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OFFICE OF THE
SENATE COUNCIL**1. General Information**

1a. Submitted by the College of: FINE ARTS

Date Submitted: 2/21/2014

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

1c. Contact Person

Name: Ruth Adams

Email: ruth.adams@uky.edu

Phone: 257-4013

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Specific Term/Year¹ Fall 2014

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

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

2b. Prefix and Number: A-S 687

2c. Full Title: GRADUATE TOPICS IN PHOTOGRAPHY (Subtitle Required)

2d. Transcript Title: GRAD TOPICS IN PHOTO (Subtitle Required)

2e. Cross-listing:

2f. Meeting Patterns

STUDIO: 4

OTHER: 2

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

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

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 9

If Yes: Will this course allow multiple registrations during the same semester? Yes

2j. Course Description for Bulletin: A-S 687 GRADUATE TOPICS IN PHOTOGRAPHY (Subtitle required). (3) A studio course specially designed for graduate students emphasizing sustained individual, technical and theoretical work in a specified topical area of lens based or photographic arts. May be repeated to a maximum of nine credits when identified under a different subtitle. Six studio hours.

2k. Prerequisites, if any: Prereq: Graduate standing

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Summer,

Will the course be offered every year?: Yes

If No, explain:

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

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 5

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: No

If Yes, explain:

8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,

If No, explain:

9. Course Relationship to Program(s).

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

If YES, name the proposed new program:

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

If YES, list affected programs:

10. Information to be Placed on Syllabus.

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

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

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

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

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

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

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

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

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

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

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

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

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

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

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

Instructor Name:

SIGNATURE|RJENS1|Robert W Jensen|A-S 687 NEW Dept Review|20140225

SIGNATURE|ABRZY2|Anna W Brzyski|A-S 687 NEW College Review|20140507

SIGNATURE|ZNNIKO0|Roshan N Nikou|A-S 687 NEW Graduate Council Review|20141015

A-S 687 – Graduate Topics in Photography: The Photograph as Object
Section 001: T-Th 12:00 – 1:50

Professor: Ruth Adams

Office hours subject to change: In RB Tuesday 2 - 4pm & Thursday 11 - 12 and by appointment
In Fine Arts - TBD

Lab Telephone: 218-1576 Studio: Reynolds Room 213
257-4013 Office: Fine Arts Room 209

E-mail: ruth.adams@uky.edu (best way to reach me!!!)

BULLETIN DESCRIPTION: A studio course specially designed for graduate students emphasizing sustained individual, technical and theoretical work in a specified topical area of lens based or photographic arts. May be repeated to a maximum of nine credits when identified under a different subtitle. Six studio hours. Prereq: Graduate standing

PREREQUISITES: Graduate standing

SPECIAL TOPIC: THE PHOTOGRAPH AS OBJECT

“In 2012 the Deutsche Börse prize for photography was won by a man who is not a photographer. The prize, which is awarded for “the most significant contribution to the medium of photography” was won by John Stezaker. His photographic collages incorporate found images, postcards and mechanically-produced illustrations from magazines and books, which are cut out and combined together in a different context. The three-dimensional element of his work requires the audience to consider the physical nature of the images, which is a theme that is increasingly evident in work that is labeled as ‘photography’. Artists are combining photography with other media such as sculpture, painting and embroidery to produce work which can cause us to question the very nature of photography today.”
PhotoMonitor, Felicity Cole, March 2013

COURSE OBJECTIVES:

1. **Students will expand their vision of the photographic arts beyond print, matte and frame.**
2. **Students will learn how to combine media to create a specific outcome.**
3. **Students will research and work with issues of appropriation and reproduction.**
4. **Students will develop a long-term project over the period of the semester.**
5. **Students will expand their researching skills to facilitate developing their project.**

LEARNING OUTCOMES:

1. **Effectively talk and write about contemporary trends in photography.**
2. **Demonstrate a clear vision and articulate a developed idea visually.**

- 3. Analyze critically their own work and the work of others.**
- 4. Develop critical conceptual thinking.**
- 5. Utilize library resources for further research.**

ATTENDANCE POLICY: You are expected to attend all class session **on time**. If you miss a class or lab for any reason, you are still responsible for any information covered. Please ask a classmate for any notes on material that was covered, or make an appointment with me.

You are allowed 3 absences for the semester (for any reason)
Each missed class after three will lower your course grade by one letter
Late arrivals and early departures <10 minutes count towards absences (3 = 1 ab)
Late arrivals and early departures >10 minutes count as an absence

Two Fridays this semester we will be fortunate to have visiting photographers speaking. This semester they are; **HANK WILLIS THOMAS** Lecture - **March 1, 4 pm**, with a corresponding exhibition at the museum from: **February 8 - March 10, 2013**, and **MARTHA ROSLER** Lecture - **April 5, 4 pm** with a corresponding exhibition at the museum from: **March 15- April 21, 2013**. Both lectures are @ **4 p.m.** in the Worsham Theater, UK Student Center. See handout for information about these photographers.

Missing these lectures will count toward your three allowed absences.

Specific darkroom or digital lab time during class will be set aside so that you will have individual assistance with your work. You are expected to work during this time. Arriving late, leaving early, or not having work to do will be counted towards absences. If you have already completed the assignment you should seize the opportunity of assistance and work on another piece. **I expect you to be actively working DURING class time.**

Each student should plan on spending at least an additional 8 hours per week in the darkroom

**YOUR FINAL GRADE WILL BE DETERMINED ACCORDING TO THESE FACTORS:
(PERCENTAGES ARE APPROXIMATE)**

- 15% - participation** in class critiques and discussions, mentoring the 386 students if appropriate, and **effort** expended inside as well as outside of class
- 5% - Cultural critiques (all or nothing, without these getting an A is very unlikely)**
- 20% - Work/Assignments shown each week (2 points per week for 10 weeks see below)**
- 10% - 2 Work-in-progress critiques, Feb 19th & March 26th (5 points per critique)**
- 5% - Research Presentations**
- 10% - Research Paper - Due April 9th**
- 30% - Final Portfolio - Critique April 24th**
- 5% - Digital portfolio of final project submitted on CD - Due April 24th**

GRADE SCALE:

90% - 100% = A	A = exceptionally high achievement, above & beyond course requirements	70% - 79% = C	C = average achievement, fulfill requirements of course adequately
80% - 89% = B	B = high achievement, fulfill requirements of course with excellence	69% - below	Fail

PROJECTS: All work turned in must be your own work; shot, printed, matted and finished BY YOU this semester (unless otherwise ok'd). Any violation of this policy as well as cheating on any test can result in automatic failure of the course.

Academic Integrity Part II of the Student Rights and Responsibilities (available [online](#)) 6.3.1 – Plagiarism: All academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission...

Full text online at

http://www.uky.edu/Faculty/Senate/rules_regulations/Rules%20Versions/MASTER%20RULES%20from%20September%202009_clean.pdf

All work must be handed in on time. There will be no excuses. Work handed in late will immediately drop one letter grade, and continue to drop a letter grade per day (not per class period) until turned in. Work that is not up in critique is considered late.

Along with each critique you are required to submit a 'Personal Comment and Evaluation' sheet. This should be typed, spell checked, and should be roughly one page in length. In it you should discuss your ideas, explain the way you interpreted the project, and evaluate your results (i.e. critique yourself) in a thoughtful and honest manner. For each Critique you must submit an Artist Statement. These should obviously be completed prior to your arrival to critique. If this is missing your grade will be lowered by 10 points. (unless otherwise stated)

I will consider all of the following when grading your work: Aesthetics, concept sophistication and clarity, print quality and care in presentation (i.e. prints flat, spotted, clean borders, etc.), craftsmanship (i.e. care in mat cuts, properly washed prints, etc.), contact sheets - exploration of idea.

CULTURAL CRITIQUES: 5 times this semester you will attend an art exhibit of some kind and write about it. It can be in a gallery, a museum, etc. (Not on the internet! Nor in a book! And sorry but not a play or concert.) You may focus on a few specific pieces or the body of work as a whole but the writing should be an honest, thoughtful critique of the art (good or bad), at least a two pages in length. (typed, double-spaced, 12 pt, Times New Roman)

- Take advantage of gallery hops.
- **Only one CC can be from a show in the Reynolds Building and only one from The Tuska Center for Contemporary Art!** i.e. get out into the community and look at art!! There are over 30 galleries in Lexington and they are open almost everyday so there are plenty of opportunities to see artwork!

- **The Robert C. May Lectures do not count towards cultural critiques.**
- Going to one gallery/museum and writing about two pieces of art only counts as one critique.

The first CC is due 1/31, second one 2/21, third one 3/28 & the last two on 4/25.

These will be turned in using the assignments tab on blackboard.

At least one critique must be about an artist who uses the photograph in a non-traditional way.

FYI – spring gallery hops are February 15th and April 19th.

<http://www.galleryhoplex.com/>

The grade for these is a 100% or 0%...i.e. you must turn in **ALL 5** in to get credit for them. This is 5% of your final grade and as such it is nearly impossible to get an A in this class without doing these. If they are turned in late the % goes down 10% points for each late critique.

BLACKBOARD: You must sign on, confirm/change your e-mail address and take the info quiz by **January 17th at 11:59am.**

FINAL PORTFOLIO: You will be expected to spend the semester working towards your final portfolio. Proposals are due at the first work-in-progress critique. You will show me work every Tuesday beginning 1/22 for all 10 weeks that are not work-in-progress critiques, holidays or Final critique. This should consist of the equivalent of a roll of film, the week's assignment, or several good quality prints. There will be two work-in-progress critiques during the semester (For now... Feb 19th & 21st and March 26th & 28th), you will present 5 - 7 finished objects at each critique and a work-in-progress artist statement. The final portfolio will consist of a minimum of 20 professionally presented objects, only 5 of these objects can be work presented in a work-in-progress critique.

OTHER SEMESTER COMMITMENTS:

- A 5 - 10 page research paper on the artists who inspired your process or the conceptual ideas you are working with (or both) will be due the beginning of **on 4/9/12.**
- You will create a PowerPoint/Keynote presentation of a "photographer" who inspires you and/or influences your research and present it to the class
- On work days, I will expect you to have work to keep yourself busy for each class period, this does not include shooting which must be done outside of class time, i.e. please come to class prepared to work on class related imagery.

STUDENT RESPONSIBILITY:

- Attendance at all lectures and labs.
- Read all handouts and assigned readings.
- Come to class prepared: be ready to talk about the assigned readings, to discuss your photographs, and to actively participate in critiquing other student's work.
- Complete all written, printing and shooting assignments on time.
- Participate in Blackboard discussions.
- Communicate with your Professor and TAs.
- Etc...

If anything appears unclear to you, on anything covered, either in a handout or something that is mentioned during class...

Please don't hesitate to ask questions!!!

CELL PHONE POLICY: During class cell phones should be silenced and put away. If you must use your phone for any reason then please leave the lab to do so. If I see you texting or using your cell phone for anything during this class I will remove points from your participation grade without warning. Cell phones should never be used in the darkrooms because the light they emit will destroy the light sensitive paper used in the darkroom.

ARTISTIC FREEDOM: Some material in this class or work done by fellow students may deal with religion, sexuality, and other controversial subject matter. It is necessary in a creative environment that we do not censor our artist and show respect when sharing opinions.

EXPENSES: You can estimate spending between \$200.00 and \$300.00. To keep expenses down you have been charged a lab fee by the university of \$125. This fee covers most chemistry, ink, bulbs and equipment purchase and maintenance. There will be a charge of \$5 to replace a lost lab card.

Open lab hours will be posted when available.

STUDENT ACCOMMODATIONS: If you have a documented disability that requires academic 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.

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences:

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website:

<http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student 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. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Course Calendar	
January 10th	Introduction
January 15th & 17th	Share work from previous classes
January 22nd & 24th	Lectures on Photograph as Object
January 29th & 31st	Studio Days - Individual Studio meetings
February 5th & 7th	Present Research Paper Topics and Outlines
February 12th & 14th	Studio Days - Individual Studio Meetings
February 19th & 21st	Work in Progress Critique 1
February 26th & 28th	Artist Presentations
March 5th & 7th	Studio Days - Individual Studio meetings
March 12th & 14th	Spring Break
March 26th & 28th	Work-In-Progress Critiques
April 2nd & 4th	Studio Days - Individual Studio Meetings
April 9th & 11th	Research Paper Due - Present Research Papers to Class
April 16th & 18th	Studio Days - Individual Studio Meetings
April 23rd & 25th	Final Critique

Class dates, times, activities and assignments are subject to change as needed per instructor.

Rational for A-S 687

After completing the past several years' assessment cycles, it has become clear that UK/SAVS needs to offer more graduate level photographic based courses to foster continued advancement in the education of our graduate students. This course will allow these graduate students to create more expanded, developed, ambitious work and research within the scope of a specific photographic topics.

Courses Request Tracking

New Course Form

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

Open in full window to print or save

Generate R

Attachments:

		Browse...	Upload File
	ID	Attachment	
Delete	2695	Rationale Graduate Topics in Photography 687.docx	
Delete	3716	A-S 687 Syllabus.docx	

First 1 Last

Select saved project to retrieve...

Get New

(*denotes required fields)

1. General Information

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

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

<input type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory ¹	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion
<input type="checkbox"/> Indep. Study	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum
<input type="checkbox"/> Research	<input type="checkbox"/> Residency	<input type="checkbox"/> Seminar	<input type="checkbox"/> 4 Studio

2 Other If Other, Please explain:
- g. * Identify a grading system:
 - Letter (A, B, C, etc.)
 - Pass/Fail
 - Medicine Numeric Grade (Non-medical students will receive a letter grade)
 - Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
 - If YES: Maximum number of credit hours:
 - If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

A-S 667 GRADUATE TOPICS IN PHOTOGRAPHY (Subtitle required). (3)
 A studio course specially designed for graduate students emphasizing sustained individual, technical and theoretical work in a specified topical area of lens based or photographic arts. May be repeated to a maximum of nine credits when identified under a different subtitle. Six studio hours.

k. Prerequisites, if any:

Prereq: Graduate standing

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

If YES, enter the off campus address:

4. Frequency of Course Offering.

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

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

If No, explain:

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

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 5

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:

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 requirement [§] for ANY program? Yes No

If YES [§], list affected programs::

10. Information to be Placed on Syllabus.

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

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

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

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

¹¹ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 5.2.1)

¹² You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

¹³ In order to change a program, a program change form must also be submitted.

Rev 8/09

Submit as New Proposal Save Current Changes