Course Change Proposal
Form A

<table>
<thead>
<tr>
<th>Academic Group (College):</th>
<th>Academic Organization (Department):</th>
<th>Date:</th>
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<tbody>
<tr>
<td>Arts and Letters</td>
<td>ART</td>
<td>March 28, 2008</td>
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<table>
<thead>
<tr>
<th>Type of Course Proposal:</th>
<th>Department Chair:</th>
<th>Submitted by:</th>
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<tbody>
<tr>
<td>New <em>X</em> Change ___ Deletion ___</td>
<td>Daniel Frye</td>
<td>Andrew Connelly</td>
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<table>
<thead>
<tr>
<th>Does this course fulfill a requirement for single-subject or multiple subject credential students?</th>
<th>For Catalog Copy:</th>
<th>For Catalog Copy:</th>
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<tbody>
<tr>
<td>Yes ___ No <em>X</em>_</td>
<td>Yes ___ No ___</td>
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<tr>
<th>CCE:</th>
<th>Semester Effective:</th>
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<tr>
<td>Yes ___ No <em>x</em>_</td>
<td>Fall <em>X</em> Spring __, 2008</td>
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This course replaces experimental course Subject Area (prefix) and Catalog Number (course number):

This Catalog Number (course number) is being replaced:

<table>
<thead>
<tr>
<th>Change from:</th>
<th>Change to:</th>
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<tr>
<th>Subject Area (prefix) &amp; Catalog No. (course no.):</th>
<th>Title:</th>
<th>Units:</th>
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<th>Subject Area (prefix) &amp; Catalog No. (course no.):</th>
<th>Title:</th>
<th>Units:</th>
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<tbody>
<tr>
<td>ART 182</td>
<td>Intermediate Sculpture</td>
<td>3</td>
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JUSTIFICATION:

Intermediate Sculpture will further the foundational experiences, skills, creative processes established in Beginning Sculpture. Students taking Intermediate Sculpture will engage in assignment-based learning with specific connections to conceptualization of ideas, materials and techniques. Intermediate Sculpture will offer students a way to take courses with a clear progression through the sculpture area. This course proposal conforms to the 60 unit BA Degree program (concentration in sculpture) beginning Fall 2008.

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)

Intermediate explorations with traditional and non-traditional processes of sculpture, three-dimensional form and spatial relationships. Students will expect to explore concept based learning through visual problem solving while accumulating in depth techniques and skills in a variety of sculpture materials. Course will include study of historical and contemporary examples of sculpture and other relevant forms of art.

Note: Fee course (to be added after fee approved)

<table>
<thead>
<tr>
<th>Prerequisite: ART 70 or ART 88 (or equivalent)</th>
<th>Enforced at Registration:</th>
<th>Enforced at Registration:</th>
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<td>Yes ___ No <em>x</em>_</td>
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<tr>
<th>Corequisite:</th>
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<td>Enforced at Registration:</td>
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<tr>
<th>CAN (California Articulation Number):</th>
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<tr>
<th>Graded:</th>
<th>Instructor Approval Required?</th>
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<tr>
<td>Letter <em>X</em>_ Credit/No Credit____</td>
<td>Yes ___ No <em>X</em>_</td>
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<thead>
<tr>
<th>Course Classification (e.g., lecture, lab, seminar, discussion):</th>
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<tr>
<td>Lab</td>
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<th>Cross Listed?</th>
<th>If yes, do they meet together and fulfill the same requirement, and what is the other course.</th>
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<td>Yes ___ No <em>x</em>_</td>
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How Many Times Can This Course be Taken for Credit? _2__

<table>
<thead>
<tr>
<th>Can the course be taken for Credit more than once during the same term?</th>
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<td>Yes ___ No <em>X</em>_</td>
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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

**Increased understanding of methods and materials in sculpture including: Metals – cutting, forming, welding, cold construction, Plaster- armature, forming and shaping, mold making and other alternative mold making materials and methods, Woodworking- carving, cutting an forming, joinery and construction, Clay and Wax- forming and shaping, Alternative methods and materials as appropriate.**

**Increased understanding and awareness to the history of Contemporary Art and Sculpture: cultural and historical examples of sculpture, methods of making, creative processes of artists, alternative forms of sculpture, installation art and performance art.**

**Increased understanding of creative process: idea forming, concept development, methods of discovery, making informed decisions.**

**Increased understanding of Sculpture area management: tool and supply maintenance and management, operations safety of tools, safe handling of materials in a community environment, standards for safe practices while working in the sculpture area.**

Wood shop, Metal Shop, Plaster Area, Tool room, Kiln Area, etc. operations and maintenance.

**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:

<table>
<thead>
<tr>
<th>Term Assignments:</th>
<th>10%</th>
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<tbody>
<tr>
<td>Keep Sketchbook</td>
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<tr>
<td>Influences Present</td>
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<tr>
<td>Attend two art lectures on campus</td>
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<td>Service requirement</td>
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<tr>
<th>Studio Assignments:</th>
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<tr>
<td>Assignment #1:</td>
<td>15%</td>
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<tr>
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<td>Assignment #4:</td>
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<tr>
<td>Class participation, Critique and Questionnaires:</td>
<td>10%</td>
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<td></td>
<td>100%</td>
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</table>

Other assessment strategies:

Attendance: Students are allowed 3 absences, each additional absence will result in a drop a letter grade to the final grade

Failure to be on time to class: each late is calculated as a 1/2 absence

Failure to attend all critiques: failure to attend critique (assignment/ review) will result in the failure of that assignment

Late projects and or papers: will receive a drop in letter grade for every class meeting it is not submitted.

Adherence to projects perimeters: will result in drop of grade when assignment objectives are not met.

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:**

<table>
<thead>
<tr>
<th>Department Chair: Daniel Frye</th>
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<tbody>
<tr>
<td>College Dean or Associate Dean: Jeffrey Mason</td>
<td>5/18/2008</td>
</tr>
<tr>
<td>CPSP (for school personnel courses ONLY)</td>
<td>4/16/08</td>
</tr>
<tr>
<td>Associate Vice President and Dean for Academic Programs</td>
<td>CONDITIONAL APPROVAL 4/18/2008</td>
</tr>
</tbody>
</table>

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 2008

Proposed Course Number Art 182  Course Name Intermediate Sculpture

Contact Person (Instructor) Andrew Connelly  Email andrew.connelly@csus.edu  Phone 278-7514

Projected Enrollment 9  Units of Credit 3

Has the course been offered before? no  If yes, under what number?

Suggested Course Classification  Unit distribution: lecture ☐  lab ☑  activity ☐

List the prerequisite(s) for the proposed course.
Art 88 (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.

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?

Repeating the course will give students further in depth experience with materials and methods in sculpture strengthening their ability to perform and produce professional sculpture products.

May 7, 2007
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.

1. N/A
2. 
3. 
4.

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, Art 182 will run concurrently with Art 183 and Art 283 (the Art Department currently offers two similar concurrently run or paired courses Art 74 /Art 174/Art175 and Art 112/Art212
2. What course(s) could you alternate in the schedule with the proposed course?
   none
3. How often would you schedule the proposed course?
   every semester (currently Art 183 is offered every semester)
4. What full-time faculty can teach the course? What other course would they give up in order to teach it?
   Andrew Connelly, Robert Ortbal
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.
see syllabus

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

May 7, 2007
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)

May 7, 2007
Art 182:
Intermediate Sculpture
Instructor: Andrew Connelly
Office: ASL 110A

ASL Office/ Voice Mail: 278-7514
ASL Sculpture Studio: 278-6471
Email:
andrew.connelly@csus.edu
Web Address:
www.csus.edu/indiv/c/connellya
Studio: ASL 110
Meeting: Tuesday/Thursday
3:00-5:50pm

Catalogue Course Description

ART 182 Intermediate Sculpture
Intermediate explorations with traditional and non-traditional processes of sculpture, three-dimensional form and spatial relationships. Students will expect to explore concept based learning through visual problem solving while accumulating in depth techniques and skills in a variety of sculpture materials. Course will include study of historical and contemporary examples of sculpture and other relevant forms of art.
Prerequisite: ART 70 or ART 88 (or equivalent)
Lab Fee $45.00
Art 182: Intermediate Sculpture  
Instructor: Andrew Connelly

Course Outline and Requirements:  
This is a representation of this semester's project's and expectations. This is a breakdown of all projects, papers and presentations to be completed to assure the highest grade possible for this course.

Term Assignments:

Assignment A: Keep Sketchbook  10%
Assignment B: Artist Presentation  10%
Assignment C: Attend two art lectures on campus  10%
Assignment D: Service requirement  10%

Studio Assignments:

Assignment #1:  15%
Assignment #2:  15%
Assignment #3:  15%
Assignment #4:  15%

Class participation, Critique and Questionnaires: 10%

100%

Things that will effect your grade are:
  
Attendance
  
Failure to be on time to class

Failure to attend all critiques

Late projects and or papers etc.

Adherence to projects perimeters

See grading policy for details regarding these items!
Art 182: Intermediate Sculpture
Instructor: Andrew Connelly

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 the 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.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>20%</td>
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<tr>
<td>Effort/Growth</td>
<td>20%</td>
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<tr>
<td>Completion of Assignments</td>
<td>20%</td>
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<tr>
<td>Technique</td>
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<tr>
<td>Class Participation</td>
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<tr>
<td>Creativity</td>
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Total: 100%
Art 182: Intermediate Sculpture  
Instructor: Andrew Connelly  

Course objective:  
Intermediate Sculpture is a intermediary course designed to continue exploring concepts in the understanding of the organization of dimensional space, material and methods of sculpture and shop and studio practice. We will explore numerous possibilities this semester covering a broad base of experiences, exposing different facets of sculpture, both observing and creating three-dimensional works. It is my intention to encourage you (the student) to challenge the ideas, concepts, and guidelines introduced this semester, while engaging in experiential processes that are integral to each of the projects to be accomplished this semester.

Course Structure: This semester you will be expected to accomplish an array of tasks. Each of the assignments has its own structure. Awareness of this structure will help in achieving the highest level of success.

1. Term Assignments: These assignments are given to you at the beginning of the semester and it is expected that the student be responsible for maintaining, accomplishing and submitting.

   a. Sketchbook: Your Sketchbook is to be maintained through out the semester. The sketchbook is a continuous project that is integrated into all assignments. See term assignments and creative assignments for more details.

   b. Influences Presentation: Each student will be responsible for making a ten-minute presentation of his or her influences on making art/sculpture. Look at assignment for details.

   c. Attend two art lectures on campus: see term assignments

   d. Service requirement: see term assignments

2. Creative Assignments: Creative assignments will be given to you after the subsequent project is completed. I do not give out assignments until your mind is free of the last assignment. I am interested in having you react spontaneously to each assignment to assure authenticity to your own creative genius.

   a. Readings: readings will accompany each creative assignment. Questionnaires will be given at critiques to ensure your knowledge of the subject matter.

   b. Exercises: Each assignment begins with an exercise. These exercises are designed to aid in the design-discovery process. Exercises should be done by simply paying attention to the exercise independent of the assignment. Most of the exercises are to be executed in your sketchbook and kept there for review at the end of the semester.

   c. Presentations: Each exercise/assignment will accompanied by a presentation. These presentations are designed to aid in your understanding of the objectives set forth for each of the assignments. Students will be asked to draw slides and take notes in their sketchbook while being displayed. It is often that these sessions inspire ideas.

   d. Assignments: Following each exercise will be the assignment. The assignments will vary and are to be executed during class with additional studio hours maintained outside of class. You can expect to spend 6 to 8 hours outside of class each week to accomplish each assignment adequately.

3. Critiques: Following each assignment the class will engage in a critique of each student’s work.

   a. Questionnaire: Prior to each critique each student will be expected to fill out a questionnaire. These questions are taken from the readings assigned with each exercise/assignment. Be prepared.

   b. Critique: Each student will present their work and be discussed by the group. Students are expected to be on time and ready to present works on the due date regardless, if it is finished or not. Incomplete assignments can be critiqued. It is better to have an incomplete assignment than to have no assignment at all!

* All assignment due dates can be found on the Calendar sheet.
Art 182: Intermediate Sculpture
Instructor: Andrew Connelly

Term Assignments:

Assignment A: SKETCHBOOK

Keep a sketchbook during the semester. Personalize the book for yourself so it is your own and no one else's. Make entries in your book either daily or weekly, as it is appropriate. Use this book as a tool for note taking, sketch making, for ideas and techniques and for personal philosophies. This book will become very important to your growth throughout the semester. Periodically the books will be reviewed to see your progress and dedication to keeping your book updated. The ideas and thoughts incorporated in this book will give insight to the assignments given and to your own personal identity with drawing, writing, experiencing, and individual exploration. Sketchbooks can become a part of the way you process information. **Outside work is mandatory and is to be included in this book!**

Most exercises are to be done in your sketchbook.

**Have sketchbook present at every class meeting** for notes and discussions pertaining to class assignments, ideas, insights or inspirations that may occur. I do suggest having your sketchbook with you at all time!

Assignment B: ARTIST PRESENTATION

Choose a contemporary three or four-dimensional artist working within the past 30 years and put together a ten to twenty minute presentation of their work for the class. The presentation must adhere to the following guidelines or suggestions.

- Your presentation must have projected images or video of the artists work.
- Your presentation must have a short written document to be handed in as a representative of your talk.
- Your presentation must be seven to ten minutes in length.
- Your presentation can be in the form of a performance.
- Your artist should be chosen from the given list of contemporary artists.
- If you choose an artist not on the list I must approve it.

This assignment is meant to be informational and influential. Try to choose an artist work that will give you a new understanding art and sculpture today.

To Begin this assignment refer to the artist list on the next page. Follow the procedure below the heading.

*PAPERS MUST BE TYPED OR THEY WILL NOT BE ACCEPTED.

*LATE PAPERS WILL RECEIVE A DROP IN LETTER GRADE FOR EACH CLASS MEETING IT IS NOT RECEIVED BEYOND THE DUE DATE.

Assignment C: ATTEND TWO ART LECTURES

You will attend two art lectures on campus and write one paragraph on each. To be turned in with each gallery review. A schedule can be obtained on art website.

Assignment D: SERVICE REQUIREMENT

Each student is required to participate in studio maintenance outside of class. Students will sign up with sculpture technician during regular business hours to accomplish tasks needed.
Art 182: Intermediate Sculpture
Instructor: Andrew Connelly
Calendar:

Week 1
Introduction: course syllabus, term assignments, studio assignments, presentations including historical and contemporary examples and issues in sculpture and related disciplines, shop business, Excercise #1

Week 2
Assignment #1, Presentation of related artists and images, discussion, Demonstrations of relative technique, work week

Week 3
Work week

Week 4
Work week

Week 5
Critique #1, discussion of all work completed, Assignment #2, Presentation of related artists and images, discussion, Demonstrations of relative technique, work week

Week 6
Influences presentations, group will be split in half taking two class meetings to complete presentations

Week 7
Work week

Week 8
Critique #2 discussion of all work completed, Assignment #3, Presentation of related artists and images, discussion, Demonstrations of relative technique, work week

Week 9
Work week, Sketchbook review

Week 10
Work week

Week 11
Critique #3 discussion of all work completed, Assignment #4, Presentation of related artists and images, discussion, Demonstrations of relative technique, work week

Week 12
Individual critique by appointment

Week 13
Work week

Week 14
Work week

Week 15
Shop Clean Up! , Final Sketchbook review
Final Critique

Final Week
Final Critique

*Failure to attend any critique or presentation will result in the failure of that assignment unless other arrangements have been made.

*Failure to attend Shop Clean Up, and both Critique Days will result in the failure of the course. No exceptions.
Art 182: Intermediate Sculpture
Instructor: Andrew Connelly
Tools and Supplies

Safety Equipment
Safety Goggles
Ear protection
Dust masks
Leather gloves
Rubber gloves
Work boots or shoes
Apron/smock or coveralls

Tools
Tool set or box including the following
Tape measure
Hammer
Combo screwdriver
Pliers, regular and 4” needle nose
Utility knife, extra blades

Supplies
Rags or old towels
Buckets small to large
Sandpaper
Drywall mesh
Duct tape
Glue
Art 182: Intermediate Sculpture  
Instructor: Andrew Connelly  

Bibliography  
All books are on reserve in the CSUS Library  

Textbooks  
Sculpture Since 1945  
By Andrew Causey, 1998  
ISBN 0-19-284205  
Published by Oxford University Press

Sculptural Idea  
By James J Kelly

The Sculptural Reference Illustrated: Contemporary techniques etc.  
By Arthur Williams

Other Books of Interest  
Design Paradigm  
A Sourcebook for Creative Visualization  
By Warren K. Wake, 2000  
ISBN 0-471-29976-6  
Published by John Wiley and Sons, Inc.

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

*Installation Art in the New Millennium  
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
Art 182: Intermediate Sculpture
Instructor: Andrew Connelly
Bibliography Continued:

*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