

REQUEST FOR NEW COURSE

1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: 11-2-09
- 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 331
- b. Full Title: Exploration of Human Form
- c. Transcript Title (if full title is more than 40 characters): _____
- 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	_____ Laboratory ¹	_____ Recitation	_____ Discussion	_____ Indep. Study
_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
_____ Seminar	<u>6</u> Studio	<u>2</u> Other – Please explain:	<u>NASAD, our accrediting agency, requires open lab hours outside of class time.</u>	

- 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: Students strengthen drawing skills through observation and in experimentation with process and strategy. Students gain a better understanding of design and composition in relationship to overall outcome of drawing and explore a range of drawing materials.
- j. Prerequisites, if any: A-S 102 and A-S 130
- k. Will this course also be offered through Distance Learning? YES⁴ NO
- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

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

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.

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4.	Frequency of Course Offering.		
a.	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
b.	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If NO, explain: _____		
5.	Are facilities and personnel necessary for the proposed new course available?		
		YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If NO, explain: _____		
6.	What enrollment (per section per semester) may reasonably be expected?	<u>20</u>	
7.	Anticipated Student Demand.		
a.	Will this course serve students primarily within the degree program?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
b.	Will it be of interest to a significant number of students outside the degree pgm?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, explain: _____		
8.	Check the category most applicable to this course:		
	<input checked="" type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere		
	<input type="checkbox"/> Relatively New – Now Being Widely Established		
	<input type="checkbox"/> 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 <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, name the proposed new program: _____		
b.	Will this course be a new requirement ⁵ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES ⁵ , list affected programs: _____		
10.	Information to be Placed on Syllabus.		
a.	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input type="checkbox"/>
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> 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.	<input checked="" type="checkbox"/> 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.

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Signature Routing Log



General Information:

Course Prefix and Number: A-S 331

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	Ben Withers / 7-4013 / bwithers@uky.edu	
College of Fine Arts	12/14/09	R. Stutz / /	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	3/30/2010		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

see attached. This new course will put our program more in line with our benchmark institutions. This new course request is a part of a Art Studio Program Change Request, which will create two different courses for the Drawing curriculum A-S 330 and A-S 331. Previously there was only one course, A-S 330, listed as offering different content in the fall versus the spring semesters. This course will clear up confusion in advising and in student comprehension of our Drawing curriculum



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 331 Exploration of Human Form (3cr)

Instructor:
Meeting times:
Location:
Office hours:
E-mail:
Office:

Course Description

This course focuses on the basic perceptual skills needed to depict and describe the human form in two and/or three dimensions. This includes anatomy and fundamental exercises in gesture, contour, outline, and tonal modeling. This course is aimed at giving students a structured instruction of representing the expressive qualities of the human form. *Prerequisites: A-S 102 and A-S 130.*

Course Objectives

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

- Understand basic anatomical relationships relevant to rendering the human form.
- Render the human figure accurately displaying proportional relationships of the body's parts to the whole.
- Convey the illusion of expressive movement through gesture, when depicting the figure spontaneously in very brief periods of time.
- Demonstrate competence in linear and tonal methods of drawing the life model.
- Demonstrate the ability to manipulate materials in the practice of rendering the human form.
- Demonstrate proper studio procedure, maintenance, and safety.
- Translate perceptual information into visual representation.
- Analyze critically their own work and the work of others.
- Utilize library resources (periodical, monographs, exhibitions catalogues, databases, etc) for research.
- Understand patterns in historical and contemporary art practices that deal with the figure.

Lab fee A \$60 departmental fee has been included in your tuition bill (for model fees and some materials.)

Class Structure and Requirements

In class:

The majority of class time will be structured around rendering the human figure. Numerous demonstrations will be given during the semester. This class is a collaborative learning experience and you are free to ask for help from your peers and the instructor.

Out of class:

Each student is expected to spend at least 4-6 hours outside of class time working on projects. The homework will involve studies of body parts exploring various possibilities of value, form, and structure. These homework assignments will serve as preliminary studies for rendering a complete human body.

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%

- **Classroom Portfolio: 60% of final grade.**
- **Homework: 25% of final grade**

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)

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.

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 331 Drawing

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

Week 1

8/27

- *Introduction, review of the syllabus.
- *Activity - getting to know each other.

Week 2

9/1 Homework: drawings of hands on 9/8.

- *The line practice, outline & silhouette, gesture drawing, blind contour-line drawing
- *Self portrait – please bring your mirror

9/3

- *Blind contour-line drawing.
- *Gesture drawing.
- *Visual measuring – proportions, perspective & composition.

Week 3

9/8 Homework: drawings of feet due on 9/15

- * Contour - understanding the characteristic of human body.

9/10

- *Blind contour-line drawing.
- *Gesture drawing.
- * Understanding the small unite of human form.

Week 4.

9/15 Homework: drawings of ears due on 9/22

- *Blind contour-line drawing.
- *Gesture drawing.
- * Study of skeleton.

9/17

- *Blind contour-line drawing.
- *Gesture drawing.
- * Study of skeleton, which matches the gesture of model.

Week 5

9/22 Homework: Study of eyes due on 9/29

- *Blind contour-line drawing.
- *Gesture drawing.
- *Study of muscles, which match the gesture of model.

9/24

- *Blind contour-line drawing.
- *Gesture drawing.
- *The rotating model.

Week 6

9/29 Homework: Noses due on 10/6.

- *Critique all of the above work. (Make sure your name is on each work)
- *Form a small group composed of three students for discussion.
- *Group critique.

10/1

- *Blind contour-line drawing.
- *Gesture drawing.
- *Stippling drawing

Week 7

10/6 Homework: Mouths due on 10/13.

- *Blind contour-line drawing.
- *Gesture drawing.
- *Stippling drawing

10/8

- *Blind contour-line drawing.
- *Gesture drawing.
- *Stippling drawing. (Due on 11/3)

Week 8

10/13 Homework: start one self-portrait per day for 30 days, 7 portraits due every first day of the week. (10/20)

- *Blind contour-line drawing.
- *Gesture drawing.
- *Plane hatching.

10/15

- *Blind contour-line drawing.
- *Gesture drawing.
- *Plane hatching (Due on 11/3)

Week 9

10/20

- *Blind contour-line drawing.
- *Gesture drawing.
- *Draw a nude in charcoal. (Pre-cover your paper with charcoal)

10/22

- Blind contour-line drawing.
- *Gesture drawing.
- *Draw a nude in charcoal. (Due on 11/3)

Week 10

10/27 Selection of artist project proposal due on 11/3, final work due on 12/3

- *Blind contour-line drawing.
- *Gesture drawing.
- *Using light as motif. (White Conte on black paper)

10/29

- *Blind contour-line drawing
- *Gesture drawing
- *Continue using light as motif. (Due on 11/3)

Week 11

11/3

- *Critique all work since the last critique session. (Make sure your name is on each work)
- *Create small critique groups of 3 for discussion.
- *Group critique.

11/5

- *Blind contour-line drawing.
- *Gesture drawing.
- *Two-hours-and-half long pose drawing for project #1 artist's model.

Week 12

11/10

- *Blind contour-line drawing.
- *Gesture drawing.
- *Continue long pose drawing for project #1

11/12

- **Blind contour-line drawing.
- *Gesture drawing.
- *Continue long pose drawing for project #1 (Due on 12/3)

Week 13

11/17 Homework: Proposal for project # 3 due on 11/24.

- *Blind contour-line drawing.
- *Gesture drawing.
- *Project #2, human size, emphasize on all aspects of formal elements.

11/19

- *Blind contour-line drawing.
- *Gesture drawing.
- *Continue Project # 2.

Week 14

11/24

- *Blind contour-line drawing.
- *Gesture drawing.
- * Project # 3.

11/26 Thanksgiving - No Class

Week 15

12/1

- *Blind contour-line drawing.
- *Gesture drawing.
- *Continue Project # 3. (Due on 12/3)

12/3 Critique

- *Choose 6 most successful drawings you have done during this semester and display them properly before class starts.
- *Break into small group for discussion.
- *Group critiques.

Checklist for the semester works which will be graded

Homework

Hands, Feet, Eyes, Ears, Noses, Mouths, 30 Self-portraits, 30 best gesture drawings throughout semester

Class assignment

Assignment title	Material for the assignment
1. Study of self – portrait.	BFK 22" x 30", charcoal, plastic and kneadable eraser, mirror
2. Contour - understanding the characteristic of human body.	Regular drawing paper, pencil
3. Understanding the small unite of human form.	Regular drawing paper, pencil
4. Study of skeleton.	Regular drawing paper, pencil
5. Study of skeleton, which matches the gesture of model.	Regular drawing paper, pencil
6. Study of muscles, which match the gesture of model.	Regular drawing paper, pencil
7. The rotating model.	Regular drawing paper, charcoal, or pencil
8. Stippling drawing	22" x 30" BFK paper, black pigma micron ink pen
9. Plane hatching.	22" x 30" BFK paper, various range of pencils
10. Drawing a nude in charcoal.	22" x 30" BFK paper, compressed charcoal
11. Using light as motif.	22" x 30" Black BFK paper, white Conte
12. Project # 1 Artist's model.	Your choice of medium
13. Project # 2 Human size.	44" x 30" BFK paper (tan), Conte (Sienna)
14. Project # 3 Self-expression piece.	Your choice of medium

Sample Project, A-S 331

Artist's model

Project Objective

Students will learn about artists' figurative works through the process of observing the formal elements of figure drawings, understanding the artist's concepts on figurative work, imitating the artists' techniques and finally transforming these elements into personal visual language.

Project Description

Step 1. You are expected to pick one of the artists who you admire the most and do research about him/her.

Step 2. Write one page report on the particular artist you pick

The content you may want to include in the report

- Does he/she belong to any art movement?
- What kind of central themes, concepts or process did the artist use the human form for?
- What are the aesthetic elements you admire about the artist's work?
- Significant personal events, historical events, social norms, cultural or economic changes during his/her time.

Step 3. Adapt the concept and the knowledge you learn from the artist, you, then, are expected to create an image, which shows your understanding about the artist.

You will do a presentation on the work you have done in the class. You need to copy your report for every member of class (total 15). Be prepared and well organize your presentation, any other visual examples to show your interest, intention and ideas that will be plus.

Evaluation

You will be graded on the following criteria:

1. Oral presentation: 20%
 - a. Organization of your content 5%
 - b. Visual preparation 5%
 - c. Quality of your content 10%
2. Craftsmanship: 50%
3. Ambition and risk involved in your project: 10%
4. Reflection of the ideas and intention both yours and the artist's 20%

Material list

The choice of material is not limited. Exploiting different media is strongly encouraged.

Suggested figurative artists but not limited

Manzelli, Margherita
Kathe Kollwitz
Jacques-Louis David
Auguste Rodin
Susan Huptman

Hung Liu
Philip Guston
Marc Chagall
Georges Seurat
Wangechi Mutu

Francisco Goya
Jean Dubuffet
Edvard Munch
Grant Wood
Francis Bacon

Paul Gauguin
Alberto Giacometti
Enrique Martinez Celaya
Derek Hess
Jenny Saville

Egon Schiele
Eric Fischl
Christopher Bucklow
Lesley Dill
Patricia Piccinini

Andrew Wyeth
Robert Crumb
Lisa Yuskavage
Gustavo Lopez Armentia