

**General Education Course Submission Form**

**Date of Submission:** 09-15-2010

**1. Check which area(s) this course applies to.**

Inquiry – Arts & Creativity	<input checked="" type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

**2. Provide Course and Department Information.**

Department: Department of Art

Course Prefix and Number: A-S 103 Credit hours: 3

Course Title: Three-Dimensional Form

Expected Number of Students per Section: 18-20 Course Required for Majors in your Program? yes

Prerequisite(s) for Course? none

This request is for (check one): A New Course  An Existing Course

**Departmental Contact Information**

Name: Jim Wade Email: James.Wade2@uky.edu

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Mail- 207 Fine Arts Building Phone: 859-351-0726

**3. In addition to this form, the following must be submitted for consideration:**

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

**4. Signatures**

Department Chair:  Date: 9/15/2010

Dean:  Date: 10/1/10

College Deans: Submit all approved proposals electronically to:  
**Sharon Gill** [Sharon.Gill@uky.edu](mailto:Sharon.Gill@uky.edu)  
Office of Undergraduate Education

## **Narrative for A-S 103 Three-Dimensional Form**

### **Application for inclusion in General Education**

Proposed by James Wade, Lecturer, Department of Art

#### **A. How the course addresses the learning outcomes of one of the four areas of General Education**

The learning outcomes for the Intellectual Inquiry area of the General Education Program are addressed in many ways in A-S 103, Three-Dimensional Form. Each project assigned is a complicated assignment that requires students to perform individual problem solving for completion. Individual students are required to formulate their own answers to the in-class assignments. His or her resolutions will become a three-dimensional form unique to each student. Based on knowledge gained by the student through lectures, assigned textbook readings, classroom discussion, individual research, and critiques, they will be required to think in a critical manner to create their responses to these assignments.

Each class session is dedicated to solving the given assignment. During each session, evaluation takes place with an oral review by the instructor. Portions of class meetings are dedicated to verbal peer reviews and critiques, group discussions, written self-evaluation, etc. Based on these responses and personal deliberation, students must conclude which criticisms they should apply to resolving their individual 3-D form. They must consider design objectives, media, time frame, and the implication of these decisions within the context of visual communication. Based on the given responses students also determine when they need more information and may always ask the instructor or their peers for further critique and information. They will be required to find sources of information, analyze, and judge that information before they can use it as a basis for their 3-D form.

Students explore the ethical implications of differing approaches, methodologies and conclusions while reviewing art in a historical and contemporary context. This knowledge of previous works allows them to see their work in the context of their own culture. As an example, Edward Kienholz was an American sculptor and installation artist whose work was highly critical of aspects of modern life. Using figures cast from life in combination with common found materials, Kienholz drew considerable controversy by forcing the viewer to examine the detritus of the modern world, confronting the public with questions about human existence and the inhumanity of twentieth-century society. Visual art has a dramatic impact on our current culture and the ethical component of both the material, content and presentation is part and parcel of each student 3-D form. This is explored and discussed during the following types of critiques: a self-reflective defense, peer evaluation, and the instructor's commentary.

#### **B. How the course addresses the learning outcomes identified in the appropriate course template**

As a part of A-S 103, Three-Dimensional Form, students personally generate ideas and compositions to produce objects (three-dimensional designs) that demonstrate their engagement with the creative process. They create these objects as an individual, while in a creative and evaluative classroom community. In the process of concept generation, creation, and evaluation, students explore diverse methods of making 3-D form with different materials and the historical context of those media and methods. In each project there is room for experimentation and risk-taking in media and technique. Students are prompted to challenge their notions of normalcy, predictable methods of material use and working methodology.

Students are required to generate work that has a visually interesting form and aesthetic. During

the creative process, they are being challenged to take risks and to step out of the comfortable confines of their perceived normalcy. The elements and principles of design are the standard logic in the area of visual art. Utilizing these logic criteria as set forth in our textbook and lectures, students must create forms that are intentional in their visual language and aesthetic. The elements and principles are interpreted by the individual student, within the assignment constraints.

A fundamental aspect of this course is peer review. These reviews occur in differing formats, from the casual conversation to structured oral and written critiques. Each day during their work time, students are asked to look at the work of one of their classmates and give them specific feedback that will help them improve their design objectives. This casual format is a predecessor to large group critiques that occur at the end of many long-term projects. These "final critiques" are more formal in nature, are guided by the instructor, and rely on the recall, synthesis and application of course information. These critiques are sometimes written and other times verbal.

Based on the information gathered from assigned readings, lectures, class discussions, in-class peer and instructor reviews, process demonstrations, and individual research, students are constantly asked to reevaluate and refine their idea. They must respond to repeated suggestions in some positive and appropriate manner that improves their idea and their creative voice. This studio classroom environment is one of constant learning, evaluation, revision, and progression.

### C. Evidence of active engagement of students in the course

In A-S 103, Three-Dimensional Form, students are actively engaged in the course content through the creation of their own 3-D forms. There are six intensive design assignments and multiple sketchbook assignments. In addition, students will conduct independent and/or small group research in the library, on-line and/or in the Lexington community, critically evaluating and assessing 3-D forms that they find in those locations.

In order to keep the students engaged, a variety of media and methods are employed throughout the semester to continue to challenge their idea of conventional versus unorthodox. They will explore introductory aspects of representation, symbolism, abstraction, design, media manipulation, risk-taking, and assessment. The goal is to instill a greater ability to perceive, to question, and to understand their environment.

### D. General description of the type of assignment(s) that can be extracted from the course for assessment of the General Education program.

There are long term and short-term assignments in A-S 103, Three-Dimensional Form. Each assignment has clear instructions on what the expectations are for achievement. These instructions are given to them both verbally and in a written handout. The handouts include the objectives and pertinent deadlines for each project.

During this course students will be exploring representational, abstract and non-objective creation. They investigate constructive representation, linear movement, formative processes in wood, mixed media, and the use of repurposed found material. Utilizing a variety of media is critical at this introductory level and so each assignment requires students to use different methods and material. For each assignment students see instructor-lead demonstrations in how to safely and effectively utilize tools and manipulate the materials and processes. This skill building is a major function in this studio course.

**The University of Kentucky  
College of Fine Arts  
A-S 103 Three-Dimensional Form (3cr)**

**Instructor:**

**Meeting time:**

**Location:**

**Office Hours:**

**E-mail:**

**Office:**

**Course Description**

A broad, cross-disciplinary studio course exploring the elements and principles of designing in the round. Basic concepts involving three-dimensional design in visual art will be explored through discussion and the creation of spatial forms. Special emphasis will be given to the creative process in problem solving. *No prerequisites.*

**Course Goals**

The goal of this course is to introduce you to the basic concepts and techniques of three-dimensional art and its processes. The most important elements in this class will be the exploration of process and material, the development of ideas, creative thinking and aesthetic appreciation. Your most helpful learning device will be active participation in all of the above, as well as self-discipline, an open mind and hard work.

**Learning Outcomes**

By the end of this course you will be better able to directly engage with the creative process.

You will:

- Fabricate three-dimensional compositions either as an individual or as part of a collaborative that -
  - Demonstrate an ability to use a wide variety of tools, materials, and processes.
  - Demonstrate proper studio procedure, maintenance, and safety.
- Define and distinguish different approaches to the creative use of three-dimensional forms.

You will:

- Utilize library resources for introductory research.
- Identify patterns in historical and contemporary art practice.
- Translate ideas into visual representation.
- Demonstrate a heightened visual sensitivity for the principles, constraints and possibilities of the creation and understanding of three-dimensional composition.
- Analyze critically both your own work and that of other students.

You will:

- Utilize appropriate terminology to discuss art in terms of its visual, formal and conceptual elements.
- Speak and write clearly about the visual arts.

**Lab Fee** A \$50 department fee and \$20 woodshop fee have been included in your tuition bill.

**Required Text and Readings**

Launching the Imagination, A Guide to Three-Dimensional Design by Mary Stewart. ISBN: 978-0-07-332721-0. Published by McGraw-Hill. Handouts, on-line readings and use of the Fine Art Library will be used as supplemental to your research for projects.

### **Suggested Periodicals**

*Sculpture Magazine, Art News, Art Forum, Art In America, and American Craft*

### **Tools and Materials**

The department will provide an assortment of hardware, hand tools, a variety of power tools and safety items using your fees. These items will be kept in the class locker and will be accessible to the members of only A-S 103 classes. It is your responsibility to keep these tools operational and properly stored when not in use. Each student will provide a mandatory assortment of personal tools. **The following are required: pencil, 10' tape measure, scissors, masking tape, and a box knife.** If you are an art major, now is the best time to start compiling your toolbox.

Each student is expected to provide materials necessary to fulfill most of their personal visions (i.e. wood, paint, stain etc.) Bring those materials with you to class.

### **Sketchbooks**

An sketchbook is required and should be kept at all times to document ideas, solve design problems, record information and discuss ideas with your instructor. Each project must be thoroughly drawn and studied for presentation to your instructor. Sketchbook assignments will also be given throughout the semester. These will be collected and graded at the discretion of the instructor.

### **Woodshop Technician and the Woodshop**

The woodshop technician and our woodshop are exceptional resources to you. Your class time is the only time in which you will have full use of the facilities. Use class time wisely. Anyone found abusing the woodshop, the equipment or disrespecting the technician will lose shop privileges. Proper behavior and attire are required in the woodshop. Each student is required to attend a mandatory woodshop orientation. Without this orientation, you will not be allowed access to the facility.

### **Class Structure and Requirements**

**In class:** The majority of class time will be structured working on process-focused assignments. Each class will focus on specific objectives.

**Out of class:** Each student is expected to spend at least 4 -6 hours outside of class time each week researching ideas, and working on assignments.

### **Course Requirements and Grading Policy**

Grades will be determined through demonstrated mastery of the learning objectives established for this course and final grades will be an average of attendance, participation, sketchbook, papers, finished work and quizzes in the following percentages:

Projects	70%
Sketchbook	10%
Quizzes/Papers	10%
Participation	10%

Letter grades will be given in this class and will be assigned using the standard grading scale:

100-90%=A (Represents an exceptionally high achievement as a result of aptitude, effort and intellectual initiative. Work created well exceeded all of the requirements for the project/course.)

89-80%=B (Represents a high achievement as a result of ability and effort. Work created met all

requirements for the project and exceeded some of them.)

79-70%=C (Represents average achievement. Work met all requirements for the project/course.)

69-60%=D (Represents the minimum passing grade. Work met some requirements for the project/course and failed to meet some.)

59% and below=E (Represents unsatisfactory performance and indicates failure in the project/course. Work did not significantly meet requirements for the project/course.)

Projects: Your work will be graded based on the project requirements and on your use and understanding of the elements and principles of art as demonstrated in your drawings, models, projects and critique participation.

Other considerations in the grading process are:

- attendance
- effort to improve and grow in your understanding and production of work
- class participation
- openness to new ideas and approaches
- quality of your work
- amount of work you create (effective use of class time and working a minimum of 4-6 hours per week outside of class time)

Portfolio: At the end of the semester you will turn in a portfolio including digital documentation of the major projects created in this course, along with a written description for each project detailing how you used specific elements and principles of design within each work.

Final Critiques: Attendance at each critique is mandatory, as projects will be submitted at the beginning of each scheduled critique. If you miss a critique with an unexcused absence you will receive an E (zero credit) for the project. Participation in the critique will count as a part of your project grade. If your project is not finished you still need to participate in the critique. Students are expected to make a significant contribution to the critique process, speaking about their own work and the work of others.

Tests: Tests may be given at the discretion of the instructor and will be based on the reading of the assigned text, handouts and class lectures.

### **Absence Policy**

100% attendance is expected in this class. According to the written policy of the College of Fine Arts, more than three unexcused absences will result in a reduction in the your final semester grade (S.R.5.2.4.2 defines the acceptable reasons for excused absences.) You will lose one-half a letter grade for each unexcused absence after the three allowed. It is your responsibility to gather information from your peers if you have to miss a class session. Attending a class and not participating counts as an absence. Come to class on time and with your materials.

### **Tardiness**

Arriving to class late three times will be counted as one unexcused absence. Entering class late is disruptive and disrespectful to the students who arrive on time.

### **Make-up opportunity**

When there is an excused absence, you will be given the opportunity to make up missed work and/or exams. It is your responsibility to inform the instructor of the absence preferably in advance, but no later than one week after the absence has occurred.

### **Verification of absences**

If you are absent from class for a situation that is deemed excused by the UK Senate, you must present appropriate documentation to me within one week of your absence.

### **Academic Integrity, Cheating and Plagiarism**

**Integrity:** University of Kentucky students are responsible for adhering to the University's policies regarding academic discipline that are published in the Undergraduate Bulletin and the Student Handbook. Simply put if you use any unethical practice in your work, you are putting yourself and others at risk of failing or being expelled from this course and/or from the University.

**Cheating:** Cheating is defined by its general usage. It includes, but is not limited to, the wrongfully giving, taking, or presenting any information or material by a student with the intent of aiding himself/herself or another on any academic work which is considered in any way in the determination of the final grade.

**Plagiarism:** All academic work, written or otherwise, submitted for credit in this course, is expected to be the result of your own thought, research, manipulation, manual effort or self-expression. If you submit work purporting to be their own, but which in any way borrows ideas, manipulation, organization, wording or anything else from another source without appropriate acknowledgment of the fact, you are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, an artwork, a project from a friend or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which you turn in as your own, whoever that other person may be. You may discuss assignments among your peers or with an instructor or tutor, but when the actual work is done, it must be done by you, and you alone. (See below for details on group projects and collaborations.)

**For written work:** when your assignment involves research in outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic.

**For Group Work and Student Collaboration:** This course may include work created and/or discussed in a group. When this arises it is your responsibility to contribute to your highest ability. At the beginning of any group project, the rules on what constitutes plagiarism will be reviewed and refined to include the collaborative nature of that particular assignment.

### **Students with Disabilities or Chronic Medical Illness**

If you have a documented disability that requires accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course you must provide me with a letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities. Please work on this matter quickly so that I can accommodate your needs before the first graded assignment is due.

### **Classroom Behavior, Decorum and Civility**

A studio lab environment is a place for creative expression, hard work and mutual respect. In order to create the class atmosphere together you will be expected to: participate in class work and discussions throughout the entire scheduled class time, clean up after yourselves without complaint during class and

when working in the studio after hours, be respectful and tolerant of other people in the studio when you are working (regardless of their gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age or ability,) be focused and motivated towards success. Additionally, diversity of thoughts are appreciated and encouraged provided you can agree to disagree.

All cell phones must be turned off completely while class is in session. Disregarding this policy will result in a lower overall grade. Having them on to check the time, text or for the use of any other phone feature is not permissible. If you have a dependent in your life, i.e. a child, disabled family member etc. please contact me ASAP for accommodations to this policy.

### **Classroom and Studio Safety Guidelines**

It is required that all students take all necessary actions to protect their respiratory system, eyes and other body parts. **Students are required to use safety equipment as needed:** such as proper clothing, footwear, eye protection, hair ties and work gloves **when appropriate. Safe use of materials is required.** For example, all spray adhesive, fixative or paint may only be used in the woodshop spray-booth.

Any student who has an existing respiratory or other physical condition should notify the instructor immediately. All necessary precautions will be taken to prevent any additional harm or aggravation. Alternate materials are available to satisfy the project assignments.

These requirements are set to create a safe environment for all, and to help students gain knowledge and skills for the safe creation of artwork. Failure to adhere to proper safety standards and procedures will have a negative impact on your grade and your health. Let's all enjoy a safe, healthy and creative semester.



**Sample Course Schedule, A-S 103 Three-Dimensional Form**

The instructor retains the right for the change of this course calendar when it is necessary.

**Week 1: Line in Space**

Textbook reading and notes due: Preface and Introduction, class discussion

**Week 2-5: Plane in Space, Asymmetrical Balance with Geometric Forms**

Textbook reading and notes due: Chapter 5 and 6, class discussion

**Weeks 6-7: Abstraction and Volume in Space**

**Week 6:** Textbook reading and notes due: Chapter 7 and 8, class discussion

**Week 7:** Textbook reading and notes due: Chapter 9, class discussion

**Weeks 8-11: Wood Processes in Three-Dimensional Design**

**Week 8:** Textbook reading and notes due: Chapter 10, class discussion

**Week 9:** Textbook reading and notes due: Chapter 11, class discussion

**Week 10:** Textbook reading and notes due: Chapter 12, class discussion

**Weeks 9-11: Mixed Media and Recycled Materials in Three-Dimensional Design**

**Weeks 12-14: Biomorphic Form and the Subtractive Method**

## A-S 103 Three-Dimensional Form, Sample Assignment

**Project Title** **Altered Body**

### Problem

Working with an armature and a skin material, you will create a bio-morphic prosthetic adaptation for your body.

### Objectives

To create an armature as a supporting structure.

To manipulate material(s) to create a surface on top of the armature.

To compose and create a form that attaches to your body.

To compose and create a form that utilizes positive and negative space, texture, a color scheme and asymmetrical balance.

To creatively interpret the assignment.

### Materials

mixed media

### Strategy

#### Timeline:

Day One- Introduction to the project. Demonstration of brainstorming through writing lists of potential objects and manipulation and joining cardboard. Idea generation.

Day Two- 50 ideas due. Three objects selected and brought to class, to develop in to a final and begin measuring.

Day Three- measuring completed at the beginning of class. work day

Day Four- 25% due. Work-day

Day Five-

Day Six-

### Rubric:

	0	1	2	3	4	5
Use of an armature as a supporting structure						
Manipulation of surface material						
Attachment to the artist's body						
Use of positive/negative space in asymmetry						
Use of texture and color scheme						
Interesting composition and media choice						
Craft in presentation						
Critique participation						
Effort and overall improvement						

36-45= A

28-35= B

19-27= C

16-18= D

below 15= F

TOTAL:

**Instructor's Notes**

A variation on this project:

Synthesize two objects and/or materials into one work.

Use transformation and metamorphosis to change one object into another.

Fashion and Fifty- use at least 50 of the same object to create an outfit or a garment. This must be worn during critique.

Artists of Reference-

Rebecca Horn

Nic Cave

masquarades in West Africa

Pacific Coast Native American transformation masks

Signature Routing Log

**General Information:**

Course Prefix and Number: A-S 103  
 Proposal Contact Person Name: Ben Withers Phone: \_\_\_\_\_ Email: \_\_\_\_\_

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Dept of Art	9/3/10	Ben Withers 7-4013   bwithers@uky.edu	<i>Ben Withers</i>
Fine Arts Curriculum Committee	10/1/10	Jane Johnson 7-1109   jhjohn@email.uky.edu	<i>Jane H Johnson</i>
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**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.