



SACRAMENTO  
STATE

# Course Change Proposal Form A



Academic Group ( <i>College</i> ): Arts & Letters	Academic Organization ( <i>Department</i> ): Art	Date: March 13, 2007
Type of Course Proposal: New ___ Change <u>X</u> Deletion ___	Department Chair: Catherine Turrill	Submitted by: Sarah Flohr
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No <u>X</u>	For Catalog Copy: Yes <u>X</u> No ___ CCE: Yes ___ No <u>X</u>	Semester Effective: Fall ___ Spring <u>X</u> , 2008 ___

This course replaces experimental course Subject Area ( <i>prefix</i> ) and Catalog Number ( <i>course number</i> ):	Art 196D
This Catalog Number ( <i>course number</i> ) is being replaced:	

**Change from:**

Subject Area ( <i>prefix</i> ) & Catalog No. ( <i>course no.</i> ): Art 196D	Title: Painting & Drawing in the Field	Units: 3.0
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**Change to:**

Subject Area ( <i>prefix</i> ) & Catalog No. ( <i>course no.</i> ): Art 126	Title: Painting & Drawing in the Field	Units: 3.0
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**JUSTIFICATION:**

In Fall 2006, Art 196D (Painting & Drawing in the Field) was successfully offered as an experimental course and is on the schedule for Fall 2007 (as Art 196D). The Art Department proposes to add Art 196D to the curriculum and to assign it a permanent number. In order to free up a number in the 120 sequence for this course, we are proposing a renumbering of the two figure-based painting courses (Art 126/125) so that they become Art 125A/B.

- Life Painting: **Art 125A** (formerly Art126)
- Life Studio: **Art 125B** (formerly Art 125)
- Painting & Drawing in the Field: **Art 126** (formerly Art 196D)

**NEW COURSE DESCRIPTION:** (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/acaf/univmanual/crspsl.htm> - Guidelines for Catalog Course Description)

**ART 126 Painting & Drawing in the Field**

Further development of painting and drawing skills with emphasis on direct observation and use of color to make form. Class will meet at specific landscape sites to work, with primary focus on painting. In addition, work will be developed in the classroom based on prior field study. Critiques will examine how one situation is variously interpreted.

Note:  
Prerequisite: ART 021, Beginning Painting; ART 024, Beginning Watercolor; or equivalent

Corequisite:

CAN (California Articulation Number):

Graded: Letter <u>X</u> Credit/No Credit ___	Instructor Approval Required? Yes ___ No <u>X</u>
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Course Classification ( <i>e.g., lecture, lab, seminar, discussion</i> ): Studio (lab) C-7	Title for SIS+/CMS (not more than 30 characters) Painting & Drawing in Field
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Cross Listed? Yes ___ No <u>X</u>	If yes, do they meet together and fulfill the same requirement, and what is the other course.
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How Many Times Can This Course be Taken for Credit? 2

Can the course be taken for Credit more than once during the same term? Yes \_\_\_ No X

**FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:**

**Description of the Expected Learning Outcomes:** Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at <http://www.csus.edu/acaf/example.htm>

- 1) develop technical skills in conjunction with conceptual understanding
- 2) improve visual decision-making (responding directly to the eye)
- 3) compose and structure a work using color, with primary consideration to space, three-dimensional form and volume, illumination and atmosphere, building on painting skills initiated in ART 22/ART 24
- 4) develop visual discernment and account for observed relationships of hue and value, temperature and quality of light, etc., building on painting skills initiated in ART 22/ART 24
- 5) develop critical and analytic skills with which to evaluate visual decisions
- 6) improve fluency, independence and confidence in visual decision-making
- 7) develop self-reliance and awareness of one's own sensibility
- 8) broaden and develop visual vocabulary

**\*\*Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

**Assessment Strategies:** A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

- portfolio of all course work (paintings, drawings) (70%)
- participation in discussion and critiques (30%)

**For whom is this course being developed?**

Majors in the Dept  Majors of other Depts  Minors in the Dept  General Education  Other

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes  No

If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes  No

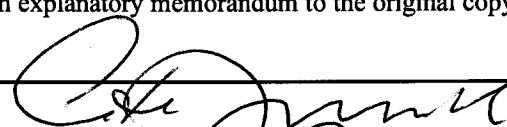
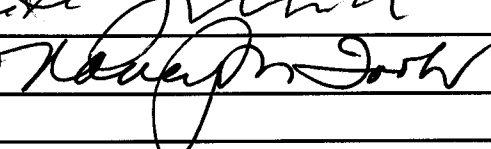
If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). \_\_\_\_\_

**The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.**

**Approvals:** If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

**Signatures:**

	Date
Department Chair: Catherine Turrill 	3/13/07
College Dean or Associate Dean: Jeffrey Mason 	4-23-07
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

**Distribution:** Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

**Art 187 Section 01:**  
**Installation and Performance Art**

**Instructor: Andrew Connelly**

**Office: Kadema Hall 194**

**Voice Mail: 278-5786**

**ASL Office: 278-7514**

**ASL Sculpture Studio: 278-6471**

**Email: andrew.connelly@csus.edu**

**Website:**

**<http://www.csus.edu/indiv/c/connellya>**

**Studio: ASL 110**

**Meeting: Friday 9am-2:50pm**

**Art 187 Installation and Performance Art**  
**Assistant Professor Andrew Connelly, Sculpture**

**Catalogue description**

**Art 187 Installation and Performance Art**

Advanced studio class exploring the practice, theory and history of making installation and performance art. Students will study contemporary artists of this genre while designing, modeling and creating installation projects. Performances are not mandatory. Students will exhibit their works in traditional campus galleries and or alternative spaces. The course will emphasize individual investigation and discovery while remaining open to collaborative projects that may cross disciplines.

Art 196B is a Studio class meeting 6 hours per week.

Prerequisites: Art 20A and either Art 70 or Art 88 (or equivalent)

**Description of Course**

The course primarily focuses on studio practice of designing conceptualizing and creating installation art while considering performance art, and the sculptural object as being an integral part of the process. Students will view and study various artists that have been a major contribution to today's understanding of Installation and performance art. Students will be required to complete two major projects and complete a small research paper, design a presentation or do a performance (see term assignments). The projects can be exhibited in a traditional gallery space or alternative space. Issues such as site specificity may be challenged as well as alternate forms of performance art. Students are encouraged to challenge given standards and definitions of these various forms of art through their individual and collective investigations.

**Course objectives**

This course is designed to expose and educate advanced students about installation art, performance art and the sculptural object through study, research and practice. The following is an overview of the topics to be challenged.

- Design- Students will engage in a design discovery process that includes drawing and comprehensive planning of their given projects.
- Modeling- Students will build scale models of their projects to be seen as proposals for their installation projects.
- Research- For each project students will be expected to make specific references to contemporary artists challenging similar issues additionally, students will complete a research paper on an influential artist or a performance.
- Construction- each project will be constructed and exhibited either for the class only or for a greater public i.e. in the gallery or non gallery type setting.
- Gallery and space collaboration- Students will begin to understand the issues with collaboration in the gallery and or public setting i.e. Safety, liability etc.
- Issues of building codes and responsibility- when challenging different alternative settings for projects student will research and understand the limitations of any site in relationship to building codes and basic responsibility.

**Art 187 Installation and Performance Art**  
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**Course Format**

The class will be broken into small groups for the purpose for scheduling gallery space and critique schedule. Also, the groups will act as teams to aid each other in the production of their works.

**Course requirements**

**Projects-** each student is responsible for completing two major installations or three smaller works. All works will be documented either in Video, 35mm slide or digital image form and turned in for final evaluation.

**Proposals-** Each project will be introduced to the group in the form of a proposal using the following: scale drawings, scale models and a written document explaining the projects physical and conceptual attributes.

**Class participation-** Students are expected to participate in all activities and are expected to do the most of their work in the ASL Sculpture studio.

**Critique/ examinations-** Students are expected to be present for all critiques. Failure to attend any critique will result in the failure of that assignment. Due to the nature of the size and scope of our works there will be critiques most weeks starting from the fourth week.

**Attendance** – Students are allowed one and a half absences. For each absence beyond a drop in letter grade will occur.

**Supplies**

Supplies are entirely dependant on the design of each individual project.

Students may challenge any traditional or non-traditional media for the purposes of their projects.

**Cost estimate**

Cost to each student is approximately \$200- \$400 depending on the nature of the students projects.

**Prerequisites**

Prerequisites: Art 20A and either Art 70 or Art 88 (or equivalent).

**Art 187 Installation and Performance Art**  
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**Term Assignment options:**

**Option A: Research Paper**

Choose a contemporary Installation and or Performance Artist working today and write a four to five page paper. The paper must meet the following requirements.

- Paper must be three to four pages in length
- Your chosen artist must be working today in either installation or performance or both
- Paper will focus on your chosen artists work
- Paper will site articles and or books
- Paper will give historical reference and perspective sighting others artists, writers, choreographers etc.
- Paper will be typed

Papers must be turned in on the due date. Late papers will receive a drop in letter grade for every class meeting it is not turned in.

**Option B: Research Presentation**

Choose a contemporary Installation and or Performance Artist working today and assemble a 15 minute presentation. Your presentation must meet the following requirements.

- Presentation must be 10 minutes in length, no more, no less
- Your chosen artist must be working today in either installation or performance or both
- Presentation will focus on your chosen artists work
- Presentation will site articles and or books
- Presentation will give historical reference and perspective sighting others artists, writers, choreographers etc.
- Presentation will have quality visual imagery.
- Presentation will be handed in on a CD or DVD

A date will be set for you Presentation. Late Presentations will receive a drop in letter grade for every class meeting it is not turned in.

### **Option C: Performance**

Create, participate, choreograph be involved in a performance work following the below criteria.

- Performance must be documented on video and submitted as a DVD
- The performance may be with the whole group, small group or be individual
- DVD will be accompanied by a written statement including information about where, when, how, and who performed

Only one DVD is required per performance or performance group.

### **Option D: Installations Coordinator**

Exhibition installation space coordinator, Responsibilities are as follows:

- Will coordinate with students when and where installations and performances will occur
- Will schedule and manage ASL installation spaces
- Help with organizing the group with assistance during intensive installations
- Help with public relations i.e. campus management or publicity in general

This is for one individual. The person accepting this responsibility must be available and able to manage and coordinate and enforce policy of the ASL installation spaces.

### **Option E: Performance Coordinator**

Coordinate and or schedule all performances. Responsibilities are as follows:

- Direct the group in the performance
- Schedule and coordinate the space for the performance
- Coordinate the documentation of the performance

This is for one individual interested in leading and coordinating.

**Art 187 Installation and Performance Art**  
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**Suggested Reading: Books on Reserve in Library**

Sculpture Since 1945  
By Andrew Causey, 1998  
ISBN 0-19-284205  
Published by Oxford University Press  
Course: Art 196B Installation and Performance Art

\*Understanding Installation Art From Duchamp to Holzer  
By Mark Rosenthal  
ISBN 3-7913-2984-7  
Published By Prestel

\*Installation Art in the New Millenium  
By Nicolas Olivera, Nicola Oxley, Michael Petry  
ISBN 0-500-28451-2  
Published by Thames and Hudson

\*Blurring The Boundaries Installation Art 1969-1996  
By Museum of Contemporary Art San Diego  
ISBN 0-93441-50-0  
Published by Distributed Art Publishers

\*Body Art: performing the Subject  
By Amelia Jones  
ISBN 0816627738  
Published by U of Minnesota press

\*The Futurist Cookbook  
By Tommaso Marinetti Translated by Suzanne Brill  
ISBN 0-9-38491-30-x or 0-938491-31-8  
Published By Bedford Arts

\*Performance Art From Futurism to the present  
By Roselee Goldberg  
ISBN 0-500-20339-3  
Published by Thames and Hudson

\*Performance Art Live Art Since the 60's  
By Roselee Goldberg  
ISBN 0-500-28219-6  
Published by Thames and Hudson

**Art 187 Installation and Performance Art**  
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**GRADING POLICY:**

**Attendance:** Accounts for 20% of final grade. Attending class is essential to your personal progress and also for the development of the class as a whole. Participation during group activities as well as interaction with your classmates is an integral part of any art making experience, and, therefore, attendance becomes imperative. Each student is allowed two unexcused absences. Each absence after the third occurrence results in a drop of a letter grade. **Scheduled critique days are not to be missed. If you miss a critique this will result in a failure for that particular assignment unless prior arrangements have been made or exceptional circumstances prevail.**

**Completion of Assignments:** Accounts for 20% of final grade. Having assignments completed and on time is vital to your learning experience. Personal progress not only applies to the individual but also to the class. Generally, assignments are discussed by the entire class upon completion in what is called a "critique." The "critique" involves extensive discussion and debate and is crucial for both attendance and assignment completion. **If your assignment is not complete, you need to participate in the critique. Bring unfinished work no matter what!**

**Technique:** Accounts for 20% of final grade. The importance of achieving a level of technique, proficiency, and expertise is dependent upon the individual's abilities. Each individual has their own aesthetic or way to make stuff. It is within that way your individual technique will be considered.

**Effort and Progress:** Accounts for 20% of final grade. Effort and progress are dependent upon each other. Grading your effort is contingent on studio time (the **Quality** of time spent on each assignment) and the energy expended on problem solving, research and execution of each assignment. Progress will be measured through comparison. Each work completed will be compared with to the previous assignment and feedback will be given. Also your grasp of the subject matter and the ability to think through with your creative process will determine your progress.

**Class Participation:** Accounts for 10% of final grade. This portion of your grade will be determined through basic observation by the instructor. The student is expected to attend class and to partake in group activities. An understanding of each individual's personality is also taken into consideration by the instructor.

**Creativity:** Accounts for 10% of final grade. Creativity is based on the progress of the student's abilities and skills to execute an idea, understanding that each student has his or her own level of creativity.

Attendance	20%
Effort/Growth	20%
Completion of Assignments	20%
Technique	20%
Class Participation	10%
Creativity	10%
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	100%

# College of Arts and Letters Curriculum Committee

## CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department Art Effective Date Spring 2008  
Proposed Course Number ART 126 Course Name Painting & Drawing in the Field  
Contact Person Sarah Flohr Instructor Tom Monteith  
Projected Enrollment 20 Units of Credit 03  
Has the course been offered before? yes If yes, under what number? ART 196D  
Suggested Course Classification C-7 Unit distribution: lecture      lab 03 activity     

### List the prerequisite(s) for the proposed course.

ART 022, Beginning Painting; ART 024, Beginning Watercolor; or equivalent

### For which students or programs is the course designated?

- Majors in the department  
 Minors in the department  
 Majors of other departments (e.g., An A&L course designed for Business Administration majors)  
 General service  
 Other (specify) \_\_\_\_\_

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program?  Yes  No

### Method of Presentation:

- Lecture  Lecture/Activity  Lecture/Discussion  Lecture/Laboratory  
 Activity  Laboratory  Seminar  Films and/or other visuals  
 Performance  Other (specify) \_\_\_\_\_

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units.

Not applicable

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?

Course can be taken twice for credit. As with other upper division studio art classes, the repetition will enable students to refine/develop their skills further.

What courses currently offered in Arts and Letters or other colleges/departments most closely resemble the proposed course? Please list these other courses and justify why the proposed course will not duplicate them. Not all approved courses are shown in the current catalog so please consult faculty/chair in other schools/departments where duplication might occur. Please list persons you consulted.

Not applicable.

Can the course be implemented within the existing departmental allocation? Yes