

REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.					
a. Submitted by the College of:		Fine Arts		Today's Date: 10/13/09	
b. Department/Division:		Department of Art			
c. Is there a change in "ownership" of the course?				YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
If YES, what college/department will offer the course instead? _____					
d. What type of change is being proposed? <input checked="" type="checkbox"/> Major <input type="checkbox"/> Minor ¹ (place cursor here for minor change definition)					
e. Contact Person Name:		Rae Goodwin		Email: rae.goodwin@uky.edu Phone: 455-6461	
f. Requested Effective Date: <input type="checkbox"/> Semester Following Approval OR <input checked="" type="checkbox"/> Specific Term ² : Fall 2010					
2. Designation and Description of Proposed Course.					
a. Current Prefix and Number:		A-S 103		Proposed Prefix & Number: A-S 103	
b. Full Title:		Visual Exploration II		Proposed Title: Three-Dimensional Form	
c. Current Transcript Title (if full title is more than 40 characters): _____					
c. Proposed Transcript Title (if full title is more than 40 characters): _____					
d. Current Cross-listing: <input checked="" type="checkbox"/> N/A OR Currently ³ Cross-listed with (Prefix & Number): _____					
Proposed – <input type="checkbox"/> ADD ³ Cross-listing (Prefix & Number): _____					
Proposed – <input type="checkbox"/> REMOVE ^{3,4} Cross-listing (Prefix & Number): _____					
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours ⁵ for each meeting pattern type.					
Current: _____ Lecture _____ Laboratory ⁵ _____ Recitation _____ Discussion _____ Indep. Study					
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency					
_____ Seminar		8 Studio		2 Other – Please explain: <u>NASAD, our accrediting agency, requires open lab hours outside of class time.</u>	
Proposed: _____ Lecture _____ Laboratory _____ Recitation _____ Discussion _____ Indep. Study					
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency					
_____ Seminar		6 Studio		2 Other – Please explain: <u>NASAD, our accrediting agency, requires open lab hours outside of class time.</u>	
f. Current Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail					
Proposed Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail					

Comment [OSC1]: Excerpt from SR 3.3.0.G.2 Definition. A request may be considered a minor change if it meets one of the following criteria: a. change in number within the same hundred series*; b. editorial change in the course title or description which does not imply change in content or emphasis; c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s); d. a cross-listing of a course under conditions set forth in SR 3.3.0.E; e. correction of typographical errors.

*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

¹ See comment description regarding minor course change. Minor changes are sent directly from dean's office to Senate Council Chair. If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

g.	Current number of credit hours: <u>4</u>	Proposed number of credit hours: <u>3</u>	
h.	Currently, is this course repeatable for additional credit?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	Proposed to be repeatable for additional credit?	YES <input type="checkbox"/>	NO <input type="checkbox"/>
	If YES: Maximum number of credit hours: _____		
	If YES: Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
i.	Current Course Description for Bulletin:	Introductory studio experience in three dimensional representation and abstraction. A variety of sculptural materials and basic shop processes will be studied. Eight studio hours per week.	
	Proposed Course Description for Bulletin:	A broad, cross-disciplinary studio course exploring the elements and principles of designing in the round. Basic concepts involving three-dimensional design in visual art will be explored through discussion and the creation of spatial forms. Special emphasis will be given to the creative process in problem solving.	
j.	Current Prerequisites, if any:	None	
	Proposed Prerequisites, if any:	none	
k.	Current Distance Learning(DL) Status:	<input checked="" type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input type="checkbox"/> Please Add ⁶ <input type="checkbox"/> Please Drop	
	*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box <input type="checkbox"/>) that the proposed changes do not affect DL delivery.		
l.	Current Supplementary Teaching Component, if any:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
	Proposed Supplementary Teaching Component:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
3.	Currently, is this course taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	Proposed to be taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
4.	Are significant changes in content/teaching objectives of the course being proposed?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If YES, explain and offer brief rationale: <u>This course has been changed to better reflect the goals of our Foundations program.</u>		
5.	Course Relationship to Program(s).		
a.	Are there other depts and/or pgms that could be affected by the proposed change?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If YES, identify the depts. and/or pgms: <u>Art History, Arts Administration and Art Education</u>		
b.	Will modifying this course result in a new requirement ⁷ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES ⁷ , list the program(s) here: _____		
6.	Information to be Placed on Syllabus.		
a.	<input type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate	

⁶ You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷ In order to change a program, a program change form must also be submitted.

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		students. (See SR 3.1.4.)
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Signature Routing Log

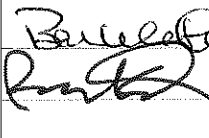
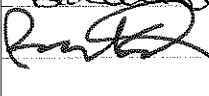
General Information:

Course Prefix and Number: A-S 103
 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	12/08/09	Ben Withers 7-4013 / bwithers@uky.edu	
College of Fine Arts	12/10/09	R. [unclear] / [unclear]	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council	3/2/2010		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

see attached

⁸ 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 103 Three-Dimensional Form (3cr)

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

Course Description

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

Course Goals

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

Learning Outcomes

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

- Demonstrate an ability to use a wide variety of tools, materials, and processes.
- Demonstrate proper studio procedure, maintenance, and safety.
- Utilize library resources for introductory research.
- Translate ideas into visual representation.
- Demonstrate a heightened visual sensitivity for three-dimensional composition
- Utilize appropriate terminology to discuss art in terms of its visual, formal and conceptual elements.
- Analyze critically their own work and the work of others.
- Identify patterns in historical and contemporary art practice.
- Speak and write clearly about the visual arts.

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

Required Text and Readings

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

Suggested Periodicals

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

Tools and Materials

The department will provide an assortment of hardware, hand tools, a variety of power tools and safety items using your fees. These items will be kept in the class locker and will be accessible to the members

of only A-S 103 classes. It is your responsibility to keep these tools operational and properly stored when not in use. Each student will provide a mandatory assortment of personal tools. **The following are required: pencil, 10' tape measure, scissors, masking tape, and a box knife.** If you are an art major, now is the best time to start compiling your toolbox.

Each student is expected to provide materials necessary to fulfill most of their personal visions (i.e. wood, paint, stain, and plaster). Bring those materials with you to class. Do not waste valuable class time shopping. This is considered an unexcused absence.

Sketchbooks

An 8.5 x 11" sketchbook is required and should be kept at all times to document ideas, solve design problems, record information and discuss ideas with your instructor. Each project must be thoroughly drawn and studied for presentation to your instructor. Each work must be discussed prior to construction. Works that have not been drawn and discussed with your instructor will not be critiqued. Sketchbooks are a good place for technical data, safety information, handouts, periodical reviews, Xerox images and other interesting materials and discoveries. Sketchbook assignments will also be given throughout the semester. These will be collected and graded.

Woodshop Technician and the Woodshop

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

Class Structure and Requirements

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

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

Course Requirements and Grading Policy

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

(70%) Projects	700 points
(10%) Sketchbook	100 points
(10%) Quizzes/Papers	100 points
(10%) Participation	100 points
Total	1000 points

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 103 Three-Dimensional Form

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

Week 1: Line in Space

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

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

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

Weeks 6-7: Abstraction and Volume in Space

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

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

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

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

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

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

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

Weeks 12-14: Biomorphic Form and the Subtractive Method

ASYMMETRICAL BALANCE WITH GEOMETRIC FORMS

Objective of the Problem: To manipulate a plane into a geometric form using the construction techniques of patterns, folding, scoring and tabs. To choose 1-3 geometric forms to repeat and 1-3 textures to repeat in an interesting, asymmetrically balanced design that moves through space.

Focus on both the composition of the forms and the placement/integration of the textures. Advance your knowledge and understanding of repetition in three-dimensional design.

Bristol board will be used for the final version of this problem. Initial experiments and pattern making will be created with sketchbook paper.

Artists of reference: constructivists, modern and contemporary architects, Kurt Schwitters, Eva Hesse, Donovan, Barbara Hepworth, Ann Hamilton and David Smith

Timeline:

January 28 : Introduction to geometric forms in paper. Demonstration. Practice working with sample patterns. Reading and notes for Chapter 5 due, class discussion.

February 2: Five interesting shapes due.

5: One shape into a form due. Reading and notes for Chapter 6 due, class discussion.

19: Two more shapes into form due. Begin your own pattern making on sketchbook paper.

11: Test on Chapters 5 and 6. In class, patterns on final paper, begin to integrate texture.

16: Final form building in paper.

19: Work day. Last day of class to work on form and texture.

23: Final critique.