New Course Request

Indiana University

IUPUI Campus

Check Appropriate Boxes:

Undergraduate credit ☐
Graduate credit ☐
Professional credit ☑

1. School/Division: Herron School of Art and Design/Fine Arts
2. Academic Subject Code: HER

3. Course Number: S520 (must be cleared with University Enrollment Services)
4. Instructor: varies

5. Course Title: Studio Emphasis II: Theory into Practice in Sculpture
   Recommended Abbreviation (Optional): Studio Emphasis II: Sculpture
   (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring/2009

7. Credit Hours: Fixed at 6 or Variable from to

8. Is this course to be graded S-F (only)? Yes ☑ No ☐

9. Is variable title approval being requested? Yes ☑ No ☐

10. Course description (not to exceed 50 words) for Bulletin publication:
    P: Studio Emphasis I:
    Sculpture. Advanced exploration of sculpture, including studio practices,
    professional development, and concerns about site and context.

11. Lecture Contact Hours: Fixed at or Variable from to

12. Non-Lecture Contact Hours: Fixed at 6 or Variable from to

13. Estimated enrollment: 8 of which 100 percent are expected to be graduate students.

14. Frequency of scheduling: Every semester
   Will this course be required for majors? Yes

15. Justification for new course: Necessary course in graduate study in sculpture for degree program.

16. Are the necessary reading materials currently available in the appropriate library? Yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

Erin Nolzahn
Department Chairman/Division Director

Date: 2.1.07

Approved by:

Valerie Sikma
Dean

Date: 2/1/07

Dean of Graduate School (when required)

Date

Chancellor/Vice-President

Date

University Enrollment Services

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724

University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow;
Department/Division—Pink; University Enrollment Services Advance—White
I. Course title: Studio Emphasis II: Theory into Practice in Sculpture (6 credits)

Course number: HER S520
Prerequisites: HER S510
Instructor: varies

II. Course Description and Rationale:

Studio Emphasis II: Theory into Practice in Sculpture will build on the discoveries made and goals set the first semester, while adding an emphasis on professional practices and concerns about site and context. While continuing the studio practice of the previous semester, students will be encouraged to consider the particular concerns inherent in commissions, site-specific work, ephemeral projects and collaborations with other artists, academic departments and community organizations. Students will look outside of the studio environment for inspiration and will possibly have the opportunity to take on commissions.

Rationale: There are incredibly diverse opportunities available to professional sculptors, outside the traditional gallery setting. While that setting will not be de-emphasized, students enrolled in the course will be exposed to other scenarios for the creation of sculptures. This course will build on the skills and understanding gained in S510 and will allow for the further development of an individual and original approach to art making.

III. Educational Objectives:

During this course:

- Students will continue to develop an effective and original formal and conceptual language through which ideas are communicated.
- Students will actively consider the site of their work, as well as the greater context (e.g. culture, neighborhood, urban environment, audience/s) in which it will exist.
- Students will continue to develop their technical abilities, while considering the specific skills necessary to complete projects in a variety of situations, including outdoor work, the demands of alternative spaces and ephemeral and performance-based work.
- Students will continue to conduct research specific to their fields of interest.
IV. Course Content:

Course work consists of individual studio work, group and individual critiques and group discussions on the particular demands of site-specific work. Students will be expected to continue their studio work, even if commissions or other opportunities are presented. Faculty will engage in conversations with the student once a week over the course of the semester to ensure that goals set forth at the beginning of the semester are adhered to, as well as to present particular problems for the students to consider. In addition, students will be assigned specific readings and will participate in seminars and discussions based on these readings.

V. Required and Recommended Texts:

In addition to their personal research, which is expected to be extensive, students will be assigned readings and will be required to respond in group discussions. These readings have been chosen based on their relevance to the topic of site-specific, audience-driven or commission-based work.

Mitchell, W.T., “Art and the Public Sphere” Chicago, IL, the University of Chicago Press, 1990.


Selected essays and articles from current periodicals

VI. Evaluation and Grading:

Each student’s work is evaluated twice during the semester: at midterm and at the end of the course. Student’s work will be evaluated based on overall artistic effectiveness, evidence of individual development and effort, and evidence of intensity of effort in exploring new concepts and forms. Work must be presented for evaluation on time for full credit. Late presentations will be graded down one letter grade. No midterm projects will be accepted more than 3 days late and no final projects will be accepted more than 1 day late.
COURSE GRADES:

Midterm evaluation of projects 25%
Final evaluation of projects 50%
Contribution to in class discussion and critiques and quality of research and written responses 25%

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Note: Graduate courses completed with grades below C (2.0) are not counted towards degree requirements, but such grades will be counted in calculating a graduate student’s grade point average.

Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

Late Work: Projects and portfolios are due as specified unless an extension is requested and received at least two days before the due date. Projects and portfolios without an extension will be docked half a letter grade for each day late, including weekends.

CLASS PARTICIPATION
Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence). Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. Preparation: Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Have you prepared artistic work for presentation in a timely manner? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.
2. **Engagement**: Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

3. **Courtesy**: Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

**Learning Disabilities**
Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.

**VII. Bibliography**
See section V above for required and recommended texts, and individual weeks for additional articles and book chapters.

**VIII. Cheating and Plagiarism**

Cheating and plagiarism undermine the very principles upon which higher education is founded. Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation.

Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person’s actual words, either oral or written; paraphrases another person’s words, either oral or written; uses another person’s idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.
For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp