Program Proposal
Form B

Academic Group (College):
College of Arts and Letters

Date of Submission to College Dean: March 5, 2010

Academic Organization (Department): ART
Requested Effective: Fall __, Spring X __, 2011 __.

Department Chair: Dan Frye
Contact if not Department Chair:
Steve Ciampaglia or Anna Wagner-Ott

Title of the Program (Please be specific; indicate minor, undergraduate or graduate degree, etc.):
Art Studio (Art Education)

Type of Program Proposal:

___ X ___ Modification in Existing Program:
___ Substantive Change
___ Non-Substantive Change:
___ Deletion of Existing Program

___ New Programs
___ Initiation (Projection) of New Program on to Master Plan
___ New Degree Programs
   ___ Regular Process
   ___ Fast Track Process
   ___ Pilot Process
___ New Minor, Concentration, Option, Specialization, Emphasis
___ New Certificate Program

PLEASE NOTE: Form B is to be used only as a Cover Form. Additional information is requested for each of the above as noted in the corresponding procedure in the Policies and Procedures for Initiation, Modification, Review and Approval of Courses and Academic Programs found at http://www.csus.edu/umanual/acad.htm

Briefly describe the program proposal (new or change) and provide a justification.

1. Presently, art education students do not have any required field teaching experiences so we propose to change Art 148: Barrio Art to Art 138: Art in the Community and move Art 138 to the art education cluster of required courses. The title change will better reflect the broadening of the course to include the addition of community partners beyond The Washington Neighborhood Center. The Washington Neighborhood Center will be retained as the primary community partner (as it was in Art 148), but other potential sites that serve the African-American community, Asian-American community, and the Russian-American community will be added. The course content will be expanded to be more inclusive of artists and educators who work in these respective communities. Students will see examples of how these artists and educators collaborate with individuals from these various communities. They will learn about successful university and community collaborations. In the process, students will gain valuable service-learning experience and establishing relationships with people of different cultural backgrounds.

2. In order to add Art 138 as a required art education course, we had to drop the required printmaking course and move the cluster of courses to the breadth studio area. To satisfy CCTC’s printmaking requirement we will include components of printmaking processes in Art Art 134.

3. The number of units for the Art Studio area decreased from 33 units to 30 units because we eliminated the required printmaking course. The units in art education increased to 18 units.

4. We added Art 70 (Form Space and Vision) as another choice to the required beginning sculpture area because Art 70 includes many sculptural activities and processes. Art 70
also will satisfy CCTC’s sculpture requirement.

5. We inserted Art 88 (Beginning Sculpture) to the breadth area section and now students will have an option to take Art 88 or Art 70 if they want to specialize in sculpture.

6. Delete the section at the end of the art education program that mentions: “The program is currently under review by the Commission on Teacher Credentialing and students are strongly encouraged to consult an advisor.” We received accreditation from CCTC in the Spring of 2008 so we would like to add: “The Art Education program is Accredited by the Commission on Teacher Credentialing” at the beginning of our program.

NOTE: We have included the proposed changes to the Studio Art major program in the side-by-side comparison chart.

<table>
<thead>
<tr>
<th>Approvals:</th>
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<tbody>
<tr>
<td>Department Chair:</td>
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<td>College Dean:</td>
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<tr>
<td>University Committee:</td>
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<tr>
<td>Associate Vice President and Dean for Academic Affairs:</td>
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</tbody>
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09/10/2008
Procedures for Submitting Substantive Program Change Proposals

1. Complete Form B.

**Form B is attached and completed**

2. Indicate programmatic or fiscal impact which this change will have on other academic units' programs, and describe the consultation that has occurred with affected units. Attach a copy of correspondence with these units.

**There will be no fiscal impact. The art department already receives special funding for the Barrio Art course and even though the course title and content has changed we still will retain the Washington Center as the main site.**

3. Provide a fiscal analysis of the proposed changes.
   a. How will the above changes be accommodated within the department/College existing fiscal resources?

**The art department applies for special funding for the revised Barrio Art course so that students can teach at the Washington Center in Sacramento. The revised course will still receive the same funding since the mandate of the course has not changed.**
   b. If the proposed changes will require additional resources, describe the level and nature of additional funding the College will seek for the program changes.

**The proposed changes will not require additional resources.**
   c. What additional space, equipment, operating expenses, library, computer, or media resources, clerical/technical support, or other resources will be needed? Estimate the cost and indicate how these resource needs will be accommodated.

**The existing funds for Art 138 Art in the Community already covers the supplies and operating expenses.**

4. The following is a side by side list of the old program requirements as presented and the new program requirements as they will be presented in the University catalog.

5. Department of Art wants to make the following changes in its undergraduate major:
6. Proposed Changes:

7. Itemize Each Change:

a. Change the catalogue number and course title of Art 148 Barrio Art to Art 138 Art in the Community

b. Remove the required lower division courses ART 40B Basic Printmaking: Etching, ART 40D Basic Printmaking: Relief, ART 40E Basic Printmaking: Silk-screen and move them all to the breadth lower division area.

c. Reduce the number of required studio units from 33 to 30 by no longer requiring a printmaking course Art 40B or Art 40D or Art 40E.

d. Add Art 70 as the other choice to the required sculpture area.

e. Add Art 88 to the breadth studio area.

f. Add the new course Art 138 to the list of required art education cluster of courses.

g. Number of art education required courses will increase from 15 units to 18 units.

h. Delete the section at the end of the program referring to: “The program is currently under review by the Commission on Teacher Credentialing and students are strongly encouraged to consult an advisor.” We received our accreditation from CCTC in the Spring of 2008 and add “The Art Education program received Accreditation from the Commission on Teacher Credentialing”
Requirements - Art Education (Single Subject Pre-Credential Preparation)

+++The Art Education program is Accredited by the Commission on Teacher Credentialing+++ 

Units required for the Subject Matter Program: 60 Courses applied toward the Subject Matter program must be completed with a grade of "C" or higher.

Courses in parentheses are prerequisites.

Art majors wishing to pursue a Single Subject Teaching Credential in Art in the College of Education must contact the Art Department's Credential Coordinator to have their transcripts evaluated for courses required for admission to the credential program and to have their single subject competency assessed.

Teaching credential candidates must also complete the Professional Education Program in the College of Education and meet the California art subject matter standards. Students interested in teaching art in public schools in California should get information from the Teacher Preparation and Credentials Office (TPAC) in Eureka Hall 216 or the College of Education's web site at www.edweb.csus.edu.

Note: ART 305 (Art in the Public School) is the required learning methods course for students enrolled in the Professional Education Program in the College of Education.

Requirements - Art Education (Single Subject Pre-Credential Preparation)

++++++++++++++++++

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Note: ART 305 (Art in the Public School) is the required learning methods course for students enrolled in the Professional Education Program in the College of Education.
NEW Requirements • Art Education
A. Historical and Cultural Contexts (12 units)
(3) ART 1A Art in the Western World: From Stone Age to End of Middle Ages
(3) ART 1B Art in the Western World: From Renaissance to Present
(3) Select one of the following:
ART 100 Origins of American Indian Art
ART 110 American Art (ART 1B or equivalent)
ART 111 Latin American and Latino Art History
(3) Select one of the following:
ART 3A Traditional Asian Art
ART 3B Modern and Contemporary Asian Art
ART 101 Art Photography
ART 103 Greco-Roman Art (ART 1A or equivalent)
ART 105 Medieval Art (ART 1A or equivalent)
ART 106 Renaissance Art (ART 1A or ART 1B or equivalent)
ART 107 Baroque and Rococo Art (ART 1B or equivalent)
ART 108 19th Century Art (ART 1B or equivalent)
ART 109 Modern Art (Upper-division standing and ART 1B or equivalent with instructor approval)
ART 112 Contemporary Art (Modern Art History: ART 1B or ART 109 or equivalent or instructor permission)
ART 113B Asian Art and Mythology (ART 3A or equivalent or instructor permission)
ART 117A Art of India and Southeast Asia (ART 3A or equivalent, or instructor permission)
ART 117B Art of China and Japan (ART 3A or equivalent, or instructor permission)
ART 118A Modern Architecture (ART 1A or ART 1B or equivalent or instructor permission)
ART 118B/ HIST184 California Architecture and Urban History

OLD Requirements • Art Education
A. Historical and Cultural Contexts (12 units)
(3) ART 1A Art in the Western World: From Stone Age to End of Middle Ages
(3) ART 1B Art in the Western World: From Renaissance to Present
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ART 100 Origins of American Indian Art
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ART 118A Modern Architecture (ART 1A or ART 1B or equivalent or instructor permission)
ART 118B/ HIST184 California Architecture and Urban History
+++ART 148 Barrio Art for Ethnic Groups
+++B. Art Studio (33 units)
+++Art Studio Core (24 units)
Foundation Studio Courses (12)
(3) ART 20A Beginning Drawing
(3) ART 20B Intermediate Drawing (ART 20A or equivalent)
ART 97 Beginning Electronic Art
(3) Select one of the following:
ART 22 Beginning Painting (ART 20A or equivalent)
ART 24 Beginning Watercolor (ART 20A or equivalent)
(3) Select one of the following:
ART 50 Beginning Ceramics
ART 53 Beginning Hand-built Ceramics

(3) Select one of the following:
ART 70 Form Space and Vision

ART 88 Sculpture

(3) Select one of the following:
ART 40B Basic Printmaking: Etching
ART 40D Basic Printmaking: Relief
ART 40E Basic Printmaking: Silk-screen

ART 27 Beginning Color
ART 60 Two-Dimensional Composition
ART 70 Form, Space and Vision
ART 74 Beginning Jewlery Design
ART 75 Beginning Metallsmiting
ART 80 Materials and Methods
ART 86 Clay Sculpture

Art Studio Depth (9 units)
Select three courses from Group 1 or Group 2 or Group 3.

Group 1
ART 120 Advanced Drawing (ART 20B or equivalent)
ART 122A Intermediate Painting (ART 22 or equivalent)
ART 122B Advanced Painting (ART 122A or equivalent)
ART 123 Figure Drawing (ART 20A or equivalent)
ART 124A Intermediate Watercolor (ART 24 or equivalent)
ART 124B Advanced Watercolor (ART 124A or equivalent)
ART 125A Life Painting (ART 20A or equivalent)
ART 125B Life Studio (ART 20A or equivalent)
ART 126 Painting and Drawing in the Field (ART 22 or equivalent)
ART 127 Collage and Assemblage
ART 141 Advanced Silkscreen (ART 40E or equivalent)
ART 142/CSC 126 3D Computer Modeling (CSC 10 or ART 97 or equivalent)
ART 145 Advanced Printmaking

Group 2
ART 150 Advanced Ceramics (ART 50 or equivalent, or instructor permission)
ART 153 Hand-Built Ceramic Techniques (ART 53 or instructor permission)
ART 174 Intermediate Jewlery (ART 74 or equivalent, or instructor permission)
ART 176 Advanced Jewlery (ART 174)
ART 180 Figure Sculpture (ART 20A or equivalent)
ART 183 Advanced Sculpture (ART 88)
ART 187 Installation and Performance Art (ART 20A and either ART 70 or ART 88 or equivalent)

**Group 3**

- ART 142/CSC 126 3D Computer Modeling (CSC 10 or ART (ART 97 or equivalent)
- ART 144 Digital Printmaking (ART 97 or equivalent)
- ART 161 Photography in the Field (PHOT 40 or equivalent)
- ART 162 Alternative Photographic Processes (PHOT 40 or equivalent)
- ART 163 Pinhole Photography (PHOT 40 or equivalent)
- ART 197 Intermediate Electronic Art (ART 97 or equivalent experience such as PHOT 11 Introduction Digital Imaging)
- ART 198 Advanced Electronic Art (ART 97 or equivalent experience, evidenced in portfolio)
- PHOT 141 Intermediate Photography, Black & White (PHOT 40)

**C. Art Education (18 units)**

(3) ART 130 Aesthetics and Art Criticism (Upper division or graduate status; declared major in Art)
(3) ART 133 Understanding and Creating Art (Upper division status; declared major in Child Development, Liberal Studies, or Blended Liberal Studies)
(3) ART 134 Interdisciplinary Art (ART 20A and upper division status)
(3) ART 135 Secondary School Art Education (ART 133 or instructor permission)

(3) ART 138 Art in the Community
(3) ART 192C Senior Seminar in Art Education (Senior status, and ART 130, ART 133, ART 134, and ART 135).

**Group 3**

- ART 142/CSC 126 3D Computer Modeling (CSC 10 or ART (ART 97 or equivalent)
- ART 144 Digital Printmaking (ART 97 or equivalent)
- ART 161 Photography in the Field (PHOT 40 or equivalent)
- ART 162 Alternative Photographic Processes (PHOT 40 or equivalent)
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- ART 197 Intermediate Electronic Art (ART 97 or equivalent experience such as PHOT 11 Introduction Digital Imaging)
- ART 198 Advanced Electronic Art (ART 97 or equivalent experience, evidenced in portfolio)
- PHOT 141 Intermediate Photography, Black & White (PHOT 40)

**C. Art Education (15 units)**

(3) ART 130 Aesthetics and Art Criticism (Upper division or graduate status; declared major in Art)
(3) ART 133 Understanding and Creating Art (Upper division status; declared major in Child Development, Liberal Studies, or Blended Liberal Studies)
(3) ART 134 Interdisciplinary Art (ART 20A and upper division status)
(3) ART 135 Secondary School Art Education (ART 133 or instructor permission)
(3) ART 192C Senior Seminar in Art Education (Senior status, and ART 130, ART 133, ART 134, and ART 135)

Note: The program is currently under review by the Commission on Teacher Credentialing and students are strongly encouraged to consult an advisor.
CSUS, DEPARTMENT OF ART
ART 138: ART IN THE COMMUNITY
FALL 2010
TWO 2-HOUR CLASS SESSIONS PER WEEK

Instructor: Steven Ciampaglia
E-mail: ciampaglia@csus.edu
Phone: 916-278-7512
Office: Kadema Hall 193
Office hours: Monday and Wednesday, 11:15-12:45

COURSE DESCRIPTION
Art 138 provides a multicultural experience for art education and art studio majors. This course involves personal contact with community members at various community centers located throughout the city of Sacramento. Students explore teaching techniques, methodologies and prepare and implement art lessons that are appropriate for diverse learning environments. The primary site is the Washington Neighborhood Center, located in the oldest community of Sacramento, Barrio Centro (midtown).

COURSE CONTENT
The course will have two components. During the first five weeks of the course students will prepare for their experience in the community. They will read articles by art educators and artists who have worked in community settings. They will see examples of how artist and educators from the university have collaborated with various communities. They will learn about the history of ethnic and activist art in the Sacramento area. Discussions regarding the role of university representatives within a community setting will be conducted. Also highlighted will be cultural sensitivity toward the members of the respective communities students will be serving.

Each student will spend the remainder of the class sessions on site at the community center of his/her choosing. The number of available sites may vary from semester to semester, but there will always be at least three sites from which students can choose. The primary site will always be the Washington Neighborhood Center. Other potential sites will include those that serve the African-American community, Asian-American community, Russian-American community and disabled community. Before students select their site, representatives from each community center will visit the class to tell them about the mission and goals of their respective organizations. Additionally, they will describe their facilities and explain the type of arts programming assistance they are hoping to receive from students that choose their center.

COURSE GOALS AND OBJECTIVES
Major goals for a student in this class include:
(1) Explore teaching techniques and methodologies appropriate for a variety of learning environments;
(2) Prepare and implement art lessons that are appropriate for a diverse group of people;
(3) Provide opportunities for university students to value community service/learning programs as a means of establishing relationships and rapport with people of
different political and social types;
(4) Develop a means for providing substantial learning opportunities within budgetary restraints;
(5) Challenge pre-conceived notions of cultural stereotyping, gender bias, and ageism through interpersonal interaction.

COURSE REQUIREMENTS

Attendance
Only three unexcused absences will be permitted. I will drop you one letter grade for every class missed starting with the fourth absence. If you suspect that you might miss more than two classes, please discuss it with me in advance of the date so that you will not fall behind on your assignments. Also, if you miss a class session that takes place at the collaborating community partner’s location you must make that time up at the location to fulfill your 40 service-learning hours.

Tardiness
Classes begin promptly when scheduled. I expect everyone to be present at the start of class, when I will take attendance. If you arrive up to 15 minutes after class begins, it is your responsibility to let me know, so that I can count you as tardy for the day. Otherwise you will be considered absent. The doors to the classroom will be closed at fifteen minutes past the start of the class. If you are more than fifteen minutes late you will not be allowed in the classroom and it will count as an absence. You may not be tardy for more than three classes; after three incidents, each time you are tardy will count as half an absence.

Disturbances
I do not want to hear cell phones going off in the classroom. Please shut them off or put them on vibrate before the start of the class. If I hear your cell phone go off I will give you an “F” for class participation for that day.

I do not want to hear people having idle conversations while anyone has the floor. You should give your undivided attention to whoever is addressing the class, so that you can expect the same when it’s your turn to talk. If I hear anyone talking while someone else has the floor, I will ask s/he to stop and give him or her an “F” for that day’s class participation.

Community Project/Lesson
You will be required to collaborate with your classmates to develop a collection of projects you will implement as a group at the community center you have chosen for your placement. Keep in mind that the projects you create should be designed to serve the needs of the individuals whom you will be working with at the center as well as yourselves. You can help provide valuable cultural programming to these individuals while they assist you in applying and refining your teaching and/or artmaking practice for application in real-life life situations. In effect, these projects will be collaborations between all of you, acting as ambassadors of CSUS, and the people in the community. The projects that you develop will act as a model for future academic/community collaborations.
Service Learning Hours
Students are expected to complete 40 community service-learning hours during the course of the semester. The Community Engagement Center will keep track of your hours on site. You must sign-in and sign-out at every class session in order to earn the time completed. If you miss a class session that takes place on site, you must make up your hours at the collaborative partner’s site.

Service Learning Orientation
Before you can go on site you must attend an orientation session at the Community Engagement Center. The orientation will last approximately 20 minutes. There are multiple times available for you to attend. To schedule an orientation go to the following URL on the Web: http://www.csus.edu/cec/sl_admin.stm

Journal: Reading Reflections
Every student will be required to write and upload a reflective post to a course blog, http://barrioart.wordpress.com, at the conclusion of each class session. The purpose of these reflective postings is to chart your own progress throughout the course and to reflect upon your engagement with the readings, lectures, and discussions. Most importantly, the reflections allow you to chart your feelings, attitudes, and opinions about these materials in relation to your experiences on-site, in the community. Since you are posting your reflections publicly to the entire class, this allows you to share your insights with your fellow classmates and gives them the opportunity to provide you feedback by posting comments to your posts. In this way, a collaborative dialogue can be fostered that is mutually supportive and dynamic.

Reflective Paper
Each student must submit a written summary evaluation of his or her experiences from throughout the semester. You can draw from your reflective blog postings to create a reflective paper that comprehensively details the arc of your experiences from any apprehensions you may have had after the first class session to your final feelings about the course and your on-site activity. The reflective paper should be 3 to 4 pages in length, 12 point Times New Roman font, double-spaced, with half-inch margins on all sides.

GRADING SCALE

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation in project development and implementation</td>
<td>30%</td>
</tr>
<tr>
<td>Participation in final exhibition</td>
<td>20%</td>
</tr>
<tr>
<td>Service learning hours</td>
<td>20%</td>
</tr>
<tr>
<td>Reflective blog posts</td>
<td>20%</td>
</tr>
<tr>
<td>Reflection paper</td>
<td>10%</td>
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DISABILITY SERVICES
If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008 (916-278-6955). Also, please discuss your accommodation needs with the instructor after class or during office hours early in the semester.
COURSE TEXTS
There are no required course texts to purchase. All readings will be available as downloadable PDFs from the course Web CT.

COURSE SCHEDULE

Class 1

- Class introduction
- The importance of community art to classroom art instruction
- The history of community art at CSUS, including the Barrio Art Project
- Sign up for course blog

View:
*Pilots of Aztlan*

Homework:
*Art of Engagement* (Selz), Chapter One

Class 2

- Activist Art in California
- Art for social change

Discuss:
*Art of Engagement* (Selz), Chapter One

Class 3

- A visit from representatives from the participating community centers, including Tomas Montoya (President) and Gia Moreno (Secretary) from the Board of Directors of the Washington Neighborhood Center
- Each student will select a community center for his/her service-learning placement

Homework:
- *Mixed Blessings* (Lippard), *Mixing* Chapter
- *Reconstructing a Community, Reclaiming a Playground* (Hutzel)
- *Culture in Action* (Jacob, Brenson, & Olson)

Class 4

- Collaboration vs. participation
- Whose art is it anyway?
- Students will start to develop a list of project ideas for the respective community
centers at which they will be placed.

Discuss:
• *Mixed Blessings* (Lippard), *Mixing* Chapter
• *Reconstructing a Community, Reclaiming a Playground* (Hutzel)
• *Culture in Action* (Jacob, Brenson, & Olson)

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**Class 5**

• Challenging cultural assumptions
• Students will continue working on their project ideas

View:
• The Couple in the Cage (Fusco)
• The Animation Sweatshop (Rivera)
• Ethnic Notions (Riggs)

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**Class 6**

Students will finalize their project ideas

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**Class 7**

Each group of students assigned to a community center will share its potential project ideas with the rest of the class. The class will offer feedback and suggestions.

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**Class 8**

Each group of students will review its project ideas and use the feedback they received in the previous class session to improve upon them. Each group should have its collection of project ideas finalized at the conclusion of this class session.

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**Class 9-28**

The implementation of the projects will commence. For the remainder of the course (including today’s class session) the students will be on location at their respective community centers.

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**Class 29**

A final exhibition of artwork produced by the patrons at each community center will take place tonight at the respective centers. Students are encouraged to invite family and
friends to the event. I will visit each exhibition and document it for posterity.

Class 30

- Class will meet back at Sac State
- Final reflection papers are due at the start of class. No exceptions!
- Class reflection and wrap up.
- Farewell