

**General Education Course Submission Form**

**Date of Submission:** 08-2010

**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 130 Credit hours: 3

Course Title: Drawing

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: Rae Goodwin Email: rae.goodwin@uky.edu

Office Address: Physical- 227 Reynolds  
Mail- 207 Fine Arts Building Phone: 859-455-6461

**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: 9/13/2010

Dean:  Date: 9/13/2010

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 130 Drawing**

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

proposed by Rae Goodwin, 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 130, Drawing. Each drawing assignment is a layered question that demands students form independent responses for completion. Each student is required to generate their own answers, in the form of compositions, to these problems or questions within the course. They think in a critical manner to generate these responses based on information in our assigned textbook, from lectures, independent research, brainstorming sessions and critiques.

Evaluation of their responses occurs during each class session dedicated to solving the given problem. Evaluation comes in many forms, verbal peer review, verbal instructor review, written self-reflection, group discussion, etc. Students take in all of these responses and then must determine which ones are valid for their composition and which ones they could implement given their direction, media and timeline. 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 work.

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, Albrecht Durer was a famous printmaker, utilizing drawing on a metal surface, and one way that he made money in his time period was by playing on the fears of the populace. Visual art has a dramatic impact on our current culture and the ethical component of both the content and presentation is part and parcel of each student composition. This is explored and discussed during the following types of critiques: instructor, peer and self-reflective.

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

As a part of A-S 130, Drawing, students personally generate ideas and compositions to produce artifacts (drawings) that demonstrate their engagement with the creative process. They create these works as an individual, while in a creative and evaluative classroom community. In the process of ideation, creation and evaluation students explore different methods of making 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 methods. Students are prompted to challenge their notions of the normal use. As an example, the posture of holding a pencil determines the quality of mark created by the human hand, as does the use of the elbow and shoulder in the drawing process.

Students, while being challenged to take risks, to get out of the comfortable confines of perceived normalcy, must generate work that has a visually interesting composition. Utilizing the

elements and principles of design (our logic in the area of visual art,) as set forth in our textbook and lectures, students must create compositions that are intentional in their visual movement. The elements and principles are interpreted by the individual student, within the given the constrictions of the assignments.

A fundamental aspect of this drawing course is peer review. These reviews occur in differing formats, from the casual conversation to the formal written critique. Each day during their work time, students are asked to turn to look at the work of one of their classmates and give them specific feedback that will help them improve. 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 gleaned from in class peer and instructor reviews, the textbook, lectures and class discussions, demonstrations and individual research, students are constantly asked to reassess and refine their work. They must respond to repeated suggestions in some positive and appropriate manner that improves their work. This studio classroom environment is one of constant learning, progression, evaluation and revision.

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

In A-S 130, Drawing, students are actively engaged in the course content through the creation of their own drawings. There are six large drawings and several sketchbook assignments. In addition, students will conduct independent and/or small group research in the library, online and in the Lexington community, critically evaluating and assessing drawings that they find in those sites.

In order to keep them engaged, a variety of media and methods are employed throughout the semester to continue to challenge their idea of normal or even their idea of what is representational drawing. They explore introductory facets to representation, symbolism, abstraction, composition, media manipulation, risk-taking and assessment. Learning to draw is the practice by which many humans learn to see, to question and to gain a greater understanding of 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 drawing assignments (projects) in A-S 130, Drawing. Each project has clear instructions on what the expectations are for achievement. These instructions are given to them both verbally and in a handout format. The handouts include the objectives and pertinent deadlines.

For the majority of this course students will be working with representation drawing, drawing from the visual world around us. They explore still life, both instructor and student created, architectural perspective, landscape drawing etc. Exploring a variety of media is critical at this introductory level and so each project requires students to use a different drawing material. For each project students see instructor lead demonstrations in how to manipulate the materials, tools and processes. This skill building is a major function in this studio course. Towards the end of the semester, students may be exposed to abstraction or non-objective drawing methods. (Please see the end of the syllabus for an example of a specific project.)

**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 creatively solve problems.
- Analyze critically their own work and the work of others and apply criticism to improve.
- Demonstrate research skills into a variety of different approaches to drawing.
- 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. Working critique.
- 9/16 Continue class project # 1. Working critique. Gallery Hop homework assigned.

#### 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. Gallery Hop homework due.

#### 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** Working critique.

#### 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. Working critique.

#### 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. Working critique.

**Week 10**

10/26 Continue project # 4. Library research homework assigned.

10/28 Continue project # 4. Working critique.

**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. Working critique.

**Week 13**

11/16 Continue class project # 5. Library research homework due.

11/18 Continue class project # 5. Working critique.

**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. Working critique.

12/2 Continue class project # 6. Working critique.

**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. Working critique. Begin shading. Chapter Two Due, notes and discussion.

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

**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

40-52= B

25-39= C

14-26= D

below 13= F

Signature Routing Log

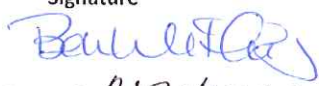

General Information:

Course Prefix and Number: A-S 130 General Education proposal  
 Proposal Contact Person Name: Rae Goodwin Phone: 7-4315 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
Dept of Art	9/3/2010	Ben Withers 7-4013	
Fine Arts Curr. Committee	9/10/10	Jane Johnson 7-1709	
		/ /	
		/ /	
		/ /	

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.