

**California State University, San Marcos General Education Program  
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

**• AREA C1: Arts**

*See GE Handbook for information on each section of this form*

**ABSTRACT**

<b>Course Abbreviation and Number:</b> VSAR 130	<b>Course Title:</b> Visual Arts Fundamentals	
<b>Number of Units:</b> 3		
<b>College or Program:</b> <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	<b>Desired term of implementation:</b> <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer   Year: 2014	<b>Mode of Delivery:</b> <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
<b>Course Proposer (please print):</b> Judit Hersko	<b>Email:</b> jhersko@csusm.edu	<b>Submission Date:</b> 1/10/14

**1. Course Catalog Description:**

Focuses on developing drawing skills and the application of these skills to conceptually more complex projects. The first part of the course will emphasize practicing the ability to see and to render observations with the help of line, value, and other visual elements. As students develop these skills, they will be encouraged to reach beyond traditional drawing methods into areas of collage, mixed media and narrative media.

**2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:**

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input checked="" type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

**SIGNATURES**


3/27/14
PD. 
3/27/14

Course Proposer

Date

Department Chair

date

*Please note that the department will be required to report assessment data to the GEC annually.*

*DC Initial*

Support      Do not support\*

                    

Support      Do not support\*

                    

\_\_\_\_\_  
Library Faculty                      Date

\_\_\_\_\_  
Impacted                      Date  
Discipline Chair

Support      Do not Support\*

                    

Approve      Do not Approve

                    

\_\_\_\_\_  
Impacted Discipline      Date  
Chair

\_\_\_\_\_  
GEC Chair                      Date

**\* If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator: Judit Hersko Phone 4639 Email: jhersko@csusm.edu

From: Ginny Scott  
Sent: Wednesday, April 09, 2014 9:04 AM  
To: Marshall Whittlesey  
Cc: Judit Hersko  
Subject: FW: C1 Forms for your approval VSAR 120, 130, 131  
Attachments: C1\_VSAR\_130\_wSyllabus.pdf; C1\_VSAR 120 wSyllabus.pdf; C1\_VSAR 131\_wSyllabus.pdf

Dear Marshall,  
Attached, please find the C1 forms for VSAR 120, VSAR 130, and VSAR 131 from the Visual and Performing Arts/Visual Arts program. The email below from Judith Downie serves as her approval/electronic signature of approval from the Humanities & Archives librarian. Please let me know if you have any questions.  
Thank you,  
-ginny

Ginny Scott  
Administrative Support Assistant  
Visual and Performing Arts Department  
California State University San Marcos  
(760)750-4324

From: Judith Downie  
Sent: Wednesday, April 09, 2014 7:42 AM  
To: Ginny Scott  
Subject: Re: C1 Forms for your approval VSAR 120, 130, 131

Hi Ginny, My apologies for the delay.

Please consider this email my approval signature for all three (VSAR 120, 130, 131).

Thanks,

Judith  
Judith A. Downie  
Humanities & Archives Librarian and Government Documents Coordinator  
California State University San Marcos  
San Marcos CA 92096-0001  
760-750-4374

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**Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]**

<b>Arts GELOs this course will address:</b>	<b>Course content that addresses each GELO.</b>	<b>How will these GELOs be assessed?</b>
C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.	Lectures, readings, writings and art assignments cover historical and contemporary art movements and focus on issues of diversity in the global context.	Writing assignments, art assignments and class discussions
C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.	Throughout the semester students practice analyzing works of art during class time. The approach is integrative focusing on how the visual qualities combine with content and context to create the meaning of the work.	Class discussions, writing assignments, class critiques of students' own work
C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.	Lectures and field trips expose students to various artistic styles from diverse cultures and peoples.	Writing assignments (paper on a chosen artist and field trip reports)
C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.	Lectures and readings introduce the subject appropriate vocabulary in historical context	Writing assignment on the work of a chosen artist plus field trip reports. In class discussions and critiques students apply the vocabulary to their own and each others work
C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [ <b>Methods courses</b> ]	Class addresses deconstruction theory in relation to the history of philosophy as it relates to the concepts in art	Paper assignment
C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [ <b>Methods courses</b> ]	N/A	N/A
C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online. [ <b>Creative Activity Courses</b> ]	This is a hands-on studio course focused on art assignments	Critique of portfolios and sketchbooks

**Part B: General Education Learning Outcomes required of all GE courses related to course content:**

<b>GE Outcomes required of all</b>	<b>Course content that addresses each</b>	<b>How will these GELOs be</b>
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<b>Courses</b>	<b>GE outcome?</b>	<b>assessed?</b>
Students will communicate effectively in writing to various audiences. (writing)	Introduction to analytical art language focusing on visual elements and design principles	Class discussions, class critiques and writing assignments
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Students critically analyze and discuss their work in terms of form and content and how the two relate	Analytical design process, sketchbook notes, and critiques
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Introduction to paper assignment includes instructions on proper methods of research	Analytical response paper discussing the work of an artist

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**Part C: GE Programmatic Goals:** *The GE program aligns with CSUSM specific and LEAP Goals. All C1 courses must meet at least one of the LEAP Goals.*

<b>GE Programmatic Goals</b>	<b>Course addresses this LEAP Goal:</b>
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
<b>CSUSM Specific Programmatic Goals</b>	<b>Course content that addresses the following CSUSM goals. Please explain, if applicable.</b>
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe): Lectures cover historical and current art movements that address issues such as gender, race, class, etc. When relevant students write about these issues in their writing assignments such as their paper on their chosen artist and field trip reports.</i>
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe): Art and culture are embedded in local and global contexts and mirror these. The course stresses interrelatedness especially as it applies to art and culture in the global present.</i>

**Part D: Course requirements to be met by the instructor.**

<b>Course Requirements:</b>	<b>How will this requirement be met by the instructor?</b>
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,	<b>Paper on the work of an artist, sketchbook entries, and field trip reports</b>
Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.	<b>VSAR 130 has two major critiques, weekly class discussions and pop critiques, reading/writing assignments, individual sketchbook review and individual portfolio review</b>

## **VSAR 130 2014**

**Introduction to the fundamentals of design in the visual arts with a focus on two-dimensional design.** Students create projects that allow first-hand exploration of basic elements of design, such as line, shape, balance, texture, scale, and proportion. While intended to build basic skills and develop problem solving strategies, this course will also emphasize the way in which the fundamentals of design contribute to the overall content and meaning of visual works. Through slide lectures, readings, and field-trips students will be exposed to historical and global contemporary examples of how the principles of design play out in a wide variety of art including film, video, and new media. *Fieldtrips outside of class may be required.*

### **COURSE OBJECTIVES & STUDENT LEARNING OUTCOMES (SLOS)**

After completing this course students will be able to:

- Use the visual language of art (visual elements and design principles) to interpret, discuss and create artwork as learned in lectures, critiques, writing assignments and art projects.
- Understand and use 2-dimensional compositional strategies based on visual elements
- Apply their compositional skills to designing logos, drawings and mixed media collage.
- Demonstrate technical skills with varied media (including pencil, charcoal, pen, cutting tools
- Seek and develop their own ideas, refine and enrich them into expansive and thoughtful agents of communication as practiced in class assignments including the use of sketchbooks.
- Use their studio time efficiently and sequentially by organizing and pacing themselves.
- Apply the principles of design to other art forms and disciplines as practiced in lectures, readings and class discussions.

**ASSIGNMENTS:** You will complete short & extensive assignments. Sketchbooks will be frequently checked in class and should be brought to each class. A cumulative portfolio will be submitted at the midpoint & end of the semester. All projects are due on time! Save everything that you do. Keep your artwork and sketches in a portfolio and date each one.

### **MATERIALS TO PURCHASE OF COLLECT – TRY THE CAMPUS BOOKSTORE, FIRST REQUIRED:**

- Soft and hard grade pencils. No. 1 or HH pencils make lighter marks, no. 2 or HD pencils make medium dark marks, Nos 4 and 6 or BB pencils make bold and dark marks.

*Syllabus is subject to change*

- Ebony pencil is a very rich and dark pencil that can be sharpened
- Pink pearl eraser
- Vine and compressed charcoal
- Pen and ink sets with nibs
- Xacto knife with blades
- Sketchbooks 9" x 12" 9 size is essential, minimum of 50 pages)
- One newsprint pad 18" x 24"
- One white drawing paper pad 18" x 24"
- Collect matte papers (no shiny or coated papers) from envelopes, cards, recycled papers for collage and drawing.
- Tracing paper – 8" x 10" or 9" x 12"
- Black matted paper provided by professor
- soft pastels or chalk pastels
- oil pastels
- sharpener
- Elmer's glue
- Rubber Cement

**GRADE DISTRIBUTION:**

Sketchbook	25%
Homework Assignments	25%
Attendance/Classwork and Participation	40%
Essay on Art and other writing assignments	10%

Grades for assignments are based on:

1. Concept and form: the strength of your ideas & ability to translate them visually
2. Inventiveness, willingness to experiment with many solution until you arrive at the best one – often best worked out in your sketchbooks.
3. Craft – your process, neatness and taking the time to complete the assignment
4. Work ethic: effort and time management

**RESEARCH, STUDY QUESTIONS AND REPORTS:** a short essay on a painting or art work from the period 1850 to 1950 is required. Periodically, you will be assigned readings accompanied by questions and asked to contribute to discussions based on these questions. Your sketchbook is a good place to take notes on readings, class lectures, and project ideas.

**LECTURES:** You are expected to take notes on presentations, lectures in your sketchbook.

**GROUP CRITIQUES:** A few times during the semester we will stop to look at your work in a group setting. We will discuss the relevant visual elements and design principles that contribute to our deeper understanding of the art work. We will learn how to take cues from the art and how to evaluate it. Everyone must participate. This is part of your grade and cannot be made up if you are not present.

**SKETCHBOOK: 9" X 12" (minimum of 50 pages)**

The sketchbook will serve a series of functions throughout the semester. You will use it to practice using your materials, work out ideas, and take notes, sketch and more. On a regular basis your sketchbook will be where you practice contour and blind contour drawing. This exercise is like toning a muscle. The more you practice it the better your eye-hand coordination will be, as well as your sense of composition.

You will also use your sketchbook for weekly assignments, field trips and to research your final project. **Please date all pages. Sketchbooks will be periodically checked.** Bring sketchbooks to every class.

**PORTFOLIO: You must organize your portfolio chronologically.** Do not throw any of your work. The portfolio is cumulative, not selective. I judge your work based on how much you have done and how much you have improved.

**ATTENDANCE: Attendance is required.** A substantial amount of work is done in class. The classroom is like a laboratory. You must complete every assignment to progress to subsequent ones. Your performance and understanding will suffer each time you miss a session. If you miss more than one class without legitimate excuse, points will be deducted from your grade. Every class missed will lower your grade 2.5 grade points. After four missed classes your grade will drop to a C. If you miss 6 or more classes you will fail the course. Habitual late arrivals and early departures will add up to absences.

**STUDIO USE RULES:** You may use the classroom 342 to work in when there is no other class taught there. The checkout room is room 239 (please consult schedule). You are required to clean up.

**ACADEMIC HONEST:** All projects and writing assignments must be your own work. It is against department rules to hand in the same project to different classes.

**EXTRA CREDIT:** Students will have opportunities to receive extra-credit. These are single points that will be added to your final average. They may include field trips, participation in department events, short essay writing, or a project you create.

**ART SUPPLY STORES:**

Blick Art Material  
1844 India Street  
San Diego CA 92101  
(619) 687-0050

Michaels Arts & Crafts  
12060 Carmel Mountain Rd. –  
San Diego CA 92128  
(858) 675-1170

Michaels Arts & Crafts  
12339 Poway Rd  
Poway CA 92064

(858) 748-0798  
Michaels Arts & Crafts  
1851 University Dr.  
Vista, CA 92083  
(760) 941-7350

Rhino Art Co  
97 N Coast Highway 101, Encinitas, CA  
92024  
760) 943-7440

Aaron Brothers Store

**Syllabus is subject to change**



**VSAR 130 - VISUAL ARTS FUNDAMENTALS – SPRING 2014 Room 342, Mon/Wed  
10 – 11:50 PM, Office hour Mondays 12 – 1 PM  
Doris Bittar: dbittar@csusm.edu**

**Week 1 January 22, 2014 – January 25**

Introduction, buy materials and begin drawing in your sketchbooks. Begin collecting matte papers for color theory/practice collages for week 5

Homework is to do 10 drawings in your sketchbook or yourself and your room in blind contour.

**Week 2 January 26 – February 1**

Line (construction, gestural and contour) and Value (shading), begin to create gray scales using various pencils. Bring 18" x 24" white paper to class

Homework: gray scales to be done on one sheet of white paper 18" x 24". Always draw 5- 10 drawings in your sketchbooks every week.

**Week 3 February 2 – February 8**

Value (shading) and composition of still life objects using vine charcoal, conte and ink. Always bring sketchbooks to class, and large paper white paper 18" x 24" for this week. You may also bring 18" x 24" newsprint paper.

Homework: Night landscapes in charcoal on a 18" x 24" white paper. Always draw 5- 10 drawings in your sketchbooks every week.

**Week 4 February 9 – February 15**

Non-linear writing exercise. Creating a small accordion book. Texture, Pen and Ink and pastel. Bring sketchbooks to class and one large sheets of 18" x 24" white paper.

Homework: complete small accordion book using the non-linear text exercise. Draw 5- 10 drawings in your sketchbook.

**Week 5 February 16 – February 22**

Color Practices, Using collected and silk screened papers that I will provide to become familiar with color's relative properties. Investigate Josef Albers' approach to color.

Homework: make three color-change exercises in your sketchbooks – one per page. 5 drawings in your sketchbook.

**Week 6 February 23 – February 29**

Japanese Notan exercises in black and white and color. Bring glue and matte papers

Homework: Create 2-3 Notans in your sketchbooks or on 18" x 24" white paper.

**Week 7 March 2 – March 8**

Creating New Patterns that turn into Logos

Homework: continue and complete pattern grid sheets on 18" x 24" white paper. Always draw 5- 10 drawings in your sketchbooks.

**Week 8 March 9 – March 15**

**Midterm Portfolio Review and Make up week**