



Course Change Proposal Form A



Academic Group (College): Arts & Letters	Academic Organization (Department): Art	Date: 3/16/07
Type of Course Proposal: New ___ Change <u>X</u> Deletion ___	Department Chair: Catherine Turrill	Submitted by: Andrew Connelly
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 ___	Semester Effective: Fall <u>07</u> Spring __, 20__

This course replaces experimental course Subject Area (prefix) and Catalog Number (course number):	ART 196B
This Catalog Number (course number) is being replaced:	

Change from:

Subject Area (prefix) & Catalog No. (course no.): ART 196B	Title: Installation and Performance Art	Units: 3
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Change to:

Subject Area (prefix) & Catalog No. (course no.): ART 187	Title: Installation and Performance Art	Units: 3
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JUSTIFICATION:

Approved as an experimental offering in Spring 2004, the Installation and Performance Art course already has been offered twice with the ART 196 number, and we are ready to add it formally to the Art Department curriculum with its own number, just as with ART 196D (see separate proposal). Note: If at all possible, we would like to put this change into effect prior to the start of next semester's registration, as the course, projected for Fall 2007, will be linked to an art exhibition that already has been scheduled.

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

Not applicable: the current catalogue description will be retained.

Note:

Prerequisite:

Enforced at Registration: Yes ___ No ___

Corequisite:

Enforced at Registration: Yes ___ No ___

CAN (California Articulation Number):

Graded: Letter <u>X</u> Credit/No Credit ___	Instructor Approval Required? Yes ___ No ___
Course Classification (e.g., lecture, lab, seminar, discussion): C 7	Title for SIS+/CMS (not more than 30 characters): Installation & Performance Art
Cross Listed? Yes ___ No <u>X</u>	If yes, do they meet together and fulfill the same requirement, and what is the other course.

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/acad/example.htm>

****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:

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.

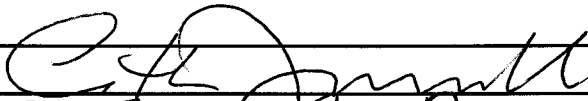
Indicate which department or programs will be affected by the proposed course (if any). _____

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:

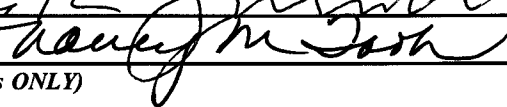
Department Chair:



Date

3/16/07

College Dean or Associate Dean:



4-23-07

CPSP (for school personnel courses ONLY)

Associate Vice President
and Dean for Academic Programs

CONDITIONAL

APPROVAL 5/17/07

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.

College of Arts and Letters Curriculum Committee

CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department Art Effective Date Fall 2007
Proposed Course Number ART 187 Course Name Installation and Performance Art
Contact Person Andrew Connelly Instructor Andrew Connelly
Projected Enrollment 18 Units of Credit 3
Has the course been offered before? yes If yes, under what number? ART 196B
Suggested Course Classification 07 Unit distribution: lecture lab 3 activity

List the prerequisite(s) for the proposed course.

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

If the proposed course will require an expenditure of \$100 or more, append a breakdown of expenditure and source of funding.

If this is a new course, how will it be integrated into your present allocation:

1. Will you be giving up another course to make room for the proposed course? No. As with the past offerings (ART 196B has been scheduled twice), ART 187 can be alternated with other upper division courses in sculpture, such as ART 183 and 180.
2. What course(s) could you alternate in the schedule with the proposed course? See above.
3. How often would you schedule the proposed course?
Once a year or in alternate years, as demand warrants.
4. What full-time faculty can teach the course? What other course would they give up in order to teach it? Andrew Connelly and Robert Ortbal, both of whom also teach ART 183.
5. Realistically, what fiscal impact might the proposed course have? (*e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.*) None. Like other sculpture courses. ART 187 has a lab fee that covers the cost of materials used by the students enrolled.

List the objectives/goals/expected learning outcomes.

ART 187 is designed to educate advanced students about installation art, performance art and the sculptural object through study, research and practice. Topics/goals addressed include.

- 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.

What student assessment tools will be used? (*e.g., exams, papers, portfolios.*)

- 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.

(see also the attached syllabus)

In addition to filling out the Check-Off List form, please submit a course syllabus containing the following information:

- I. Course Content and Objectives
(Brief discursive overview of major topics and goals)
- II. Required Texts
(*e.g., textbooks, class handouts, journals, newspapers, web pages, videos, etc.*)
- III. Course Format
(*e.g., lecture, lecture-discussion, seminar, composition, activities, studio, etc.*)
- IV. Course Requirements
 - A. Class Participation
 - B. Examinations
 - C. Research Paper or Term Project or Short Papers, etc.
 - D. Attendance
 - E. Other Policies
- V. Student Evaluation: How are the requirements in IV weighted in determining the course grade?
(*e.g., attendance 10%, midterm 23%, etc.*)
- VI. Semester Outline
(Course topics ordered weekly)

CALIFORNIA STATE UNIVERSITY, SACRAMENTO

ART 126 PAINTING & DRAWING IN THE FIELD – Syllabus

CATALOGUE DESCRIPTION

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. Prerequisite: Art 22 (Beginning Painting) or Art 24 (Beginning Watercolor), and consent of the instructor.

OBJECTIVES AND CONTENT

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. Emphasis on complex visual composition and painting/drawing technique. Assignments given to develop visual discernment and form-making skills. Compositional problem-solving will be emphasized, as well as critical analysis based on the visual decisions made in the work. Slides presented as needed to supplement firsthand experience of making work. Students will be expected to provide their own transportation to the required sites. Carpooling is suggested. All students must sign a release-from-liability form before going on any of the course field trips. Safety issues to be discussed prior to the field trips. All expenses involved with the field trips to be paid by the students. Class will require out-of-class preparation time and homework assignments. Possible exhibition of students' work at the end of the semester (Week 15)—participation will be required (preparation/hanging/etc.).

OUTCOMES:

Students who complete ART 126 will:

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.

REFERENCES

None required. Slides/reproductions to be presented as needed. Use of the library encouraged. Some books may be placed on reserve for reference.

FORMAT

Intensive practical work in the field and in the studio, complemented by extended critical discussion and homework assignments.

REQUIREMENTS

Active participation in class is essential for success in the course.

Regular attendance is required. It is not possible to make up work missed in class.

Sign attendance sheet for each class. Sign and date all work (on back of painting).

Final grade drops 1 grade with 2 absences. 3 absences = 2 grade drop, etc. Arriving late and/or leaving early is noted and can affect the final course grade. *Expect to work in-class the entire allotted studio-time each week.*

EVALUATION

Portfolio of course work to be maintained in good condition. Work will be discussed/critiqued regularly throughout the semester. Individual/small group portfolio review will occur at mid-semester. A final portfolio review will occur at the end of the semester.

Course grade to be determined by quantity and quality of class work (level/quality of form-making, discernment & use of color, follow-through, consistency in application of discussed techniques), as well as class discussion/participation.

- Class work 70%
- Discussion/Participation 30%

GRADING RUBRIC**Excellent Work (A)****(90 - 100%)**

Regarding Class Work: student demonstrates outstanding skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is excellent, and it is integrated with exceptional creativity.

Regarding Discussion/Participation: student demonstrates through discussion, critique, and studio interaction outstanding ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates extensive use and understanding of concepts and terminology used in the discipline.

Better Than Average Work (B)**(80 - 89%)**

Regarding Class Work: student demonstrates moderate skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is good, and it is integrated with some creativity.

Regarding Discussion/Participation: student demonstrates through discussion, critique, and studio interaction a solid ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates competent use and understanding of concepts and terminology used in the discipline.

GRADING RUBRIC (continued)**Average Work (C)****(70 - 79%)**

Regarding Class Work: Student demonstrates average skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is modest, and it is moderately integrated.

Regarding Discussion/Participation: student demonstrates through discussion, critique, and studio interaction an average ability to discuss and assess work, communicating how visual elements and strategies are used. Though the discussion and assessment of work is substantially complete, the communication of some visual elements and strategies is incomplete or missing. The student demonstrates a superficial rather than thorough understanding of concepts and terminology used in the discipline.

Below Average Work (D)**(60 – 69%)**

Regarding Class Work: Student demonstrates lack of skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work submitted is less than acceptable, and it is poorly integrated.

Regarding Discussion/Participation: student demonstrates through discussion, critique, and studio interaction a limited ability to discuss and assess work, while communicating at a minimal or perfunctory level how the visual elements and strategies are used. Poor effort is made to relate an understanding of the art concepts and terminology used in the discipline.

Failing Work (F)**(40 – 59%)**

Regarding Class Work: Student fails to demonstrate skill or understanding of the issues involved. Quality of work submitted is insufficient, and poorly integrated.

Regarding Discussion/Participation: In discussion, critique, and studio interaction, the student states an opinion vaguely or does not assess the work and shows little to no evidence of an understanding of how visual elements and strategies are used. No effort is made to relate an understanding of concepts and terminology used in the discipline.

Incomplete (I)

Incomplete. Student does not complete work and discusses this with the instructor. The department has a petition that must be signed by both the student and the instructor if an 'I' grade is to be awarded.

Unauthorized Withdrawal (UW)

Unauthorized withdrawal. Assigned if student disappears from the class without notification.

Authorized Withdrawal (W)

Authorized withdrawal is assigned if student formally withdraws from a course after the census date.

ADD/DROP POLICY

Refer to the current Class Schedule for add/drop procedures.