# Course Change Proposal

Form A

<table>
<thead>
<tr>
<th>Academic Group (College): Arts &amp; Letters</th>
<th>Academic Organization (Department): Art</th>
<th>Date: March 13, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of Course Proposal:</strong></td>
<td><strong>Department Chair:</strong> Catherine Turrill</td>
<td><strong>Submitted by:</strong> Sarah Flohr</td>
</tr>
<tr>
<td>New X Change X Deletion ___</td>
<td>For Catalog Copy: Yes X No ___</td>
<td>Semester Effective: Fall ___ Spring X, 2008</td>
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<tr>
<td>Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No X ___</td>
<td>CCE: Yes ___ No X ___</td>
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This course replaces experimental course **Subject Area (prefix) and Catalog Number (course number):** Art 196D

This **Catalog Number (course number) is being replaced:**

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<th>Change from:</th>
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<tbody>
<tr>
<td>Subject Area (prefix) &amp; Catalog No. (course no.): Art 196D</td>
<td>Title: Painting &amp; Drawing in the Field</td>
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<th>Change to:</th>
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<tr>
<td>Subject Area (prefix) &amp; Catalog No. (course no.): Art 126</td>
<td>Title: Painting &amp; Drawing in the Field</td>
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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 Art 126)
- 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](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):**

<table>
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<tr>
<th>Graded: Letter <em><strong>X</strong></em> Credit/No Credit ___</th>
<th>Instructor Approval Required? Yes ___ No X ___</th>
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<tbody>
<tr>
<td><strong>Course Classification</strong> (e.g., lecture, lab, seminar, discussion):**</td>
<td><strong>Title for SIS+/CMS (not more than 30 characters):</strong> Painting &amp; Drawing in Field</td>
</tr>
<tr>
<td>Studio (lab) C-7</td>
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**Cross Listed?**

| Yes ___ No X ___ | 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/aca/sexample.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 _X_  Majors of other Depts  Minors in the Dept _X_  General Education  Other ____

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

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 _X_

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: Catherine Turrill ___________

College Dean or Associate Dean: Jeffrey Mason ___________

CPSP (for school personnel courses ONLY)

Associate Vice President
and Dean for Academic Programs

Date

3/13/07

4/23/07

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.
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: Sample syllabus
Art 187 Installation and Performance Art
Assistant Professor Andrew Connelly, Sculpture

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
Assistant Professor Andrew Connelly, Sculpture

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.

ART 187: Sample syllabus
**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
Assistant Professor Andrew Connelly, Sculpture

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
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: Sample syllabus
Art 187 Installation and Performance Art  
Assistant Professor Andrew Connelly, Sculpture  

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%  

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?
X Majors in the department
X 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 X No

Method of Presentation:
__ Lecture  Lecture/Activity  Lecture/Discussion  Lecture/Laboratory
__ Activity X 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 previous offering of this course as ART 196D, it will be rotated with other upper division intermediate or advanced-level courses in painting and drawing.
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.
4. What full-time faculty can teach the course? What other course would they give up in order to teach it? The proposed course can be taught by any of the painting/drawing faculty.
5. Realistically, what fiscal impact might the proposed course have? (e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.) None.

List the objectives/goals/expected learning outcomes.
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

What student assessment tools will be used? (e.g., exams, papers, portfolios.)
Portfolio of all course work (paintings, drawings)
(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

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4/12/2007
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)