offered every year?: Yes

If No, explain:

5. **Are facilities and personnel necessary for the proposed new course available?:** Yes

If No, explain:

6. **What enrollment (per section per semester) may reasonably be expected?:** 15

7. **Anticipated Student Demand**

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: This will be a UK Core class that fulfills the Arts and Creativity requirement. It will also be a relevant course for ISC, Design and Journalism majors.

8. **Check the category most applicable to this course:** Relatively New – Now Being Widely Established,

If No, explain:

9. **Course Relationship to Program(s).**

a. **Is this course part of a proposed new program?:** Yes

If YES, name the proposed new program: Digital Media and Design

b. **Will this course be a new requirement for ANY program?:** No

If YES, list affected programs:

10. **Information to be Placed on Syllabus.**

a. **Is the course 400G or 500?:** No

b. **The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached:** Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RJENS1|Robert W Jensen|A-S 285 NEW Dept Review|20150504

SIGNATURE|SOGIN|David W Sogin|A-S 285 NEW College Review|20151116

SIGNATURE|WST222|William H Stamps|A-S 285 NEW UKCEC Expert Review|20160125

SIGNATURE|JMETT2|Joanie Ett-Mims|A-S 285 NEW UKCEC Review|20160126

SIGNATURE|JMETT2|Joanie Ett-Mims|A-S 285 NEW Undergrad Council Review|20160212

New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate R

Attachments:

[Browse...](#)

Upload File

	ID	Attachment
Delete	4958	A-S 285 assignment sheet with rubric.docx
Delete	5725	AS_285_rationale.docx
Delete	6017	A-S 285 Intellectual Inquiry lens arts dec 2015.do

[First](#) [1](#) [2](#) [Last](#)

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date:
- b. * Department/Division:
- c.
- * Contact Person Name: Email: Phone:
- * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year
- e.
- Should this course be a UK Core Course? Yes No
- If YES, check the areas that apply:
- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes ⁴ No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed ² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | |
|---------------------------------------|--|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> Lecture | <input type="checkbox"/> Laboratory ¹ | <input type="checkbox"/> Recitation | <input type="checkbox"/> Discussion |
| <input type="checkbox"/> Indep. Study | <input type="checkbox"/> Clinical | <input type="checkbox"/> Colloquium | <input type="checkbox"/> Practicum |
| <input type="checkbox"/> Research | <input type="checkbox"/> Residency | <input type="checkbox"/> Seminar | <input type="checkbox"/> 6 Studio |
| <input type="checkbox"/> Other | If Other, Please explain: <input type="text"/> | | |
- g. * Identify a grading system:
- Letter (A, B, C, etc.)
- Pass/Fail
- Medicine Numeric Grade (Non-medical students will receive a letter grade)
- Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

A-S 285 is an introductory course in digital image making that focuses on the still and moving image as an art practice. Students will learn the fundamentals of camera operation and still and moving image editing software in order to build an individualized portfolio. Students will be introduced to contemporary lens arts practice through research and assignments.

k. Prerequisites, if any:

None

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 15

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree program? Yes No

If YES, explain:

This will be a UK Core class that fulfills the Arts and Creativity requirement. It will also be a relevant course for ISC, Design and Journalism majors.

8. * Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

Digital Media and Design

b. * Will this course be a new requirement⁵ for ANY program? Yes No

If YES⁵, list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable 10.a above) are attached.

⁵ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
⁶ The chair of the cross-listing department must sign off on the Signature Routing Log.

In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 5.2.1)

You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

In order to change a program, a program change form must also be submitted.

Rev 8/09

**Course Review Form
Intellectual Inquiry in Arts & Creativity**

Reviewer Recommendation

Accept Revisions Needed

Course: A-S 285

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

1/29: Assignment 1: The 100

2/5: The Story, Part 1

2/15: PROJECT 1: Retelling

3/26: The Story, Part 2

4/9: PROJECT 2: Recurring event: documentary

Brief Description:

Over the course of the semester, students are required to think divergently and critically while working in an iterative process in lens arts. Relying on peer and instructor feedback students will create revisions (iterations) based on this feedback. Employing this creative and iterative process students will create still photos and videos using a 35mm digital camera that also shoots high definition video and create both still and moving image pieces for each exercise. The resultant artifacts will be either thematic photographic series of still images or short videos; both of which attempt to examine the aspects and subtleties of this image-making medium. Each assignment/project will produce a body of still images (8-10 images each) or a short film (1-2 minutes). Some of the later projects allow for the student to select either a still-based project or a video as part of the aesthetic decision-making process. The nature of both the creation phase of these artifacts and the delivery phase both make extensive use of the learning outcome that requires students to research and understand how to compose an image in order to learn how to judge the quality of an image or images. This process of discerning and achieving a level of fluency in basic design and composition skills as well as developing their ability to see and evaluate creative output is essential to the class and to each of the assignments noted above.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

1/23: Lecture: History of the still and moving image

3/24: Lecture: The importance of sound

3/26: Lecture: Still vs. Video (or both)

Robert C. May Lecture Series (dates TBD) and response paper

Brief Description:

These lectures expand the students' understandings of how and when these technologies came to be along with raising the issues with these mediums as art forms and problematizing the current state of this technology. The lectures will be followed by discussion the attempt to parse the meanings that can be made (or that are latent within) a moving image versus a still image. The Robert C. May visiting artist lectures, which occur twice a semester, will provide the students with insight into a contemporary

artist's relationship to photography/video along with the opportunity to respond and pose questions to a person actively engaged in the art making process. The students will respond to the visiting artist lecture by producing a written document that explores the themes of that artist's work and then utilize language similarly to write about their own creative output in the class via creative statements that accompany each project submitted.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:

1/29: The 100

2/5: The Story, Part 1

2/15: PROJECT 1: Retelling (on a budget)

3/26: The Story, Part 2

4/9: PROJECT 2: Recurring event: documentary

Brief Description:

The course is project based and every project revolves an examination of the technical and historical aspects of the camera and applying them in new and creative ways via a particular theme or challenge. For instance, "Retelling on a budget" requires students to shoot a short film in which they take a well-known story or narrative and restage it only using what they have on hand. They have no budget for materials; the final goal being to push the student learn how to see the environment around them with fresh eyes and find ways to reinterpret the familiar to fit the narrative. During mid-critique, the students engage in a dialog with each other about compositional strategies, the foundations of art they are utilizing and how they might improve upon their work even further with revision prior to their final project critique. There are multiple challenges here; the students must pull from the historical and technical information presented in class lectures, integrate it into their assignments in modes that are visually suitable for the project goals, and then present their work during final critique framed in a context that speaks to the historical strategies and the tools they have utilized to reinterpret their chosen story.

(Please see the project sheet and syllabus timeline for various mid-critique, discussion, and final critique examples.)

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

2/15: Critique of "The Story, Part 1"

3/12: Critique of PROJECT 1: Retelling (on a budget)

4/9: Critique of The Story, Part 2

4/28 & 4/30: Critique of final project

Brief Description:

The student presents their work, discusses issues or dilemmas, and receives constructive criticism from their peers via the critique process. The critiques vary in length dependent on the duration of the project - and in several instances we will have mid-critiques to answer questions as they arise - and help to guide the student to refine their work and/or determine how their current concepts might influence their next project. The students engage in a dialog with each other about compositional strategies, the foundations of art they are utilizing and how they might improve upon their work even further with revision.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

2/12: Group project: Stop motion film shoot

2/26: Reviewing concepts and planning for Project 1: Retelling (on a budget)

4/21: In-progress Critique: Project #2: Recurring event, documentary

Brief Description:

There are several points across the semester where the students are faced with the task of revision and teamwork. For instance, the stop motion group project is meant to act as a segue between the still and moving image; in small groups, the students are asked to create a short film using individual still frames to create a final piece. Together, they must come up with ideas and props, and then must make decisions about how the video will look (i.e. aesthetic decision making). They will assess each other's contributions and evaluate the final piece, with revision if deemed necessary. For other projects, we have concept, planning and storyboarding days where students present initial ideas and in-progress work to the class for feedback and revision before creating the finalized piece which will be critiqued again by the same cohort.

Describe how students demonstrate the use of information literacy resources:

The students will make use of the Fine Arts Library for research of both photographers and video artists (and those that cross the boundaries of both mediums). The library's collection of artist and exhibition monographs will be critical for not only primary and secondary sources but for viewing examples of color correct images (which is not guaranteed with an online source). We will be utilizing the online databases and inter-library loan program to access materials that otherwise would be hard to obtain (like limited edition artist books and DVDs). They will also view artist videos and documentaries online via the Video Data Bank and UBUWeb. All references from the aforementioned materials will be incorporated into their statements and research-based projects with proper university citation and annotated footnotes.

Reviewer's Comments:

A-S 285 is an introductory course in digital image making that focuses on the still and moving image as an art practice. Students will learn the fundamentals of camera operation and still and moving image editing software in order to build an individualized portfolio. Students will be introduced to contemporary lens arts practice through research and assignments. Through the studying, making and critiquing of still and moving imagery, students will acquire a visual literacy, develop creative problem solving techniques and recognize the power the photographic image has on individuals and audiences. The course will also be of interest to students across disciplines as it integrates art making with their individual research goals.

This course fills a need in our curriculum by combining still and moving imagery together in one course to provoke discussion, generate concepts, and produce artwork that examines where these tools overlap and diverge historically, technically, and conceptually.

A-S 285 is an introductory course in digital image making that focuses on the still and moving image as an art practice. Students will learn the fundamentals of camera operation and still and moving image editing software in order to build an individualized portfolio. Students will be introduced to contemporary lens arts practice through research and assignments. Through the studying, making and critiquing of still and moving imagery, students will acquire a visual literacy, develop creative problem solving techniques and recognize the power the photographic image has on individuals and audiences. The course will also be of interest to students across disciplines as it integrates art making with their individual research goals.

This course fills a need in our curriculum by combining still and moving imagery together in one course to provoke discussion, generate concepts, and produce artwork that examines where these tools overlap and diverge historically, technically, and conceptually.

The Story, Part 2 = Non-linear storytelling

Problem:

Non-linear narratives tell a complete story, however, they do it by creating filmic structures that "remix" the information. Last time around (The Story, Part 1), your job was to tell a story with beginning, middle, and end using ten still photographs in a linear storyline. This time, you must take the SAME story and re-tell it with video in a NON-LINEAR fashion.

Think about how you can tell a story in flashbacks or flash-forwards, through multiple characters' viewpoints or storylines, by cutting up your video footage and "redistributing" it in another order that we can still follow. Also think about palette, your shooting modes, depth of field, time of day, etc. to help relate portions of narrative together.

Objectives:

- To generate a plan for breaking up your story into a non-linear narrative using visual techniques and diagrams discussed in class.
- To apply your editing skills to produce a video that has technically astute cuts and transitions.
- To consider the aesthetics of the visual information. The final video's "look" should support the story.
- To creatively interpret the assignment.

Guidelines:

- You must shoot all the video and sound, no appropriation allowed.
- You CAN use special effects this time if it helps to visually explain the chronology of the story.
- You can "riff" off of your still narrative project if that place or people or subject is not readily available, but it must be DIRECTLY related to the original project's theme.
- Your video must be 2:00 minutes in length. No longer, no shorter. Quicktime only.

Timeframe:

Week 10 (Spring Break): Storyboard and planning phase of *The Story, Part 2*. Return from Spring Break with concept, test images, and narrative.

Week 11:

Tuesday: Sound. Using microphones vs. in camera mic. Michael Snow's *Wavelength*. Christopher Nolan's *Memento*. Class discussion and presentation of ideas for *The Story, Part 2*.

Thursday: Discussion regarding the aesthetic differences between still and video. How do we determine what is appropriate? Chris Marker's *Le Jete* and several Takashi Ito videos.

Assignment: Shooting video footage for *The Story, part 2* based on plans and class feedback.

Week 12:

Tuesday: Editing week. Introduction to video titles and transitions.

Thursday: Continue editing video footage. Short peer review and discussion of progress.

Assignment: Complete video for *The Story, Part 2*. Come to class ready for critique on Tuesday. Your video should be uploaded to our Google Drive by Monday night. Reading #8.

Week 13:

Tuesday: Critique *The Story, Part 2*

Grading Rubric:

Criteria	Levels of Achievement		
	Novice	Competent	Proficient
Met basic assignment requirements	1 to 3 points	4 to 7 points	8 to 10 points
Technical comprehension of tools (video and Premiere)	1 to 3 points	4 to 7 points	8 to 10 points
Application of compositional tools (non-linear editing)	1 to 3 points	4 to 7 points	8 to 10 points
Creative approach (ideation, storyboard planning, etc)	1 to 3 points	4 to 7 points	8 to 10 points
Submission completed on time	1 to 3 points	4 to 7 points	8 to 10 points
Overall effort, revision, and improvement	1 to 3 points	4 to 7 points	8 to 10 points
Narrative successfully conveyed	1 to 5 points	6 to 10 points	11 to 15 points
Files delivered in correct format	1 to 2 points	3 to 4 points	0 to 5 points
Image properly color corrected of white balanced	1 to 2 points	3 to 4 points	0 to 5 points
Image sharp and in focus	1 to 2 points	3 to 4 points	0 to 5 points
Smart aesthetic decision-making (viewpoint, color palette, subject, etc.)	1 to 3 points	4 to 7 points	8 to 10 points