

**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

Course Abbreviation and Number: VSAR 130	Course Title: Visual Arts Fundamentals	
Number of Units: _3_		
College or Program: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer Year: 2014	Mode of Delivery: <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Judit Hersko	Email: jhersko@csusm.edu	Submission Date: 1/10/14

1. Course Catalog Description:

Introduces 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.*

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

_____ Course Proposer	_____ Date	_____ Department Chair	_____ date
<i>Please note that the department will be required to report assessment data to the GEC annually.</i>			
		<i>DC Initial</i>	
	Support Do not support*	Support Do not support*	
	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	
_____ Library Faculty	_____ Date	_____ Impacted Discipline Chair	_____ Date
	Support Do not Support*	Approve Do not Approve	
	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	
_____ Impacted Discipline Chair	_____ Date	_____ 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

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

Arts GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
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. Students are introduced to art movements addressing multiculturalism, feminism, Chicano art as well as individual artists that address these issues such as Judy Baca, James Luna or Judy Chicago.	Writing assignments, art assignments and class discussions. Students read essays on multiculturalism in art (e.g. Lucy Lippard) and write responses. In their artwork analysis paper they apply their understanding of how race, class and gender impact the production of works of art in a given time and place. They also apply this understanding when discussing each other's work in class critiques.
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. When analyzing the Two Fridas by Kahlo they look at compositional elements such as symmetry in understanding how this device sets up a comparison that is at the center of the personal and cultural meaning of the work. They also analyze the work in larger art historical context discussing how this work is informed by a surrealist aesthetic as well as by Mexican folk art and other traditions. The class also addresses deconstruction theory as it relates to current concepts in art	Class discussions, writing assignments, class critiques of students' own work. In their paper on an artwork they analyze students have to use their critical/analytical understanding of art in discussing the work. Similarly they apply art theory to their own and each other's work in class critiques and writing responses. For example they are apply terms such as appropriation as it applies to their own practice and analyze what this practice implies.
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. The class goes on fieldtrips to local museums such as the San Diego Museum of Art and the Timken Museum. We also look at art from many historical periods and cultures in class. We focus especially on art since the mid-19 th century and students will recognize realism, impressionism, post-impressionism, German expressionism, surrealism, abstract expressionism as well as other modernist and postmodernist art movements	Writing assignments (paper on a chosen artist and field trip reports) – when writing their analysis on an artwork students have to accurately discuss the artistic style of the work and discuss how this style relates to its era and place. They apply this understanding to artwork discussed in their fieldtrip reports as well.
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 introduce the subject appropriate vocabulary in historical context. When analyzing art from various eras and cultures we look at how visual language (the use of visual elements and design principles) make up the particular style of that era and culture. For example Japanese prints use flat color areas rather than the illusion of depth used in in the west after the Renaissance.	In the writing assignment on the work of a chosen artist plus in their field trip reports students apply this vocabulary appropriately.

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C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]	N/A	N/A
C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]	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. [Creative Activity Courses]	This is a hands-on studio course focused on art assignments. Students begin by learning the basics of tools such as pencils and other drawing implements as well as the use of basic elements of art such as line and shape. They move into more complex pattern making, color exercises, blind contour drawings, and mixed media work later in the semester. In their final project students pull together various skills with their conceptual understanding of how visual language creates meaning.	Student portfolios and sketchbooks are assessed periodically throughout the semester. Students receive clear feedback on how to improve skills and have a chance to resubmit reworked assignments. Class critiques also hone students' ability to see and articulate what functions as effective visual communication in their own work and the work of others.

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

GE Outcomes required of all Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	Introduction to analytical art language focusing on visual elements and design principles. Students practice using these terms effectively in fieldtrip reports and in their artwork analysis.	Fieldtrip reports, reading responses and paper are assessed for clarity of ideas and writing, appropriate use of terms as well as for effective written communication (grammatically correct sentences, accurate information, clearly articulated ideas/meaning, appropriate use of terms).
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Lectures, discussions, fieldtrip reports, art project and papers require analytical thinking. Students discuss particular artworks analyzing how the visual qualities combine with content and context to create the meaning of the work. They also analyze how art reflects its place and time and how it mirrors these. Students also critically analyze and discuss their work in terms of form and content and how the two relate	Analytical design process, sketchbook notes, critiques and paper. In their paper students have to demonstrate understanding of the relationship between the visual language of the artist and the era/culture of the artwork. Similarly they have to demonstrate understanding of the current art world and how their work fits this context by writing clearly and analytically about their own work and discussing it in these terms during class 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 and reference. One class session is scheduled with the arts and humanities librarian before the research paper so students get this information and are exposed to the resources in the library.	Analytical response paper discussing the work of an artist requires research and has to include proper references and bibliography according to academic standards

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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.*

GE Programmatic Goals	Course addresses this LEAP Goal:
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
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
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.

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

VSAR 130 – Visual Arts Fundamentals

Course Description:

This course introduces 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. *Fieldtrips outside of class may be required.*

General Education Learning Outcomes:

1. 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.
2. C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.
3. C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.
4. 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.
5. C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question.

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 and apply them to their hands-on projects
- 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.

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

Writing Requirement (research, study questions and reports): a short essay on a painting or artwork 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 HONESTY: 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.

MATERIALS TO PURCHASE OR 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. - 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

Course outline:

Week 1

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

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

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

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

Color Practices, Using collected and silk screened papers (provided) 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

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

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: Midterm portfolio review**Week 9**

Pattern work continued

Week 10

Drawing from the figure
Fieldtrip and Report due

Week 11

Drawing from the figure
Reading and writing assignment in preparation for final project

Week 12 - 15

Final project development and execution

Finals week

Final portfolio review