

UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

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|---|--------------------------|-------------------------------------|-------------------------|--------------------------|------------------|--------------------------|
| COLLEGE (check one): | Arts and Sciences | <input checked="" type="checkbox"/> | Business | <input type="checkbox"/> | Education | <input type="checkbox"/> |
| Proposal Submitted By: Christopher Musina | | | Date Prepared: 10-11-18 | | | |
| Course Title: | The Human Body | | | | | |
| Department/discipline and course number*: | ARTS 442 | | | | | |
| Prerequisites: | ARTS 242 | | | | | |

**This course number must be approved by the Office of the Registrar before the proposal is submitted.*

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|---|---|--|------------------|------------|
| Number of credits: | 3 | Will this course meet for at least 700 contact minutes for each credit hour proposed? If no, provide a credit hour justification. | YES X | NO |
| Will this be a new, repeatable "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?) | | | NOX | YES |

| | | | | |
|--|-----------|-------------------------------------|------------|--|
| Date of first offering of this new course: FALL SEMESTER, year | | Fall 2019 | | |
| Proposed frequency of offering of the course: | | Every Other Year | | |
| Proposed enrollment limit for the course: | | 15 | | |
| List the faculty who will likely teach the course: | | Musina | | |
| Are ANY new resources required? | NO | <input checked="" type="checkbox"/> | YES | <i>Document in attached impact statement</i> |

***The earliest the course may be offered is the fall semester of the academic year FOLLOWING the year in which the course proposal is approved.*

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|--|-------------------------------------|-----------------------|--------------------------|---------------------|
| This new course will be (check all that apply): | | | | |
| Required in the major | <input type="checkbox"/> | Required in the minor | <input type="checkbox"/> | General Elective |
| Elective in the major | <input checked="" type="checkbox"/> | Elective in the minor | <input type="checkbox"/> | General Education** |

***AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.*

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| Catalog Description (suggested length – less than 50 words): | |
| <p>ARTS 442 : THE HUMAN BODY (3) Pre-requisite: ARTS 242 Focuses on comprehensive painting and drawing techniques in representing the human form, as well as critical analysis of the use of the human body in contemporary art and visual culture.</p> | |

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|---|---|-------------------------|-------------------------------------|-------------------|--------------------------|
| COURSE HISTORY: | Was this course taught previously as a topics or experimental course? | YES | <input checked="" type="checkbox"/> | NO | <input type="checkbox"/> |
| Course Number and Title of Previous Course | | Semester Offered | | Enrollment | |
| ARTS 381 Q Special Topics: The Human Body | | Fall 2017 | | 16 | |
| | | | | | |

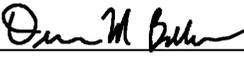
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|--|---|--|
| | | |
| x | CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. If equated, students who took the earlier “topics” course will only be able to take the new course as a repeat (C- grade or lower). | |
| NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out. | | |

REQUIRED ATTACHMENTS:

1. **Rationale Statement** – Why is this course needed? What purposes will it serve?
2. **Credit Hour Justification** (if required) – explain how this course will comply with the UMW Credit Hours Policy (D.5.3)
3. **Impact Statement** – Provide details about the Library, space, staffing, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. **Any change that impacts another Department must have a written statement (such as an email) from the Chair(s) agreeing to the change.**
4. **Sample Syllabus**

Department Chair Approval*: Jon McMillan

Date: 11/08/18

CCC Chair Approval: 

Date: 12/03/2018

*COB and COE proposals approved by the Associate Dean. **BEFORE** consideration by the UCC, the proposal must be approved the two levels noted above. Approval by the UCC and UFC are noted on the proposal “status history” at the UCC web site.

Rationale Statement:

The rationale for this course is twofold. First, the course offers both painting and drawing beyond the intermediate level, utilizing elements of both with exploration of materials and techniques. Students not only advance their understanding of media, and the human form, but also see that while drawing and painting are connected they work differently, and their differences can be specifically utilized. By offering an opportunity for students to work in both painting and drawing at the advanced level, the student is able to build a stronger portfolio in those media. As this course combines what is standard practice in a Painting and Drawing focused BFA (life drawing and figure painting), while adding cultural context – it broaches the subject in a way that is built for advanced level studio art work in a liberal arts setting.

Second, as mentioned, this course serves as a traditional art course for our contemporary era. The course addresses ideas and concepts that not only are prominent in the world of contemporary art, but our culture at large. During the semester we focus on critical understanding of issues such as feminism, race, gender identity, sexuality, disability, consumption, humor, illness, and death as they relate to contemporary art. Each topic is presented with a relevant reading, a discussion of the reading, followed by a lecture on contemporary art that deals with that specific issue. This allows the student to not only observe the body and work on techniques of representation, but allows them critically engage with the content associated with the human body. While addressing those techniques and issues, students are expected to hone their skills in depicting the human form, develop a knowledge of how the body is used as subject in contemporary art, explore, analyze and interpret ideas and concepts surrounding these issues, all while building an advanced level body of work.

Credit Hour Justification: This class will meet twice a week and is in compliance with UMW credit hour policy.

Impact Statement: This course will pose no additional demands on the University. It will require a larger portion of the existing life model budget within the Department of Art & Art History

The Human Body ARTS: 442 Fall 2019

M/W 9:00-11:50am

Professor: Chris Musina

Office Hours: M/W 12:00-1:30 // T/R 1:00-2:00 Melchers 110

Email: cmusina@umw.edu

Office Phone: (540) 654-2039

COURSE DESCRIPTION:

This course is not a typical Life Drawing or Figure Painting course.

The human body is a complex thing; it exists in both physical and conceptual space and has been a subject of art making from pre-history through the contemporary era. The body figures into love, discomfort, politics, desire, disgust, birth, death, sickness, and so on and so on. The first half of the course will focus on traditional artistic modes of understanding the human body - dealing with techniques of painting and drawing, with a focus on realism. The second half you will begin to explore your aesthetic and conceptual concerns in relation to the subject matter. We will have a model for much of this course. We will have a weekly topic, in which we will look at different artists working with the subject of the human body and read relevant texts and/or watch relevant video. There will also be guest lectures along the way.

COURSE OBJECTIVES:

Develop an advanced knowledge of painting and drawing the human form.

Explore the role of the body in contemporary art.

Explore ideas and concepts surrounding the human body.

Interpret, analyze, and understand these ideas.

Build an advanced body of work incorporating contemporary concepts regarding the human body.

GRADING:

50% Projects 20% Responses 10% Presentation 20% Attendance/Participation

PROJECTS:

The first four projects will be technical explorations of the human form, with an emphasis on realism. The final project will be open to interpretation, medium, etc, and will focus on a chosen concept on the human body.

Project Grading Criteria:

Craftsmanship: excellence of final product, attention to detail

Creativity: offering an innovative solution, risk-taking, uniqueness

Research & Conceptual Rigor: addressing a focused and thought-out concept

A Work is characterized by outstanding achievement and understanding of critical analysis as reflected in solutions to assignments, technical competence and the critique process. Student goes above and beyond basic assignments. Student must display preparedness and efficient dedication to scheduled studio time. Adherence to attendance policy. No late work.

B Work is characterized by distinct competence and understanding of critical analysis as reflected in solutions to assignments, technical competence and the critique process. Student must display preparedness and dedication to scheduled studio time. Adherence to attendance policy.

C Work is characterized by basic competence and understanding of critical analysis as reflected in solutions to assignments, technical competence and the critique process. Student must display adequate preparedness and dedication to scheduled studio time. Adherence to attendance policy.

D Work is characterized by minimal effort and success. Lowest passing grade.

CRITIQUES:

For every project we will have an in class critique, and every student is expected to attend and participate. It is important as an artist to talk about your work, and the work of others, and to be comfortable doing so, I understand it is intimidating for some, but it is necessary. Consider the critique an exam. I expect everyone to talk during critiques and failure to join in will be reflected in your final grade. Failure to show up on the day of critique will affect not only your attendance/participation grade, but the project grade as well.

Work must be hung in finished-condition.

PRESENTATION:

A short, informal in-class presentation on a topic surrounding the human body, this concept must be connected to the conceptual element of your final project. The presentation will need to speak to a concept of your choosing and three artists who deal with that concept. You can use ideas and artists that I've presented, or you can find your own.

RESPONSES:

You will need to write a brief 1 page response to each reading / video / or set of readings. This response should outline the content of the reading material, and not be a personal interpretation. This response will be due at the beginning of the class in which we discuss said topic.

PARTICIPATION/ATTENDANCE:

You should contribute to the class conversation, give each other constructive criticism, act as a part of the creative community in the classroom and department as a whole. I'll be expecting you to attend openings, lectures, etc. Your participation grade will be culminated from your involvement in critiques, class discussion, as well as your attendance.

Attendance Policy for Studio Art at UMW

A primary responsibility of students is class attendance. Learning is an experience that requires active participation, and the University expects student responsibility regarding their scheduled classes. In Studio Art classes, attendance is taken at the beginning of class and you are expected to arrive on time and remain until instructor dismisses the class. You are permitted three absences, excused or otherwise. Any further absences will lower your final grade. Tardiness will also effect your final grade.

Please visit: http://publications.umw.edu/undergraduatecatalog/academic_policies/enrollment for more information regarding religious observances and jury duty.

Students who expect to be absent for more than a full week of classes may contact Academic and Career Services to report the absence. Academic and Career Services will contact the instructors as a courtesy. There are no excused absences at the University of Mary Washington. Make up work is entirely at the discretion of each instructor and may require documentation.

SAFETY:

Students will be instructed as to the safe and proper use of studio tools and equipment. Do not use any studio equipment until you have received this instruction. If you are unsure of equipment procedures, or have concerns about the functionality of studio equipment, discontinue use and ask me.

HONOR CODE:

All work and written assignments produced by each student in the course is expressly his/her own and is completed according to the requirements for the specific assignment. Melchers is open to all students enrolled in design courses. Tools and materials are to be used in the studio and should not be removed without instructor approval. Infringements of this policy will be referred to the Honor Council.

DISABILITY SERVICES:

The Office of Disability Services has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you receive services through their office and require accommodations for this class, please make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in confidence unless you give me permission to do otherwise. Refer to the UMW Directory and the UMW Academic Catalogue for more information.

RULES:

No headphones during class.

No Liquitex Basics, craft paints, or other low quality paints.

Leave at least 6 ft of space in front of painting storage and lockers.

*This syllabus is subject to change at the discretion of the instructor.

MATERIALS

via canvas

CALENDAR *subject matter and dates may change at discretion of instructor

Week 1: Course Introduction / Syllabus, The (im)Perfect Proportions of Ryan Gosling's Face

Week 2: Human Anatomy (guest lecture)

Week 3: Beauty // Critique Project 1

READINGS: Andy Warhol "On Beauty", Wendy Steiner "Venus in Exile: the Rejection of Beauty in Twentieth Century Art"

Week 4: Feminist Performance Art

READING: Iris Marion Young "Throwing Like a Girl: A Phenomenology of Feminine Body Comportment, Motility and Spatiality"

Week 5: Gender and Sexual Identity

READINGS: Susan Stryker "Transgender History, Heteronormativity and Disciplinarity", Richard Fung "Beyond Domestication"

Week 6: Consumption // Critique Project 2

Video: Slavov Zizek “They Live” and “Coca Cola” segments from “The Pervert’s Guide to Ideology”

Week 7: Love, Lust & Desire

READINGS: Joan Semmel, Louise Bourgeois, Anita Steckel, Juanita McNeely, Hannah Wilke “Statements for ‘The Female View of Erotica’”, Eleanor Heartney “In Defense of Pornography”, Senator Jesse Helms “Amendment no.420”

Week 8: Grotesques, Hybrids, Cyborgs & Monsters

READINGS Sigmund Freud “The Uncanny”, Kobena Mercer “Monster Mataphors: Notes on Micheal Jackson’s ‘Thriller’”, Julie Kristeva “Powers of Horror”

Week 9: Race // Critique Project 3

READING: Ta Nehisi Coates “Prologue: The Talk”

Week 10: Injury, Disability, and the Altered Body

Video: Judith Butler & Sunaura Taylor from “Examined Life”

Week 11: Between Our Souls and Arseholes: Bodily Humor

READING: Simon Critchely “Laughing at your Body - Post-Colonial Theory”

Week 12: Corporeal Excretia & the Visceral / Critique Project 4

READING: Winfried Menninghaus “Between Vomiting and Laughing - Baselines of a Philosophy of Disgust”

Week 13: Death

READING: Ernst Becker “The Terror of Death”

Week 14: Presentations

Week 15: Final Project