

REQUEST FOR NEW COURSE

1. General Information.

Submitted by the College of: Fine Arts

Today's Date: 10/13/09

b. Department/Division: Department of Art

c. Contact person name: Rae Goodwin

Email: rae.goodwin@uky.edu

Phone: 455-6461

d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: Fall 2010

2. Designation and Description of Proposed Course.

a. Prefix and Number: A-S 130

b. Full Title: Drawing

c. Transcript Title (if full title is more than 40 characters): Drawing

d. To be Cross-Listed² with (Prefix and Number): _____

e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

_____ Lecture _____ Laboratory¹ _____ Recitation _____ Discussion _____ Indep. Study

_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency

_____ Seminar 6 Studio 2 Other – Please explain:

NASAD, our accrediting agency, requires open lab hours outside of class time.

f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail

g. Number of credits: 3

h. 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

i. Course Description for Bulletin:

A broad, cross-disciplinary studio course exploring the visual language of drawing through observation. Students learn the mechanisms of visual perception, how individual components of a drawing relate to the organization of the composition as a whole. Each student develops not only observational skills rooted in traditional drawing media for realistic renderings, but also gradually builds strategies, concepts, and ideas for abstract expression.

j. Prerequisites, if any: None.

k. Will this course also be offered through Distance Learning? YES⁴ NO

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ 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, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

REQUEST FOR NEW COURSE

3. Will this course be taught off campus? YES NO

4. Frequency of Course Offering.

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

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? 20

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 pgm? YES NO

If YES, explain: This class can be an elective for any student.

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: _____

b. Will this course be a new requirement⁵ for ANY program? YES NO

If YES⁵, list affected programs: Art Studio and Art Education

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) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

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.

⁵ In order to change a program, a program change form must also be submitted.

REQUEST FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: A-S 130

Proposal Contact Person Name: Rae Goodwin



Phone: 455-6461

Email: rae.goodwin@uky.edu

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
Department of Art	12/08/2009	Bar Withers 257-4013 / bwithers@uky.edu	
College of Fine Arts	12/14/09	R. Staley	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	3/02/2010		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

see attached

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

The University of Kentucky
College of Fine Arts
A-S 130 Drawing (3cr)

Instructor:
Meeting time:
Location:
Office Hours:
E-mail:
Office:

Course Description

A broad, cross-disciplinary studio course exploring the visual language of drawing through observation. Students learn the mechanisms of visual perception, how individual components of a drawing relate to the organization of the composition as a whole. Each student develops not only observational skills rooted in traditional drawing media for realistic renderings, but also gradually builds strategies, concepts, and ideas for abstract expression. *No prerequisites.*

Course Goals

The goal of this course is to introduce you to the basic concepts and techniques of perceptual drawing and organizing space on a flat plane. You will be experiment with a variety of media and subject matter as you develop your understanding of how to translate what you are seeing in the 3-D world onto a 2-D surface. 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 Objectives

By the end of this course, you should be better able to:

- Demonstrate a committed work ethic in the practice of drawing including: patience, self-discipline, and time-management.
- Demonstrate visual sensitivity and eye-hand coordination in the practice of drawing.
- Apply appropriate terminology and vocabulary to discuss art.
- Effectively manipulate the elements and principles of two-dimensional design to create representational, non-objective, and abstract compositions.
- Accurately render assigned subject matter through a series of drawing techniques.
- Apply learned techniques and knowledge to solve the semester projects.
- Analyze critically their own work and the work of others
- Demonstrate research skills.
- Develop critical and conceptual thinking skills.

Lab fee A \$25 department fee has been included in your tuition bill.

Required Text and Readings

Drawing from Observation: an introduction to perceptual drawing by Brian Curtis ISBN # 0-07-241024-8. Published by McGraw Hill.

Class Structure and Requirements

In class: The majority of class time is structured around drawing still life compositions. Each class will

focus on specific objectives. Numerous demonstrations are given during the semester, some planned, and some requested by students as ideas arise. This course is a collaborative learning experience and I want you to feel free to ask for more information that is of special interest to you within the context of the class. Critiques will be held during class time.

Out of class: Each student is expected to spend at least 4- 6 hours working on drawing assignments in addition to class time each week.

Course Requirements and Grading Policy

Grades will be determined through demonstrated mastery of the learning objectives established for this course and will be determined by the following formula:

Work: 85% of final grade

- Class assignments 75%
- Homework: 10%

Attendance: 15%

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 digital portfolio including documentation of the major projects created in this course, along with a written description for each project detailing how you used the 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 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) 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 lab after hours, be respectful and tolerant of other people in the lab 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 130 Drawing

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

Week 1

- 8/26 Review of the syllabus.
Activity – getting to know each other.

Week 2

- 8/31 **Read chapter 1, 2, 3**
Introduction: materials and mechanics.
Exercise: Line, texture, value study, intuitive gesture, perceptual grid, intuitive perspective, proportion.
- 9/2 **Read chapter 4, 5, 6, 8, 13**
Two pages of notes due before class starts. (chapter 1,2,3)
Introduction homework assignment # 1, simple objects contour drawing. **Due 9/16.**
Begin class project # 1 based on intuitive gesture, perceptual grid, intuitive perspective, proportion and value study.

Week 3

- 9/7 **Labor day – no class**
- 9/9 Two pages note due before class starts. (chapter 4, 5, 6, 8, 13)
Continue class project # 1.

Week 4

- 9/14 Continue class project # 1.
9/16 Continue class project # 1.

Week 5

- 9/21 Finish class project # 1. **Due 9/23**
- 9/23 **Read chapter 7, 9**
Critique: class project # 1 and homework assignment # 1.
Form a small group composed of three students for discussion of drawings.
Group critique.

Week 6

- 9/28 **Read chapter 10**
Two pages note due before class starts. (chapter 7, 9)
Start class project # 2 positive and negative drawings.
Emphasis is placed on elements of design for composition.
- 9/30
Continue project # 2. **Due 10/14**

Week 7

- 10/5 Two pages note due before class starts. (chapter 10)
Begin class project # 3 cross contour drawings with white chalk on black paper.
- 10/7 Continue class project # 3.

Week 8

- 10/12 Continue class project #3.
- 10/14 **Read chapter 14, 15, 16**
Finish class project # 3. **Due 11/4**

Week 9

- 10/19 Two pages note due before class starts. (chapter 14,15,16)
Introduction to class project # 4, perspective 1 point, 2 point and 3 point.

Perspective drawing: Sketch and submit proposal for final. There will be a 30 minute end of class critique students will present sketches to class.

10/21 Continue project # 4.

Week 10

10/26 Continue project # 4.

10/28 Continue project # 4.

Week 11

11/2 Finish project # 4. **Due 11/4**

11/4 **Read chapter 11, 12**

Critique: class project # 3 & 4.

Form a small group composed of three students for discussion of drawings.

Group critique.

Week 12

11/9 Two pages note due before class starts. (chapter 11, 12)

Introduction to biomorphic form that includes cross-hatching, use of pen and ink, and planar vs. linear drawing.

Introduction to class project # 5 subjective drawing.

Research and submit proposal for graded drawing by the end of class.

11/11 Artist statement due.

Continue class project # 5.

Week 13

11/16 Continue class project # 5.

11/18 Continue class project # 5.

Week 14

11/23 Continue class project # 5.

11/25 Finish class project # 5. **Due 12/9**

Week 15

11/30 Introduction to class project # 6 - abstract drawing.

12/2 Continue class project # 6.

Week 16

12/7 Finish class project # 6. **Due 12/9**

12/9 Final critique: class project # 5, 6

Form a small group composed of three students for discussion of drawing.

Group critique.

Portfolio due.

Checklist for the semester works which will be graded

Class assignment

Project # 1 – Still life drawing

Project # 2 – Study of positive and negative space

Project # 3 – Cross contour drawing

Project # 4 – Perspective drawing

Project # 5 – Subjective drawing

Project # 6 – Abstract drawing

Homework assignment

Project # 1 – Simple object contour line drawing

Sample Project, A-S 130 Drawing

Perceptual Drawing
Shape, Line and the Illusion of Form through the Perceptual Grid

Project Objectives:

To further develop your understanding of the illusion of 3-D space on a 2-D surface through the use of the perceptual grid, catching angles, contour and cross contour, proportion, shading, etc.

To manipulate a variety of pencil lead weights effectively.

To follow through on the process of creating a finished still life drawing from thumbnail sketches, the use of a view-finder and on to the final paper.

To create a well constructed, asymmetrical composition.

Timeline:

September 9 – Intro to the project, still life set-up, viewfinder construction, thumbnails, asymmetry, catching angles, measurements in space, perceptual grid, shading. Begin with 50 thumbnails. Chapter One Due, notes. Class discussion

September 14- view-finder and 50 thumbnails due. Begin perceptual grid on final paper.

September 16- contour grid in gesture form due. Demo on shading and pencil weights. Check contour and measurements. Begin shading. Chapter Two Due, notes. Class discussion.

September 21-Work day...shading. Test on Introduction, Chapters One and Two.

September 23- Final Critique.

Rubric:

	1	2	3	4	5	total
Illusion of 3-D space on a 2-D surface						
Use of the perceptual grid						
Catching angles						
Contour and cross contour						
Proportion						
Shading						
Manipulation of a variety of pencil weights						
Thumbnail sketches						
Use of a view-finder						
Asymmetrical composition						
Craft in presentation						
Critique participation						
Open to suggestions and overall improvement						

53-60= A

52-40= B

25-39= C

14-26= D

below 13= F