

VSAR 350

ORIGINATOR'S SECTION:

1. College: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): Fall 2016
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2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) Yes No

3. Course will be a variable-topics (generic) course? Yes No
("generic" is a placeholder for topics)

4. Course abbreviation and Number:* VSAR 350

5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)
Advanced Painting

6. Abbreviated Title for PeopleSoft:
(no more than 25 characters, including spaces)
Advanced Painting

7. Number of Units: 3

8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does not count toward the 80-word limit.)

Emphasizes painting technique and awareness of themes in painting at an advanced level. Explores process, intention, subject matter, and context of painting. Develops personal style in the context of contemporary art practices.
Recommended preparation: VSAR 200

9. Why is this course being proposed?
This is an advanced painting course for our visual arts program

10. Mode of Instruction*

For definitions of the Course Classification Numbers:
http://www.csusm.edu/academic_programs/curriculumsheduling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf

Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)
Lecture	2	C2
Activity		
Lab	1	C7

11. Grading Method:*

Normal (N) (Allows Letter Grade +/-, and Credit/No Credit)
 Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress)
 Credit/No Credit Only (C)
 Credit/No Credit or Report-in-Progress Only (CP)

12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.

13. Course Requires Consent for Enrollment? Yes No
 Faculty Credential Analyst Dean Program/Department - Director/Chair

14. Course Can be Taken for Credit More than Once? Yes No
If yes, how many times? (including first offering)

15. Is Course Crosslisted: Yes No
If yes, indicate which course and check "yes" in item #22 below.

16. Prerequisite(s): Yes No

17. Corequisite(s): Yes No

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

18. Documentation attached: Syllabus Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*

20. How often will this course be offered once established? * every semester

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:
(Mandatory information – all items in this section must be completed.)

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? Yes No

If yes, please specify:
 VPA degree Visual Arts Option *elective*

22. Does this course impact other discipline(s)? *(If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)* Yes No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Discipline _____	Signature _____	Date _____	Support _____	Oppose _____
Discipline _____	Signature _____	Date _____	Support _____	Oppose _____

SIGNATURES : (COLLEGE LEVEL) :

(UNIVERSITY LEVEL)

Judit Hersko 3/20/16
 1. Originator (please print or type name) Date
See attached email 3-30-16
 2. Program Director/Chair Date
[Signature] 3/30/16
 3. College Curriculum Committee Date
[Signature] 3/30/16
 4. College Dean (or Designee) Date

5. UCC Committee Chair Date
 6. Vice President for Academic Affairs (or Designee) Date
 7. President (or Designee) Date



* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

Virginia Mann

From: Judit Hersko
Sent: Sunday, April 24, 2016 9:56 PM
To: Suzanne Moineau
Cc: Virginia Mann; Regina Eisenbach
Subject: Re: VSAR 350

Hi Sue,

Thank you for checking in. We wish we could require prerequisites for our upper division courses in SofA but we run into issues with filling classes so we have had to cancel the ones we have introduced... Maybe we could make a recommendation for the time being (taking Painting I or equivalent is highly recommended rather than required). Some people already come to our school with previous experience in painting...

Best.

Judit

Judit Hersko
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From: Suzanne Moineau
Sent: Sunday, April 24, 2016 8:30 PM
To: Judit Hersko
Cc: Virginia Mann; Regina Eisenbach
Subject: VSAR 350

Hi Judit,

Your course is on our agenda for tomorrow and I have a quick question. I see that there is not a prerequisite for this course. I believe it may come up that an 'advanced' painting course may indicate that a prerequisite be required for a lower level of painting?

Can you advise?

Thanks,
Sue

Angela Baggett

From: Jacquelyn Kilpatrick
Sent: Wednesday, March 30, 2016 2:00 PM
To: Angela Baggett
Subject: Re: email approval of VSAR 300.

Oh yes. I do approve.
Thank you.

*Jacquelyn Kilpatrick, Ph.D.
Director, School of Arts
California State University San Marcos
(760)750-8294*

From: Angela Baggett
Sent: Wednesday, March 30, 2016 1:48 PM
To: Jacquelyn Kilpatrick
Subject: email approval of VSAR 300.

Jacque,

Would you please confirm your approval of VSAR 300 Advanced Painting? Since it has been revised, I do not have your signature, but it is currently approved by CAPC and ready to move to Academic Programs with your consent as SoA Director.

Thank you!

Best,

Angela Baggett

Angela Baggett
Curriculum and Academic Programs Coordinator
College of Humanities, Arts, Behavioral and Social Sciences
Office SBSB 4115H
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Painting 2 COURSE DESCRIPTION:

This is an intermediate to advanced painting studio course that explores advanced uses of painting with emphasis on developing a professionalized body of work that include focused themes and personal style in the context of contemporary practices. Emphasis is placed on individual problem solving, individual processes of painting and development of themes. Class hours will be devoted to the practice of painting, critiques, and discussions within the framework of historical legacies and contemporary issues.

This course emphasizes painting technique and awareness of themes in painting at an advanced level. It explores process, intention, subject matter, and context of painting. It will develop personal style in the context of contemporary art practices. Strengthening technical skills, understanding the idiosyncratic properties of paint, its layering, and compositional issues continue to be of primary importance. Lectures on the history of painting to contemporary artists will be an integral part of the class. In particular, painting demands understanding how random processes coupled with controlled ones has been the primary mode within the evolution of painting. These explorations will be transferred through the use of subject matter determined by the student in consultation with the professor. *Fieldtrips outside of class may be required on one weekend.*

STUDENT LEARNING OUTCOMES:

- Students demonstrate advanced conceptual and technical skills by creating well-crafted paintings that communicate well articulated themes and personal style
- Students apply their knowledge of historical and contemporary trends in painting in the analysis and critical evaluation of their own work and the work of others

Materials: Acrylics, Oils, Enamels and/or mixed media.

Paints Colors and Mediums:

Titanium White	Pthalo Blue (optional)
Alizarin Crimson	Cobalt Blue (optional) dangerous
Burnt Sienna (optional)	Lemon or Zinc Yellow (optional)
Mars Black	Viridian (optional)
Napthol Red (cool & warm mixing)	Raw Umber and/or Burnt Umber
Cadmium Red Light - dangerous	Pthalo Green (optional)
Cadmium Yellow - dangerous	Permanent Green (optional)
Ultramarine Blue	Linseed oil
Cerulean Blue (optional)	Acrylic Extender (Slows drying)

Brushes: Brushes between 1/8 and 1/2inch width: Rounds, Brights and Flats (one Flat should be 3" wide for exercises and priming (gessoing),

Palettes: Any type of surface is okay to mix paint on as long as it is large enough to allow the mixing of paint – at least 12" x 12". Large white paper plates, glass palates with tape around the edges, a wooden board,

Painting Surfaces: Pick according to your budget: Canvas Paper or Canvas Board is preferred. Size of paintings must be at least 16" x 16".

Painting Supports: A masonite or wooden drawing board is necessary when using paper. Easels are supplied.

VSAR ³⁵⁰: Advanced Painting

Miscellaneous: Gesso for priming, palette knife with craned neck, water or thinner holders (glass jars for turpentine, plastic cups for water base paint), masking tape, acrylic extender or retardant for acrylic users and rags for cleaning brushes, spills, etc.
ASSIGNMENTS: A cumulative portfolio will be submitted at the midpoint & end of the semester. All projects are due on time! Save everything. Keep your paintings and sketches in a portfolio.

IN CLASS NUDE MODEL: One to two classes will be conducted from a nude model from short to longer poses. If a student has trouble with painting from life, an alternate outside of class figure assignment will be given. Please let instructor know ahead of time if you want an alternate assignment.

GRADE DISTRIBUTION:

Grade Distribution:

Homework assignments & Sketchbook	20%
Attendance/Classwork	30%
Midterm portfolio	20%
Final portfolio	20%
Writing assignments	10%

Count on a **minimum of 4 to 6 hrs/week for homework assignments.**

Overall evaluations and grades are based on:

1. Willingness to experiment with varied approaches to painting – often best worked out in smaller paintings or sketches.
2. Your process, and consistency of progress
3. Work ethic: effort, participation and improvement

3 absences without an excuse results in automatic failure of class

LECTURES: You are expected to take notes on presentations, lectures and articles or reading handouts in your sketchbook. These notes, along with readings will be the basis of your writing assignments.

GROUP CRITIQUES: A few times during the semester we will stop to look at your work in a group setting. We will discuss the formal elements 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: 9x12 inches (min. 30 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. The more you practice it the better your eye-hand coordination will be as well as your sense for 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.

WRITING: 2 Writing Assignments of 1000 words are required. The writing assignments will evaluate an artist from the history of painting. The second paper will compare a work of art from an artist that influences your work.

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PORTFOLIO: You must organize your portfolio chronologically. Do not throw out work. It is cumulative, not selective. **SAVE ALL OF YOUR WORK.**

ATTENDANCE: Attendance is required. A substantial amount of work is done in class. The classroom is like a laboratory. Portfolios are cumulative, not selective: You must complete every assignment. Your performance will suffer every 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 4 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 RULES: You may use Arts 342 to work in when there is no other class taught there. The checkout is in room 239 (please consult schedule). You must sign out & 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 on a final project where you have extended your scope beyond expectations.

WEEKLY LIST of TOPICS:

Week 1: Review materials, chemistry and physical attributes, health and safety of paint use, how to organize portfolios, etc. First class begins with sharing and critiquing previous paintings.

Week 2: Review of Flemish and Florentine/Renaissance and introduction of Flemish and Venetian methods of painting and layering (PowerPoint on various styles.)

Week 3: Working with Complementary colors and layering. Read two chapters from Clement Greenberg's **Art and Culture**.

Week 4: Group Critique of new paintings. Introduce how digital technology coincides with traditional painting practices. Write a paper on a painter who linked technology to painting.

Week 5: Randomness and Exactitude Exercise: limited palette combined with a sequence of processes.

Week 6: Genre painting. What are the attributes and differences between still life, landscape and figure painting? Can those attributes be mixed up? (Discussion of work by Austrian painter, Maria Lassnig and English painter, Lucian Freud.)

Week 7: Developing a painting that mixes genres. (PowerPoint on artists who mix up genres and use varied techniques.)

Week 8: Continuation of mixing genres. Critique

Week 9: Midterm assessment, Group Critique.

Week 9: Write a summary of article by Max Kozloff. Discuss how art and politics were avoided through abstract expressionism. Begin paintings that are narrative or issue oriented.

Weeks 10 – 11: Landscape painting. PowerPoint on how painting a landscape in contemporary times is defined. Short paper that compares American landscape painters: George Inness, Richard Diebenkorn, and Joan Mitchell.

Week 12 - 14: Series of paintings that are tied by process and theme.

Week 15: Final group critiques.