Compiled Information for

Art Program

Self-Study Review
Spring 2008

From: CSUCI Art Program

To: Office of Academic Programs and Planning

Re: Program Review

Date: Spring 2008

Attached please find the CSUCI Art Program Self-Study. The present documentation has been complied by the Art Program in accordance with the CSUCI Academic Senate Policy 03-35. The information and documentation of the Art Program Self-Study Report is based on the CSUCI Guidelines for Program Review prepared by Office of Academic Programs and Planning, February 2007.

The Art Program Self-Study Review comprises two volumes.

Volume One includes:
  Cover Letter
  Signature Page
  Acknowledgments
  Executive Summary and Recommendations
  Table of Contents
  Self-Study Report
  List of Appendices
  Appendices

Volume Two includes:
  List of Exhibits
  Exhibits

ACKNOWLEDGEMENTS

The Art Program faculty would like to thank:

- Professor Jack Reilly, Chair of the Art Program, for his contribution to this project while on sabbatical.

- Art Program adjunct faculty for providing supporting documentation.

- Rosario Cuevas and Ivan Grooms for their work on this project.

EXECUTIVE SUMMARY AND RECOMMENDATIONS

EXECUTIVE SUMMARY

Established during the 2001-2002 academic year, the Art Program is one of the founding academic programs at California State University Channel Islands. From the beginning, the Art Program strived to define its profile and mission with a clear vision for future developments and in close connection with CSUCI's broader mission and principles. The Art Program is a dynamic and innovative academic unit. Initially the Art Program offered a BA in art and a minor in Art. In 2003 it added options in Studio Art and Art History. Since 2004 the Art program has added a minor in Computer Game Design and a certificate in Digital Media. A wide range of studio and art history courses has also been added to the Art Program offerings. In addition, new interdisciplinary courses have strengthened the dialogue between the Art Program and other majors on campus.

In addition to serving students who major and minor in art, the Art Program is a significant contributor to the general education and the cultural development of CSUCI students. The Art Program offers a large number of lower and upper division GE course, including interdisciplinary, multicultural and team-taught courses open to students from all majors.

The Art Program employs a dedicated professional and highly accomplished full and part time faculty. The sustained professional activities of the faculty members and the documented success of the students and alumni have expanded the recognition of the CSUCI Art Program regionally, nationally and internationally.

RECOMMENDATIONS

The Art Program has had a sustained growth, due to an increased interest in art, culture and digital technology, it will continue to expand into the foreseeable future. To continue its path of excellence and remain innovative and dynamic, the Art Program has identified a list of priorities needed to achieve this goal.

1. Additional studio space
2. Additional full-time faculty
3. Dedicated gallery space
4. Updated software for labs and faculty
5. Tech support for studios and labs
6. Additional administrative support

These additions and improvements will directly benefit the CSUCI students and contribute to the continued success of Art Program.

TABLE OF CONTENTS

VOLUME ONE INCLUDES:

Cover Letter

Signature Page

Acknowledgments

Executive Summary and Recommendations

Table of Contents

Self-Study Report

List of Appendices

Appendices

CSUCI ART PROGRAM SELF-STUDY

INTRODUCTION

The CSUCI Art Program was one of the founding programs of California State University Channel Islands. It was established during the 2001-2002 academic year. From the beginning, the Art Program strived to define its profile and mission in close connection with CSUCI mission and principles. At the core of the Art Program is a concern for a comprehensive general education basis, with a focus on Interdisciplinary studies, multicultural views, international perspectives and solid, in-depth art curriculum. In addition, the CSUCI Art Program has been established with a clear vision for future developments required by changes in education, graduation requirements, curriculum directions and the arts. Changes in the curriculum are consistently made to accommodate the needs of students, and the current trends in education, the arts and art careers. The Art Program has positioned itself as an innovator in art education with a strong emphasis on digital and timed-based media. Moreover, and in alignment with the mission of the university, the Art Program has placed the students at the center of its planning and activities.

Initially the Art Program offered a BA in Art and a minor in Art. In 2003 it added options in Studio Art and Art History. Since 2004 the Art program has added a minor in Computer Game Design and a certificate in Digital Media. A wide range of studio and art history courses have also been added to the Art Program offerings. In addition, new interdisciplinary courses have strengthened the dialogue between the Art Program and other majors on campus. Liaisons with off campus art institutions are also an important component of the curriculum. Diverse guest speakers have added to the educational experience of the art students.

In addition to serving students who major and minor in art, the Art Program is a significant contributor to the general education and the cultural development of CSUCI students. The Art Program offers a large number of lower and upper division GE course, including interdisciplinary, multicultural and team-taught courses open to students from all majors.

Internships and capstone projects allow CSUCI art majors to interact with the community and expand their educational experiences. These courses and projects provide students with unique experiential and service learning opportunities.

The Art Program was one of the first academic programs to bring a summer study abroad program to CSUCI. Since 2005 the CSUCI Art Program in Paris has offered a valuable art as well as international experience to students.

Student art is featured on a regular basis in the Annual Student Art Sale and Student Exhibition. The recent opening of the CSUCI Exhibitions gallery in "Old Town" Camarillo has added visibility to the CSUCI Art Program in the community. Students, faculty and artists from Southern California have exhibited in this space. The creative and scholarly work of the CSUCI Art Faculty has been widely disseminated in forums on campus, as well as nationally and internationally.

The Art Program has the support of CSUCI community, faculty, students and staff. The CSUCI Art Program it as has been recognized as an innovative and forward-looking department by the educational community and professional field. Art exhibitions by faculty and students, symposia, lectures and other professional activities in the area have brought visibility to this program. Local press has favorable reviewed many of the extra curricular activities of the Art Program. The sustained professional activities of the faculty members and the success of the alumni have expanded the recognition of the CSUCI Art Program regionally, nationally and internationally.

The program continues to grow and expand educational opportunities for students. A self-supported MFA has been proposed and approved for implementation in 2010. The program presently serves approximately 227 art majors.

The number of faculty has also increased. The program started with one fulltime faculty member in 2001-2002. The number grew rapidly to include in the 2007-2008 six full-time. In addition, outstanding adjunct faculty who teach studio, art history, interdisciplinary and GE courses have been essential to the success of the Art Program.

Art Program Faculty (2007-2008)
Full-Time Faculty:

      Jack Reilly, MFA
      Chair and Professor of Art - on sabbatical - spring semester 2008

      Irina D. Costache, Ph.D.
      Professor of Art History - Acting Chair - spring semester 2008

      Matthew Furmanski, MFA
      Assistant Professor of Art

      Liz King, MFA
      Assistant Professor of Art

Luke Matjas, MFA
Assistant Professor of Art

Catie Mihalopoulos, Ph.D.
Assistant Professor of Art History

Curriculum Vitae (Exhibit 1)

Adjunct Art Faculty:
Anette Kubitza, Ph.D.
(Art History - Modern and Multicultural)

Beverly Decker, MFA
(Drawing, Painting, Design & Color Theory and Art General Education)

Christophe Bourely, MFA, MBA
(Business of Art, Painting, Drawing, and illustration)

Amiko Matsuo, MFA
(Ceramics and Art General Education)

Sean Dowey, MFA
(Digital Time-Based Media and Motion Graphics)

Michael Steffen, MFA
(Physics of Art and Interactive Media)

Rachel Myers, MFA
(Costume Design and Drawing)

Larry Lytle, MA
(Digital Photography, History of Film)

Denise Lugo, MA
(Art History - Chicana/Chicano Art)

Aldo Figueroa, MA
(3D Computer Animation & Digital Art Technology)

Peter Harper, MA
(Sculpture, Design and Color Theory)

Kathleen Quaife, BFA
(2D Traditional Animation and Figure Drawing)

Art Program Adjunct faculty (2007-2008)
Curriculum Vitae (Exhibit 2)

Staff:

Ivan Grooms, BA
Art Program Technician

Rosario Cuevas, BA
Faculty Support Coordinator

ELEMENT ONE

Defining Program Purposes and Ensuring Educational Outcomes

The program defines its objectives and establishes educational outcomes aligned with its goals and the university mission.

1. The program has a statement of its purpose and operating practices.

The Art Program has clearly articulated its mission, operating practices and educational purposes. The mission of the CSUCI Art Program underlines the value of innovation, technology, interdisciplinary and a comprehensive understanding of art and diverse media.

The CSUCI Art Program mission clearly states its educational goals. Its focus is on four specific areas of study:

1. Interdisciplinary studies in fine art
2. Digital art technology
3. Graphic design
4. Art history

Furthermore the mission emphasizes the concerns of the program for an innovative approach to artistic process, techniques and problem solving. The Art Program is committed to providing students with comprehensive education and a solid artistic foundation. The Art Program mission is attached. **(Appendix 1)**

The Art Program offers two options for its major:

- The **studio art option** provides in-depth study in the areas of two-dimensional art, three-dimensional art, digital media art, and communication design technology. **(Appendix 2)**

- The **art history option** provides in-depth study in the history of art and interdisciplinary topics. **(Appendix 2)**

The Art Program also offers minors in art. **(Appendix 3)**

The Art Program Mission and CSUCI Mission:

The mission and goals of the Art Program are aligned the mission of the University:

> *Placing students at the center of the educational experience, California*
> *State University Channel Islands provides undergraduate and graduate*
> *education that facilitates learning within and across disciplines through*
> *integrative approaches, emphasizes experiential and service learning,*
> *and graduates students with multicultural and international.*

Interdisciplinary and integrative approaches

The Art Program is fully committed to offer students an Interdisciplinary art education and an integrative learning experience. This is achieved through a variety of curricular activities and projects. They include:

1. Minor in Computer Game Design **(Appendix 3)**
2. Certificate in Digital Media Art **(Appendix 4)**
3. A wide range of courses is offered in collaboration with other programs: Business, Physics, Psychology, Performing Arts, Music and English. A complete list of interdisciplinary courses is attached, **(Appendix 5)**
4. Integration of traditional media and digital technologies
5. Guest lectures, field trips and other activities provide an understanding of art as an integrative part of culture linked to other disciplines. **(Appendix 6 and Appendix 7)**

Experiential and service learning

The Art Program supports an art education based on experiential and service learning. This is achieved through:

1. Capstone projects, which allow students to interact with the community and to develop service learning projects that benefit individuals and institutions in the area. A particular attention has been given to projects that support K-12 education. **(Appendix 8)**
2. Internships. The Art Programs offers students a broad spectrum of internships in the region. **(Appendix 9)**

3. Involvement in community projects. In addition to capstone and internships CSUCI art students are involved through class projects, independent studies, or extracurricular activities in a variety of service learning projects within the University or the community at large. **(Appendix 10)**
4. Field trips provide student with first hand knowledge about art, artists, and art institutions of the art world. **(Appendix 7 and Exhibit 3)**

International and Multicultural perspectives

The Art Program is strongly committed to offer students an education with International and Multicultural perspectives. The program has developed several curricular activities to support this goal:

1. Summer study aboard program: Paris. The CSUCI Art Program in Paris has been very successful. Since 2005 Approximately 15 students spend one month in Paris each year to study art. Information about the program and documentation of students' art is attached. **(Appendix 11)**
2. Courses with multicultural content. The Art Program offers many lower and upper division courses that expose students to a wide variety of multicultural issues. A list of courses is attached. **(Appendix 12)**
3. International perspectives. Art history courses required for all art majors and minors offer an understanding of art in a variety of historical and cultural contexts.
4. Diverse guest lectures and topics. **(Appendix 6)**
5. Other multicultural and international experiences

Student centered

The Art Program mission clearly articulates the commitment to students. The concern to support the needs of the students is visible in all aspects of the Art Program:

1. Making curricular decision and development
2. Hiring outstanding faculty with diverse specializations
3. Developing strong community liaisons
4. Developing strong liaisons with art institutions in the area
5. Creating and providing adequate class and studio space for courses
6. Providing the necessary tools, equipment, art materials and technology to support instruction

Uniqueness of CSUCI Art Program:

The CSUCI Art Program has a unique educational identity that distinguishes it not only form other CSU Art Programs but also many other Art Programs. Its uniqueness is primarily based on the following:

1. Focus on interdisciplinary education.
2. Integration of digital technology with traditional media in studio art courses
3. Innovative, state of the art education in digital and time-based media **(Exhibit 7)**

Operating practices

The general operating practices of the Art Program are outlined in the mission. More specific issues are described in detail in the University catalog. All requirements for enrollment in lower in upper divisions courses are also clearly stated. The specificities of the art major and minor are clearly outlined. This information is also available in brochures, on the programs' s website and other material disseminated for the promotion of the Art Program.

Students are informed of the availability of faculty, classroom and studio access, support staff, use of art materials and facilities. Regulations related to studio use, safety issues are posted and disseminated by faculty. Changes in curriculum, graduation requirements, availability of new courses and other pertinent information are disseminated via the Art Program website, posted on Blackboard, my CSUCI, verbally presented in classes, in advising and through other methods as needed.

The Art Program supports through course offerings the GE requirements at CSUCI. A list of GE courses is attached **(Appendix 13)**. The program also contributes to the requirements of other minors and majors on this campus. (Liberal Studies, Communication, Business) **(Appendix 14).**

2. *The program has clearly stated educational objectives and has developed indicators and evidence to ascertain the level of achievement of its purposes and educational objectives.*

The Art Program has developed learning outcomes aligned with the mission of the program and the University. Art Program learning outcomes are attached **(Appendix 15)**

The learning objectives and outcomes of all art courses are directly connected to the Program mission, outcomes and other learning requirements (such as specific General education category). **(Appendix 16)**

Course learning outcomes are included in the syllabus of each course.

The Art Program has developed a series of indicators to evaluate if the educational outcomes are met. They include:

1. An exit questionnaire **(Appendix 17)**
2. Student portfolio
3. Critiques
4. Class Discussions
5. Class Presentations and critiques
6. Capstone projects **(Appendix 8 and Exhibit 5)**
7. Student shows **(Appendix 18)**
8. Individual critiques on papers and projects
9. Participation in art related extracurricular activities: exhibitions, competitions, **(Appendix 19)**
10. Awards
11. Evaluations of Internships **(Appendix 20)**
12. Alumni success after graduation **(Appendix 21 and Exhibit 10)**

3. *The program accurately publicizes its academic goals, programs, and services to students, within the university and to the larger public.*

The mission, goals and learning outcomes of the CSUCI Art Program are disseminated through a variety of media. They are published in the university catalog, both in print and electronic format and are also available on the University and Art Program websites. The mission, academic goals and services to students are disseminated through brochures, fliers, the annual open house, regular exhibitions and other events on campus and in the community.

In addition, the Art Faculty has been able to bring attention to the CSUCI Art Program through professional venues, personal professional contacts and their creative and scholarly work.

The Art Program has the support of the University and local community: its academic goals, services to students and achievements have been presented and reviewed in the media.

ELEMENT TWO

Achieving Educational Outcomes

The program achieves its educational objectives through teaching and learning, scholarship and creative activity, and support for student learning. It demonstrates that these objectives are performed effectively and that they support the University's efforts to attain educational effectiveness.

1. The program's expectations for learning and student attainment are reflected in its academic programs and policies, including its curriculum requirements.

The CSUCI Art Program has carefully prepared a clear path for students to achieve their educational goals. The Art Program offers a well-balanced variety of courses **(Appendix 22)**, which are offered with an organized frequency to enable students to graduate on a four-year schedule. **(Appendix 23)**

All requirements are aligned with the learning outcomes to provide students with a comprehensive education. The required course work for a BA provides students with a balanced understanding of the visual arts and a solid interdisciplinary and general education The Art Program graduation requirements include course such as Arts Seminar, Capstone Projects, Special Topics, and Internships in the Arts. These courses combine to prepare students for their careers in the arts. Individual faculty members also offer independent studies courses. **(Appendix 24)**

In addition, the Art Program includes study abroad programs, which enhance students' overall educational experience. **(Appendix 11)**

Information about requirements, learning outcomes, and other art programs policies is available in the university catalog, the Art Program website, on leaflets, brochures and other material disseminated for recruitment and promotion. This information is also disseminated through advising and by individual faculty.

2. The program has identified its program learning outcomes and these are widely available to faculty, students and external stakeholders.

The learning outcomes are widely distributed. They are available on line and in print (University Catalog).

Its learning outcomes are assessed and analyzed on a regular basis

Because this is a new institution the Art Program has been concerned so far mostly with development. The learning outcomes are the result of long processes and careful considerations of educational values.

Where appropriate, evidence from external constituencies such as alumni, employers and professional societies is included in such reviews.

Because this is a new program, there is a limited amount of evaluation materials available. However, the Art Program remains informed of the professional guidelines developed by the College Art Association (the largest academic art organization in North America) **(Appendix 26)**

3.Course learning outcomes are aligned with program learning outcomes disseminated to students and to faculty, including adjunct faculty.

The course learning outcomes are aligned with the program and, when necessary, GE outcomes. This is information is made available to all full and adjunct faculty, and required to be included in all syllabi. Learning outcomes for each course are also posted online **(Exhibit 3 and 4)**. The syllabus informs students of specific course learning objectives outcomes. The syllabi are collected by the Art Program, the Dean's office and Academic Affairs and available for faculty consultation.

4. The program actively involves students in the learning process, challenging them with high expectations, and providing them with appropriate feedback about their performance and how it can be improved.

Our goal that students succeed in life after college leads us to expect a great deal from our students. We want them to be able to compete on equal terms with their peers from other schools, and with their professional peers following graduation. The CSUCI Art Program's instruction in art, design, technology, and art history teaches students to create and regard art

with a true understanding of its power as a means of expression. Students are encouraged to show their art in as many ways as possible – in exhibitions, charity fundraisers, publications, and community settings; as well as in competitions, where their artworks and research papers can be evaluated by peers and judges. **(Appendix 19, 32, and 33)**

After completing their course of study, CSUCI graduates with a B.A. in Art will be able to take the creative, art historical and technological skills they have learned and use them to market themselves. As professionals in the art and entertainment industries, our faculty instills in them the skills that will lead to a successful and fulfilling career. The art faculty welcome our successful alumni to address professional issues and inform future classes about their experiences, disappointments, and most certainly, their successes. **(Appendix 8, 9, and 10; Exhibit 5 and 6)**

Our goal as faculty is to give students a thorough grounding in the basics of artistic skills and art history in both thought and practice, so that their creative and artistic ideas can be realized through the use of their chosen artistic media. Artistic inspiration can be found in museums, books, magazines, the Internet, and of course, human interaction. Historical and current art, lessons learned from other disciplines, and life experience are brought together in the classroom to teach students how to create original art and compose original thoughts in their studies in both studio art and art history. Students are taught to formulate an original response to the world and "publish" their results through mediums of written, traditional media and digital exhibition. **(Appendix 15 and 16)**

The CSUCI Art Program faculty provide students with vital feedback about their performance and artwork in a number of ways. Faculty members provide both written and oral feedback for classroom assignments, tests, and projects. Critiques generally involve both professor and students gathering to look at student works both complete and in progress. The process includes describing the work, analyzing its process of creation, interpreting it's meaning, and judging it in relation to art historical references or to other student work. Students are taught to organize their thoughts and to make educated and constructive comments regarding the work at hand. Knowledge of the fundamental principles of art and design provides our students the vocabulary necessary to critique intelligently in this setting. Professors are responsible for critiquing students appropriately, with the result being improved methods, techniques, and of course the final expression of the work.

5. The program demonstrates that its graduates consistently achieve its stated levels of attainment and ensures that its standards are embedded in criteria faculty use to evaluate student work.

The standards that guide faculty criteria for evaluation are based on the learning outcomes of the courses in the Art major. Documentation of student success is archived in both visual and written formats. Records of student success in employment, exhibitions and continued education in graduate programs, illustrates that the current methods of student evaluation are both timely and accurate.

6. The program contributes to the mission-based elements of the University such as internationalism, interdisciplinarity, service learning and civic engagement, and multiculturalism, and general education, as appropriate to the discipline.

The CSUCI Art Program is committed to supporting the mission of the university. Students experience exposure to internationalism by course content that stresses an international approach to learning and by participating in study abroad programs sponsored by the Art Program. **(Appendix 11)**

The CSUCI Art Program strives to involve students in interdisciplinarity through the creation and implementation of interdisciplinary art and general education courses and independent projects. Collaborative courses and project have included collaborations with the CSUCI Programs in Sociology, Spanish, Physics, Performing Arts, Psychology, English Communications, Computer Science, and Mathematics. **(Appendix 5)**

The Art Program strives to give students a multicultural experience through multicultural courses. Service learning and civic engagement experiences through Art Capstone, Special Topics, and Internships are also an important part of the curriculum. **(Appendix 8, 9, 10, and 24)**

7. The program demonstrates its academic degrees can be completed in a timely fashion.

The CSUCI Art Program has specific requirements for students to complete their academic degrees in a timely fashion as outlined in the programs graduation requirements. **(Appendix 1 and 4)**

The CSUCI Art Program is committed to three related priorities related to academic readiness and degree completion. The program supports students in following efficient paths to the degree and assists them in their goal of the baccalaureate by enabling them to complete their studies in a timely manner. The art major has 227 matriculated students to date.

8. The program values and promotes scholarship, curricular and instructional innovation, and creative activity, as well as their dissemination.

The CSUCI Art Program promotes scholarship of its faculty by their participation in the production of scholarship related to their field **(Exhibit 1 and 2)**. The CSUCI Art Program support curricular innovation among its faculty. The Program has encouraged the use of technology-mediated instruction and many of the Art faculty have teaching websites that contain course information, course content, project requirements, syllabi, readings, and tutorials.

9. The program serves transfer students by providing accurate information about transfer requirements and ensures the equitable treatment of transfers with respect to its policies on degree completion.

Art Program has secured articulation agreements with numerous community colleges and universities within the service area of CSUCI. The program also participates on a regular basis with community colleges and institutions within the CSU system to ensure equitable treatment and a smooth transition for students wishing to transfer to CSUCI.

Art Program advisors are available during scheduled office hours to provide advisement to students seeking information regarding their transfer status and transferable courses for CSUCI credit. In addition, Art Program advisors attend scheduled transfer student information sessions throughout the academic year as well as during summer break.

The Art Program provides detailed forms outlining required and elective courses for the art major seeking the B.A. degree in Art, the Option in Studio Art and the Option in Art History. These forms are available in the advisement center and with the program advisor. **(Appendix 25 and Exhibit 7)**

ELEMENT THREE

Developing and Applying Resources to Ensure Sustainability

The program sustains its operations and supports the attainment of its educational objectives through investment in human, physical, fiscal, and information resources. Its use of resources creates a high quality environment for student and organizational learning.

1. The program employs professional staff in sufficient numbers and with appropriate experience to maintain and support its academic programs.

The Art Program is fortunate to have both a prolific and highly accomplished faculty and staff. There are currently two tenured and four tenure-track instructors, as well as thirteen part-time lecturers. Over the course of the past five years, and in conjunction with the growth of the University, the Art Program was able to allocate six tenure-track positions. One faculty was promoted and granted tenure. All tenure track faculty have been reappointed. With added part-time lecturer involvement, the continuing expansion of the program's faculty has matched the demands and popularity of the art major, and at least one full-time faculty member is associated with each of the major emphases of the Art Program (painting, sculpture, graphic design/new media, web design/multimedia, and art history). **(Exhibit 1)**

Part-time faculty members are responsible for teaching many supplemental art courses and bring a wide range of professional and technical diversity to both current and ongoing course development. A significant number of adjunct faculty have taught in the Art Program for more than four years.

Each of our faculty members was hired on the basis of outstanding knowledge, experience, and expertise within a particular facet of the arts in order to solidify the overall depth of the program. (i.e. digital photography, graphic design, the business of art, Chicano/Chicana art history). **(Exhibit 1 and 2)** These specialized areas coincide with student interests, the Art Program's Mission, and likewise, foreshadow post-baccalaureate/career opportunities available in the art world. In addition to these specialties, faculty share professional experience in more generalized

Program courses such as Arts Seminar, Special Topics in Art, and Art Capstone Projects. **(Appendix 24)**

The current instructional budget is divided as follows:

> 32 % Tenured/Tenure-Track
> 68 % Part-time Faculty

All faculty members are expected to maintain and foster connections with the professional art world through creative activities, service, research, and membership in appropriate local and national organizations. Faculty members exhibit their work nationally and internationally in galleries and museums. They also participate in conferences, present papers, volunteer and serve on national boards, have advisory roles, and publish articles. All Art faculty CVs are attached **(Exhibit 1 and 2)**

This contact with the professional world is vital to the educational community at this university, and furthermore, it allows faculty to stay current in their respective fields while contributing to the local and national reputation of CSUCI. **(Appendix 7, 26, and 27)**

In addition to teaching and professional responsibilities, all full-time faculty members are actively involved with the administrative structure of both the Art Program and the university. Art Program faculty members serve prominently on important committees ensuring the continued success of the University. At the Program level, both full- and part-time faculty serve on a range of formalized and ad hoc committees, and major efforts are geared towards organizing and coordinating such events as the *Annual Student Art Sale* (fall semester), **(Exhibit 8)**, the *Annual Student Art Exhibition* (spring semester) **(Exhibit 9)**, the *Alumni Exhibition* (spring semester) **(Exhibit 10)** and the *Biannual Faculty Exhibition.* **(Exhibit 11)**

The Art Program has developed a strong and vibrant relationship with other programs at the university including Physics, Business and Economics, Spanish, Performing Arts, and English. These efforts provide exciting and unique interdisciplinary opportunities for students and greatly expand upon the educational experience. **(Appendix 14)**

2. The program employs professional staff in sufficient numbers and with appropriate experience to maintain and support its academic programs.

With myriad art-related activities and technical operations taking place in primarily one facility. The Art Program maintains only one dedicated technician and one Administrative Support Coordinator. Both individuals are highly knowledgeable and adept in assisting with faculty and student challenges as they arise.

On a general level, the Administrative Support Coordinator (Rosario Cuevas) works closely with the Program Chair and provides direct assistance in the daily operations of the Art Program. Cuevas' activities include coordinating both full-time and part-time faculty; processing contracts; organizing the course schedule and classroom reservations; managing travel requests and grants; maintaining the Program's files and records; and ordering and tracking supplies, textbooks, and equipment for faculty offices, classrooms, and the overall Art Program. The Administrative Support Coordinator has other duties unrelated to the art program: she is Administrative Support Coordinator for the University Senate and General Education committee.

The Art Program Technician (Ivan Grooms) is primarily involved with the direct day-to-day activities as they arise in the Topanga Hall Art Complex, and in the context of specific art courses. As the Art Program provides such an array of specialized course offerings, the technician must also maintain knowledge of a broad range of skills (i.e. welding, construction, computer hardware/software maintenance).

Grooms has a Bachelor of Arts degree in fine art, and considerable experience in each of these diverse facets. He meets with the Program Chair on a regular basis and also maintains a centrally located office where he is stationed and accessible to faculty/student needs as they develop. In addition to these duties, Grooms is also responsible for directing student workers; general maintenance and upkeep of the Topanga Hall Art Complex classrooms and labs; tracking and checking out equipment; and making minor repairs when equipment is subsequently returned. With the expansion of the Art Program and the addition of new technologies, Grooms has stayed ahead of the curve by learning additional skills and directly translating his knowledge for the benefit of faculty and students alike.

3. Faculty workload, incentives, and evaluation practices are aligned with institutional practices.

Workload:

The requisite teaching load for full-time faculty is 24 Weighted Teaching Units (WTUs) per year. Certain courses offset WTUs depending upon the specific nature of the instruction (i.e. studio courses are weighted at 3.9 units] and typical lecture courses are 3 units]). Part-time faculty members teach anywhere between 3 and 14.8 WTUs.

In addition to teaching, tenured/tenure-track faculty members have the potential to offset WTUs with service, research grants, research-related coursework, advising roles, independent study-based instruction, or by serving as Program Chair.

The student/faculty ratio varies and the Art Program coordinates the appropriate class sizes based on the nature of the specific course format. In typical studio courses, faculty are responsible for anywhere between 15 and 24 students, whereas larger lecture-based/survey/GE courses have an enrollment of up to 50 students. Faculty members are expected to work closely with students in both settings. One-to-one teaching is important to the Art Program's Mission and Objectives. All art courses, and studio classes in particular, offer a vital opportunity to build a solid connection with students.

Incentives and Evaluation:

In accordance with all Programs at CSUCI, Reappointment, Tenure, and Promotion (RTP) are based on success in three areas: teaching effectiveness, professional/creative/scholarly activities, and service to both the University and the greater community. Scholarly/creative activities in the Art Program can include a very wide range of pursuits, including: traditional print-based publications; digital/CD-ROM/online publications; creation of websites and printed designs; illustrations; gallery exhibitions; museum exhibitions; museum acquisitions; private acquisitions; juried shows; curating activities; performances; and public works. Service to the art community can also incorporate many of the same activities, as well as: judging/jurying exhibitions; lecturing/presenting research or artwork; donating artwork or designs; and advising and participating in arts organizations. **(Appendix 28 and Exhibit 11)**

Over the past five years, the University has worked to solidify the policies surrounding instructor evaluation, and as a result, tenure-track faculty members fall into alternate RTP guidelines depending upon the time of initial appointment **(Appendix 28)**. In conjunction with additional University-wide RTP procedures, tenure-track faculty must develop a Professional Development Plan (PDP) during their initial year of appointment. The PDP assists faculty in coordinating and prioritizing activities that will take place during the probationary years of their appointment. In

each subsequent year of appointment, tenure-track Art Program faculty submit an updated Curriculum Vitae as well as a portfolio, in order to track and maintain a successful progression to tenure. The chair is responsible for overseeing the PDP and mentoring junior faculty. In addition faculty are encouraged to support and share their experience with junior faculty.

These activities are consistent with the procedures outlined for all programs at CSUCI.

Part-time faculty follow many of the same guidelines established for tenure-track faculty. Reappointment is based on a culmination of teaching effectiveness and continued success in creative activities outside the classroom. Part-time faculty must submit updated Curriculum Vitae for review on an annual basis.

Student evaluations and peer observations are the primary means for evaluating the teaching effectiveness of all Art Program faculty members. University and Art Program policy require that student evaluations (SETEs) be completed at regular intervals. In accordance with the collective bargaining agreement, tenured/tenure-track faculty are required to have two courses evaluated each year, whereas part-time faculty are evaluated for each course being taught during a particular semester. These evaluations are retained as part of the Personnel Action File and are available for review by the individual faculty member, personnel committees, and the Program Chair.

In addition to the standardized student evaluations, the Art Program periodically evaluates all full-time and part-time lecturers based on peer classroom observations. Faculty may invite colleagues from the Art or other Programs to review their teaching. These formal and informal peer-based evaluations are instrumental in maintaining high levels of instruction and delivering critical feedback for both studio and lecture-based courses.

4. The program supports appropriate and sufficient faculty development opportunities that are designed to improve teaching and learning.

Faculty members are highly encouraged to pursue avenues for professional development. Each year, CSUCI offers the opportunity to apply for mini-grants, which can provide materials, research assistants, travel funding, or reassigned time. Art Program faculty members have also had early success in the pilot "University 498: Faculty-Student Collaborative Research" program, which offers an opportunity for both reassigned time and direct aid from student researchers. In

accordance with University policies, sabbatical leaves are also possible at select intervals for the purpose of research and creative activities.

Probationary faculty members work closely with the Program Chair at the beginning of their appointment. The Chair directly mentors and counsels new and reappointed faculty in developing coursework and understanding the Mission, Goals, and Philosophy of the Art Program. It is critical that faculty learn to balance research and teaching activities, and the closely-knit faculty work together to ensure the success of all members of the Program.

Faculty members have access to "CSUCI Exhibitions," the Art Program's off-campus gallery located in "Old Town" Camarillo. During periodic faculty exhibitions, this highly visible public space offers an opportunity to showcase and gain exposure for experimental research and artistic practices. In addition, faculty also have the opportunity to curate and organize specific thematic exhibitions which incorporate students and a broader range of local and national artists. **(Appendix 29 and Exhibit 11)**

Perhaps the biggest challenge facing faculty members who work on studio-based projects is actually finding physical space to develop projects of varying scale. Tenure/tenure track studio-based faculty members are fortunate to have access to invaluable research/studio space set aside on CSUCI campus. In the interest of promoting faculty growth, this space plays a vital role in fostering experimentation and advanced project development. The resulting success of faculty in creating and developing new work translates to both the classroom and also the reputation of the University.

5. Fiscal and physical resources are aligned with program educational goals and are sufficiently developed to support and maintain the kind of educational program it delivers.

Physical Resources:
Courses and instruction for the Art Program take place predominately in the 5700 square foot Topanga Hall Art Complex. The overall structure, as well as the classrooms/laboratories within, has been designed and orchestrated around the very broad range of courses offered by the Program. Consisting of 5 primary instructional spaces, there are also storage areas, faculty/staff offices, and a large outdoor sculpture/Three-Dimensional space for extended scale of production. In conjunction with the Mission and Philosophy of the Art Program, we are able to provide students with the means to develop in nearly every conceivable method of artistic production –

from Painting to ceramics and metal sculpture to creating sophisticated 3D animation using the latest software and digital technology.

Topanga Hall Art Complex includes the following classrooms and it is organized as follows:

> Topanga Hall 1994
> Painting and Drawing Studio

> Topanga Hall 1950
> Sculpture and Ceramics Lab

> Topanga Hall 1978
> Classroom/Design Studio – 2D Animation, Design, Digital Photography

> Topanga Hall 1976
> Computer Lab

> Topanga Hall 1932
> Digital Photo and Animation Mini Lab

> Topanga Hall 1992 (Basement)
> Art Program Technician office and storage

The specific use of the Topanga Hall Art Complex is attached. **(Appendix 30)**

In addition to the Topanga Hall Art Complex, Art Program lecture courses take place in the Bell Tower lecture rooms. Installation, setup, and equipment in these particular rooms are well documented and standardized for many courses throughout the University. Though not technically a "physical" resource, the University Library's expanding historical image archive and video database is downloadable and available for streaming in all of these rooms. This is an essential tool employed by Art Program faculty in the context of art history and media studies courses.

Future spaces:
1. Beginning in 2008, the Art Program will operate an additional 1800 square Ft, fully dedicated computer lab in the new Broome Library facility.

2. It is anticipated that in 2010, the Art Program facilities will be expanded to include "Napa Hall," a 10,000 square ft. building with space that will house additional studio spaces, faculty offices and a dedicated art gallery.

Fiscal Resources:

The Art Program at CSUCI relies on two essential sources for its operating budget.

1) Funds allocated from the University and by the state of California to the Art Program.
2) Funds earned by or donated to the Art Program via external means.
3) Lab Fees

Funding from the state (1) is the primary source of the Art Program's budget. This accounts for faculty and staff wages, salaries, and benefits, as well as instructional support materials such as supplies, operating expenses, special lectures, equipment and maintenance, and work-study programs. Instructional Related Activity (IRA) funding is granted on a case-by-case basis, as determined by a student led review board. The Art Program also receives a portion of CSUCI's lottery funding, and (CERF fees) from Extended Education for students enrolled in continuing education programs, as well as the Art Program's summer study abroad courses. **(Appendix 31)**

Monies earned or donated to the Art Program (2), are supplemental income that is directly routed back into supporting and enriching the academic components of the Art Program. This income is the result of personal endowments and bequeaths, grants, revenue generated by art sales and other external funding sources.

Lab Fees are used for specific classes and provide much needed art supplies and materials for instruction.

6. The program has access to information resources, technology, and staff sufficient in size and skill to support its academic offerings and the scholarship of its faculty.

The art history courses in the program have the support of the library for digital images and other visual support. IT provides support for the equipment used in art history classes in Bell Tower.

Studio courses are directly dependent on the funding of the Art Program. Space, updated technology, technical support, purchases of new and upkeep of existing equipment and material

have been adequate up to the first four years of teaching operations. The rapid growth and popularity of the program requires additional studio space, continuous updating of soft and hardware and new equipment and materials. Most importantly the Art Program currently lacks an adequate dedicated gallery space to be operated by the Art Program.

The Art program does not have any additional funds or means to support faculty scholarships. The university supports research and creative works. Faculty can apply for university grants and have access to a fixed amount for travel to conferences or research.

7.   The program's organizational structure and decision-making processes are clear and consistent with university policies, and effective in supporting the program.

The Art Program is a small program. Its organizational structure includes a chair, one of the six full-time faculty and 10-14 adjunct faculty per year. The Chair is responsible for many of the program's decisions as outlined by the university and CFA contract. The Art Program is very inclusive. Both full and adjunct faculty contribute to curriculum development and other departmental projects, such as student and faculty exhibitions, capstone projects, internships, etc.

8. Where appropriate, the program has an advisory board or other links to community members and professional groups to support its educational mission.

There is an art and humanities advisory board set up thought the Deans Leadership counsel. This is in its early stages, but has had a few meetings to try and set up a support system between the university and the public. On this board are the Mayor of Ventura, an alumna, as well as other members of the community.

The Art program runs a small off-campus Gallery space in Camarillo, donated by a local business owner. This space provides a direct access point to the community, located in the community. Through this intimate gallery setting, community and university members have direct contact, and the work of the program and its philosophies are showcased. **(Appendix 29 and 32)**

The Art program also has a direct link to the community in Ventura through a faculty member's involvement in the Public Art Commission. This involvement provides opportunities for student

interns at the city of Ventura. This internship program directly helps to support our educational mission.

ELEMENT 4

Creating an Organization Committed to Learning and Improvement

1. The program periodically engages in planning activities which assess its strategic position, articulate priorities, and examine the alignment of its core functions with those of the institution.

This report is part of the process that examines the alignment of our core functions with those of the institution. The art program has a minimum of two inclusive faculty meetings per semester. Art faculty serves on many university wide committees, and in the Faculty senate. This ensures a close connection of the core values of the university with the Art Program. **(Appendix 33)**

2. The planning process aligns curricular, personnel, fiscal, physical needs with the program's educational goals, and these planning processes are informed by data and student learning outcomes.

Please see the attached file that outlines the student learning outcomes with each of the classes taught in the Art Program. Each of these classes is also reflective of the goals of the program and the larger goals of the university. Our mission statement is in line with the mission of the university. **(Appendix 1, 16 and 17 and 25)**

3. If the program has external professional accreditation or is seeking such as accreditation, it has aligned its priorities consistent with that objective.

The Program is not seeking external accreditation, however, it is aligned with the College Art Associations (CAA) guidelines. **(Appendix 26)**

4. The program has faculty professional development plans (PDP's) in place, designed to facilitate scholarship and professional growth.

The Art Program uses the PDP and other documents developed by the RTP committee.
(Appendix 28)

LIST OF APPENDICES

1. Mission
2. The Art Major
3. Minor in Computer Game Design and Development
4. Certificate in Digital Media Art
5. Interdisciplinary Courses
6. Guest Speakers
7. Selected Museums, Galleries and Professional Studios and Events (Field Trips)
8. Capstone Projects
9. Selected Internships
10. Service Learning and Other Community Projects
11. International Summer abroad Program: Paris, France
12. Multicultural Courses
13. List of Art GE Courses
14. List of Art Courses Included in Business, Communication, English and other Programs
15. Art Program Learning Outcomes
16. Art Program Course List/ Learning Outcomes
17. Exit questionnaires
18. Selected List of Recent Student Shows
19. List of Student Participation in Art Related Extracurricular Activities: Exhibitions, Competitions and Awards
20. Internship Evaluation Forms
21. Alumni Success after Graduation
22. Art Program Courses with Catalogue Descriptions
23. 2007-2008 Fall/Spring Semester Schedule
24. Professional Preparation Courses: Capstone, Senior Seminar
25. Lower Division Transfer Policy
26. CAA Guidelines
27. Membership in Professional Organizations
28. RTP Information
29. List Of "CSUCI Exhibitions" Gallery Exhibitions
30. Topanga Hall Art Complex Space Use
31. List of Projects/Activities Supported by Instructional Related Activities Committee (IRA)
32. Recent Art Program Press
33. Agenda from Art Program Meetings

34. **Mission**

The Art Major at California State University Channel Islands (CSUCI) focuses on interdisciplinary studies in fine art, digital art technology, graphic design and art history, emphasizing an innovative approach to artistic process, technique and problem solving. Through the integration of traditional media and digital technologies, courses in studio art, art history and interdisciplinary studies focus on developing a solid artistic foundation, leading to advanced work in art media and theory and the B.A. degree in Art with emphasis in studio art or art history. In-depth study is available in the areas of two-dimensional art, three-dimensional art, communication design technology (graphic design), digital media/time-based art, and art history.

35. **The Art Major**

Lower Division Art Requirements (24 Units)

Art Majors must complete a minimum of 24 units of lower division required Art courses in preparation for upper division studies.

Art Studio Fundamentals (12 units)

ART 105 Drawing and Composition (3)

Introduction to drawing media, techniques and compositional elements

ART 106 Color and Design (3)

Introduction to color theory in two-dimensional and three-dimensional design projects

ART 107 Life Drawing (3)

Introduction to drawing the human form in various media and scale

ART 108 Visual Technologies (3)

Introduction to basic techniques in digital imaging, hardware and software (Illustrator, Photoshop, Painter)

Art History (6 units)

Two courses must be selected from the following:

ART 110 Prehistoric Art to the Middle Ages (3) ART 111 Renaissance to Modern Art (3) ART 112 Arts of the Eastern World (3)

Lower Division Studio Courses (6 units minimum)

In selecting lower division studio courses (100 and 200 level), students are encouraged to enroll in courses that satisfy prerequisites for upper division study in specific areas. Transfer students may substitute CSU transferable lower division studio art and multimedia courses subject to the approval of the CSUCI Art Program. Select a minimum of two courses from the following:

ART 201 Painting (3)

Introduction to basic painting techniques in oil and acrylic

ART 202 Sculpture (3)

Introduction to basic sculpture techniques in a variety of materials

ART 203 Illustration (3)

Introduction to illustration techniques and media for publication and commercial art applications

ART 204 Graphic Design (3)

Introduction to typography, design and layout for print media

ART 205 Multimedia (3)

Introduction to basic interactive multimedia and 2D digital game design

ART 206 Animation (3)

Introduction to storyboarding, timing, animation drawing, cell production and traditional animation methods

ART 207 Ceramics (3)

Introduction to basic ceramic materials, methods and glazing techniques

ART 208 Physics of Art and Visual Perception (3)

Laboratory and studio investigations into the interrelationship between visual art and physics

ART 209 Photography (3) ***begins fall 2008***

Introduction to fundamental techniques and theories of photographic media (digital)

Upper Division Requirements (33 Units)

Upper Division Art Majors are required to select an option within the major and complete a minimum of thirty-three units of upper division ART courses.

Studio Art Option

Upper Division Art Studio Courses (18 units)
Upper Division Art History-Interdisciplinary Courses (6 units)
Professional Preparation Courses (9 units)

Art History Option

Upper Division Art History-Interdisciplinary Courses (18 units)
Upper Division Art Studio Courses (6 units)
Professional Preparation Courses (9 units)

Upper Division Studio Art Courses Students are encouraged to pursue an integrated approach in the exploration of media and artistic processes by integrating traditional methods of art production with digital technologies in at least two areas of study. Assignments incorporate projects created with basic art materials working in conjunction with digital art technologies that lead toward development of artistic skills and computer literacy, (six hours studio/lab activity per week). All Art Majors are required to select a minimum of two (6 units) of the following courses: (310, 311, 312, 313, and 314). Upon completion of these courses, Art Majors in the Studio Art Option are required to select an

additional four courses (12 units) of upper division 300/400 level studio art courses.

ART 310 Two-dimensional Art: Painting Media and Techniques (3)
Representational & Abstract Painting: oil, acrylic and mixed media and 2D digital prototyping techniques
ART 311 Three-dimensional Art: Sculpture Media and Techniques (3)
Figurative and abstract sculpture, mixed techniques and 3D digital prototyping
ART 312 Digital Media Art: Time-Based Imaging and Compositing (3)
Entry level digital video compositing and nonlinear editing techniques
ART 313 Communication Design Technology: Graphic Design for Print Media (3)
Graphic design and typography for print and related media
ART 314 Digital Media Art: Digital Photography (3)
Exploration of digital imaging/photography as an art form and commercial medium
ART 315 Animation Media and Techniques (3)
Exploration of drawing, cell production and digital imaging for animation
ART 316 Digital Illustration and Painting (3)
Exploration of digital illustration/drawing and digital painting techniques
ART 317 Video Game Production (3) *begins fall 2008*
*Conceptualizing, designing, and producing 3D video game*s

Upon completion of prerequisite courses, student select additional studio art courses from at least two areas of study. Assignments focus on the development artistic concepts and theories, visual continuity and increased competency in media and applied techniques that result in the creation of individual art projects (six hours studio/lab activity per week - 3 unit courses, repeatable one time for additional credit).

ART 320 Two-dimensional Art: Painting Theory and Processes (3-3)
Painting: Abstract, Representational and Mixed Media Techniques
ART 321 Three-dimensional Art: Sculpture Theory and Processes (3-3)
Sculpture explorations in various materials including Stone, Welding and Installation Techniques
ART 322 Digital Media Art: Time-Based Graphics and Visual Effects (3-3)
Digital video, nonlinear editing, visual effects and motion graphics
ART 323 Communication Design Technology: Packaging and Pre-Press (3-3)
Graphic design, packaging design and pre-press.
ART 324 Communication Design Technology: Web Design (3-3)
Website/Internet design and production
ART 325 Digital Media Art: Digital Filmmaking (3-3)

Production of digital film/video shorts

ART 326 Digital Media Art: 3D Computer Animation (3-3)

3D character design, computer modeling and digital animation

ART 327 Communication Design Technology: Multimedia Theory and Process (3-3)

Applications in interactive multimedia.

ART 328 Digital Media Art: Photographic Theory and Process: (3-3)

Photography/Digital Imaging as fine art and applied communication media

ART 329 Three-Dimensional Art: Ceramics Theory and Process (3-3)

Studio Investigations into firing, glazing and theoretical aspects of ceramic art.

Advanced artistic problems courses provide students with the opportunity to continue in-depth investigations working in selected media, leading to the development of sound artistic concepts and proficiency in advanced artistic processes. The continued exploration into the integration of media and technologies lead students to the development of a congruent body of work. Creation and presentation of a professional portfolio is a required component of the course work (six hours studio/lab activity per week - 3 unit courses, repeatable one time for additional credit).

ART 420 Advanced Artistic Problems: Two-Dimensional Art (3-3) ART 421 Advanced Artistic Problems: Three-Dimensional Art (3-3) ART 422 Advanced Artistic Problems: Digital Media Art (3-3) ART 423 Advanced Artistic Problems: Communication Design Technology (3-3)

Art History-Interdisciplinary Art Courses

Upper division Art History courses focus on the History of Art and Art Theory, Interdisciplinary Art Courses integrate academic study of Art with related content from other disciplines. Art Majors (in the Studio Option) are required to select a minimum of two Art History-Interdisciplinary Art Courses (total of 6 units). Art Majors (in the Art History Option) are required to select an additional four courses (for a total of 18 units) of upper division 300/400 level Art History-Interdisciplinary Art courses from the list below.

ART 330 Critical Thinking in a Visual World (3) ART 331 Art and Mass Media (3) ART 332 Multicultural Art Movements (3) ART 333 History of Southern California Chicana/o Art (3) ART 334 The Business of Art (3) ART 337 Art on Film and Film on Art (3)   ART 338 Psychology of Art and Artists (3) ART 351 The Baroque Eye:

Art, Culture, Money, Power (3) ART 352 Visual Canons of the Ancient World (3) ART 353 The Medieval World: Spirituality and Representation (3) ART 431 European Renaissance Literature and Art (3) ART 433 Women in the Arts (3) ART 434 The Museum: Culture, Business, Education (3) ART 435 Postmodern Visual Culture (3) ART 436 Modern Art (3) ART 451 Art in Context: Southern California (3)

Professional Preparation Courses (9 units)

Upper division Professional Preparation courses provide an understanding of current issues in the arts, application of specialized studio work, field activities and service learning.

ART 489 Art Seminar (3) ART 490 Special Topics in Art (3) ART 499 Arts Capstone Project (3)

Upper Division ART Electives

Portfolio review required.

ART 492* Internship in the Arts (1-3) *
RESTRICTED ENROLLMENT COURSE Portfolio review required.
ART 494* Independent Study (1-3) *
RESTRICTED ENROLLMENT COURSE Portfolio review required.

Total Units for the BA Degree in Art: 120
Art Courses: 57
General Education Courses: 48
Title V Courses: 6
University Elective Courses: 9

Requirements for the Minor in Art (24 units)

The Art minor provides non-majors with the opportunity to explore artistic media, techniques and basic art concepts. Coursework includes aspects of art appreciation, aesthetics, art history and studio experience. Students seeking a minor in Art are required to complete a minimum of twenty-four units of Art courses.

Lower Division Required Courses (12 units)

ART 105 Drawing and Composition (3)

ART 106 Color and Design (3)

ART 108 Visual Technologies (3)

Select one additional course from the following:

ART 100 Understanding Fine Arts Processes (3)

ART 102 Multicultural Children's Art (3)

ART 107 Life Drawing (3)

ART 110 Prehistoric Art to the Middle Ages (3)

ART 111 Renaissance to Modern Art (3)

ART 112 Arts of the Eastern World (3)

Studio Art Courses (6 units)

Select a minimum of two courses from the following:

ART 201 Painting (3)

ART 202 Sculpture (3)

ART 203 Illustration (3)

ART 204 Graphic Design (3)

ART 205 Multimedia (3)

ART 206 Animation (3)

ART 207 Ceramics (3)

ART 310 Two-Dimensional Art: Painting Media and Techniques (3)

ART 311 Three-Dimensional Art: Sculpture Media and Techniques (3)

ART 312 Digital Media Art: Time-Based Imaging and Compositing (3)

ART 313 Communication Design Technology: Graphic Design for Print Media (3)

ART 314 Digital Media Art: Digital Photography (3)

ART 315 Animation Media and Techniques (3)

ART 316 Digital Illustration and Painting (3)

Art History & Interdisciplinary Art Courses (6 units)

Students select a minimum of two courses from the following:

ART 330 Critical Thinking in a Visual World (3)

ART 331 Art and Mass Media (3)

ART 332 Multicultural Art Movements (3)

ART 333 History of Southern California Chicana/o Art (3)

ART 334 The Business of Art (3)

ART 337 Art as Film and Film as Art (3)

ART 338 Psychology of Art and Artists (3)

ART 351 The Baroque Eye: Art, Culture, Money, Power (3)

ART 352 Visual Canons of the Ancient World (3)

ART 353 The Medieval World: Spirituality and Representation (3)

ART 431 European Renaissance Literature and Art (3)

ART 433 Women in the Arts (3)

ART 434 The Museum: Culture, Business, Education (3)

ART 435 Postmodern Visual Culture (3)

ART 436 Modern Art (3)

ART 451 Diversity in the Visual Arts (3)

36. **Minor in Computer Game Design and Development**

The minor in computer game design and development is an interdisciplinary program involving participation from the areas of Art, Computer Science, Business, Mathematics and Psychology. It provides students with the skills needed for a variety of careers in the field of Computer Gaming with a foundation in artistic, mathematical, psychological and computer programming tools and techniques relevant to the design and development of computer games as well as in business methodologies applicable to Computer Gaming. Legal and societal implications of computer games will also be studied.

The proximity of CSUCI to numerous motion picture and game production studios in the Los Angeles area make our program even more compelling. It is designed to address the immediate needs for specialists trained in their respective areas, who can work efficiently in multidisciplinary teams that are needed for developing game applications.

Lower-Division Requirements: 12 units
COMP 105 Introduction to programming (3)
MATH 137 Strategies and game design or MATH 300 (3)
ART 205 Multimedia (3)
ART 206 Animation (3)

Upper-Division Requirements: 3 units
COMP 437 Foundations of computer game development (3)

Upper-Division Electives: 9 units
Select three courses from the following:
MGT 307 Management of organizations (3)
ART 315 Animation media and techniques (3)
ART 326 Digital media art: 3D computer animation (3)
ART 327 Communication Design Technology: Multimedia theory and process (3)
MATH 337 Mathematics for game development (3)
COMP 337 Perspectives in computer gaming (3)
COMP 350 Introduction to Software Engineering (3)
MATH 354 Analysis of Algorithms (3)
COMP 425 Computer game programming (3)
PSY/COMP 449 Human/computer interactions (3)
COMP 464 Computer Graphics I (3)

COMP 469 Artificial Intelligence (3)

MGT 471 Project management (3)

ART 492 / MATH 492 / COMP 492 Internship

ART 494 / MATH 494 / COMP 494 Independent Study

37. **Certificate in Digital Media Art**

The certificate program in Digital Media Art at California State University Channel Islands is designed to prepare individuals for an entry-level career working in the expanding field of Digital Media Art. Courses specifically are focusing on multimedia, digital design for print media, Web design, digital photography, motion graphics, and visual effects for film/video and computer animation lead to an in-depth understanding and technical proficiency working in computer-based media.

Objectives

Introduce students to a range of technical applications utilized in the production of Digital Media Art

Offer students the opportunity to broaden their knowledge of and develop competency working in Digital Media Art.

Provide students with access and specialized instruction in the usage of state-of-the-art hardware and software

Equip students with technical and artistic skills involved in the production of Digital Media Art

Prepare students for an entry-level career in the field of Digital Media Art

Required Courses (18 units)
ART 108 Visual Technologies (3)
ART 204 Graphic Design (3)
ART 205 Multimedia (3)
ART 312 Digital Media Art: Time-Based Imaging and Compositing (3)
ART 324 Communication Design Technology: Web Design (3)

Select one additional course from the following:
ART 314 Digital Media Art: Digital Photography (3)
ART 325 Digital Media Art: Digital Filmmaking (3)
ART 326 Digital Media Art: 3D Computer Animation (3)
ART 327 Communication Design Technology: Multimedia Theory and Process (3)

38. **Interdisciplinary Courses**

ART 208 The Physics of Art and Visual Perception (3)

ART 333 History of Southern California Chicano Art (3)

ART 334 The Business of Art (3)

ART 335 American Ethnic Images in Novels, Film and Art (3)

ART 336 Art and Music: Dissonance, Diversity and Continuity (3)

ART 337 Art on Film and Film as Art (3)

ART 338 Psychology of Art and Artists (3)

ART 351 The Baroque Eye: Art, Culture, Money and Power (3)

ART 431 European Renaissance Literature and Art (3)

ART 432 Arts of the Harlem Renaissance (3)

ART 433 Women in the Arts (3)

ART 434 The Museum: Culture, Business, and Education (3)

ART 435 Postmodern Visual Culture (3)

39. **Guest Speakers**

Jean Capps-Lytle, Graphic Designer. Topic: Presentation of her portfolio, website and other marketing materials. She recounted 25 years as a graphic artist working in children's entertainment.

Chuck Comisky, Visual Effect Supervisor. Topic: Creating believable shots for feature films.

Michele De Puy Leavitt, Gallery Director of Studio Channel Islands Art Gallery. Topic: Running a nonprofit gallery.

Ashley McLean Emmeneger, Gallery Director (Bandini Gallery in Culver City) and Art Consultant McLean Fine Arts). Topic: Presentation on galleries' expectations of artists in regards to portfolios, presentation of art work and professional decorum. She also discussed career possibilities such as curating art exhibits and marketing artists' work.

Sinead Finnerty, Gallery Director. Topic: She discussed the workings of a non-profit gallery both from the perspective of gallery administrator and an artist seeking admission to a co-op gallery. We looked at the art work after the talk and discussed it. Sinead handed out a list on how to prepare for a show.

Lisa George, Graphic Designer. Topic: Discussed her work as both a former V.P. Creative at MGM Home Entertainment and at present, a freelance graphic designer in the entertainment field. She presented her portfolio and marketing materials.

Dane Goodman, Santa Barbara City College, Atkinson Gallery Director. Topic: art galleries.

John Hom, Illustrator. Topic: Discussed with students how to become a commercial illustrator. He discussed the changes in the industry from paint to digital. He recounted his 20 years in the entertainment industry working for clients like Buena Vista Home Video and other children's entertainment companies. He showed students his portfolio and website.

Eddy Houchins, Animation Director for Television. Affiliation: Cartoon Network, Universal Cartoons, Toon Disney. Topic: Animation production and the role of the animation director.

Kerry Adams Hapner, Cultural Affairs Manager City of Ventura. Topic: Public art in Ventura.

Frank Moliere, Creative Director and Producer, Warner Brothers. Topic: animation production, and the role of the creative director/producer.

Mike Kunkel, creator of The Astonish Factory, http://www.theastonishfactory.com. Topic: the creation of your own character for animation or books

Jack Mohr, Owner of Artamo Gallery, Santa Barbara. Topic: Owning and running a gallery.

Blake Monson, Flash programmer and designer. Topic: A presentation on Flash programming (he has been a web/Flash programmer for 10 years) with the ins and outs of the business. He presented past and current projects.

Gary Paudler, Industrial Designer/Artist and Fabricator for Claes Oldenberg and Jeff Koons. Topic: Creating personal art and fabricating art for clients.

Aaron Simpson, Executive producer, owner of Cold Hard Flash, www.coldhardflash.com. Affiliation: formerly with WB, JibJab, Titmouse, and other Hollywood studios. Topic: The Business of commercial art and animation production.

Thomas Van Stein, Fine Artist. Topic: Your career as an artist.

Dan Wooster, Painter. Topic: The difficulties and successes of a career as a fine art painter. He presented his working portfolio, marketing materials and website to students.

Lenard Robinson, Animation Director, Storyboard Artist,
http://www.bigdaddyanimation.com,
Affiliation: The Animation Guild, Disney Toons, Nickelodeon. Topic: The role of Animation Director, and Storyboard artist.

Glenn Vilppu, Master Animator, Storyboard Artist and world renowned educator. http://www.vilppustudio.com , Affiliation: MFA program at UCLA, The Animation Guild, and Figurative Arts Academy. Topic: Drawing from the live model, drawing technique and demonstration, life as an artist.

Charles Zembillas, Independent Creative Artist, character designer, creator of www.animationnation.com, Affiliation: The Animation Academy, http://www.theanimationacademy.como. Topic: "Keep Creating."

40. **Selected Museums, Galleries and Professional Studios and Events**
   (Field Trips)

The J. Paul Getty Museum
The J. Paul Getty Villa
Santa Barbara Museum of Art
The Carnegie Museum of Art
The Los Angeles County Museum of Art (LACMA)
The Museum of Contemporary Art, (MOCA)
The Museum of Contemporary Art, The Temporary Contemporary (at MOCA)
The UCLA Hammer Art Museum
Bergamot Station Art Complex
Huntington Museum of Art
The Norton Simon Museum of Art
Santa Barbara Art Museum, Sullivan Goss Gallery, Santa Barbara
Frederick R. Weisman Art Foundation Collection
Rhythm & Hues Studios
UPA TRIBUTE event (screening of Oscar Winning Short Films)
CAATS Animation Studio (Classical Animation Advanced Technology Studio)
LAFUG "Los Angeles Flash Users Group" meetings
Carlson and Co.
Ventura Printing Company
LA SIGGRAPH Convention and monthly Los Angeles Chapter Meetings

41. **Capstone Projects**

Selected capstone projects are available for review in the Art Program.

42. **Selected Internships**

Anthropologie

Artscene Magazine, Thousand Oaks, CA

Carnegie Museum

City of Ventura, Public Arts Program, Ventura, CA

CSUCI Information Technology (Web Design), Camarillo, CA

CSUCI Information Technology Web Services Dept.

CSUCI Marketing, Camarillo, CA

Digital Insight (www.digitalinsight.com)

Disney Interactive, North Hollywood, CA

Disney Online Interactive, Disney World Resorts and Vacations website
(disneyworld.disney.go.com)

Focus on the Masters, Ventura, CA

Green Dot Films/Three-Legged Legs

James Graca Design Group, Oxnard, CA

John Hinde, USA

Loan Tool Box, Westlake Village, CA

Museum of Ventura County

National Broadcasting Company (NBC), Burbank, CA

NBC Universal Creative Group (http://www.nbcuni.com)

New Wave Entertainment (NWE) (www.studio-nwe.com)

Scott Horn Photography, Thousand Oaks, CA

Universal Entertainment

Ventura Community College Gallery, Ventura, CA

Ventura County Arts Council, Ventura, CA

Ventura County Star (www.venturacountystar.com)

43. **Service Learning and Other Community Projects**

Service learning and a variety of community projects are included in capstone projects.

44. **International Summer abroad Program: Paris, France**

CSUCI Art professors accompany students to Paris and instruct classes in painting, drawing and art history throughout the city of Paris and other famous nearby points of interest. The UNIV 392 Paris study-abroad program counts for 3 units. This CSUCI program is operated in association with the Paris American Academy, an established private art school located near the Sorbonne in the exciting Latin Quarter of metropolitan Paris.

Students live in apartments located within walking distance from the Paris American Academy studios and many other famous Paris monuments and museums. All student apartments have kitchens and private bathrooms. Some apartments are dorm style, while others are larger apartments with multiple bedrooms. The Metro (subway) is located just a couple of blocks from the school giving students easy access to the entire city.

45. **Multicultural Courses**

ART 101 What is Art? (3)
ART 102 Multicultural Children's Art Media and Methods (3)
ART 112 Arts of the Eastern World (3)
ART 330. Critical Thinking in a Visual World (3)
ART 332. Multicultural Art Movements (3)
ART 333. History of Southern California Chicano Art (3)
ART 335 American Ethnic Images in Novels, Film and Art (3)
ART 336 Art and Music: Dissonance, Diversity and Continuity (3)
ART 432 Arts of the Harlem Renaissance (3)
ART 433. Women in the Arts (3)
ART 435 Postmodern Visual Culture (3)

46. **List of Art GE Courses**

GE Art Courses

ART 100 Understanding Fine Arts Processes (3)
 GenEd: C1

ART 101 What is Art? *beginning fall 2008*

GenEd: C1 and C3b

ART 102 Children's Art Media and Methods (3)
GenEd: C1,C3B

ART 110 Prehistoric Art to the Middle Ages (3)
GenEd: C1

ART 111 Renaissance to Modern Art (3)
GenEd: C1

ART 112 Arts of the Eastern World (3)
GenEd: C1, C3B

ART 208. The Physics of Art and Visual Perception (3)
GenEd: B1,C1 (Same as PHYS 208)

ART 330. Critical Thinking in a Visual World (3)
GenED: C1

ART 331. Art and Mass Media (3)
GenEd-ID: C1, D

ART 332. Multicultural Art Movements (3)
GenEd-ID: C1, C3B

ART 333. History of Southern California Chicano Art (3)
Same as HIST 333. GenEd-ID: C3B, D

ART 334. The Business of Art (3)

Same as BUS 334. GenEd-ID: C1, D

ART 335 American Ethnic Images in Novels, Film and Art (3)

Same as ENGL 335, HIST 335. GenEd-ID: C3, D

ART 336 Art and Music: Dissonance, Diversity and Continuity (3)

SAME AS MUS 336, Gen Ed ID: C1, D

ART 337 Art on Film and Film as Art (3)

GenEd ID: C1, D

ART 338. Psychology of Art and Artists (3)

Same as PSY 338, GenEd-ID: C1, E

ART 351 The Baroque Eye: Art, Culture, Money and Power (3)

GenEd: C1

ART 352 Visual Canons of the Ancient World (3)

GenEd: C1

ART 353 Medieval World: Spirituality and Representation (3)

GenEd: C1

47. **List of Art Courses Included in Business, Communication, English and other Programs**

ART 208. The Physics of Art and Visual Perception (3)

ART 331. Art and Mass Media (3)

ART 333. History of Southern California Chicano Art (3)

ART 334. The Business of Art (3)

ART 335 American Ethnic Images in Novels, Film and Art (3)

ART 336 Art and Music: Dissonance, Diversity and Continuity (3)

ART 338. Psychology of Art and Artists (3)

ART 431 European Renaissance Literature and Art (3)

ART 432 Arts of the Harlem Renaissance (3)

ART 433. Women in the Arts (3)

ART 434. The Museum: Culture, Business, and Education (3)

48. Art Program Learning Outcomes

Upon completion of the Art Major, students will be able to:

1. Critically analyze, interpret, and evaluate works of art
2. Appreciate the role of art in contemporary society as well as throughout history
3. Create and express personal ideas and opinions through artwork in response to a diverse range of global events
4. Explore the integration of traditional art techniques and materials with emerging art technologies
5. Develop communication skills, oral or written, needed to articulate their conscious artistic intentions and express coherent aesthetics
6. Use emerging digital art technologies, and a variety of high-tech tools
7. Complete in-depth work in specific media and demonstrate advanced competency in artistic production

49. Art Program Course List/ Learning Outcomes

CSUCI ART PROGRAM COURSE LIST			LEARNING OUTCOMES						
			1	2	3	4	5	6	7
ART	100	UNDERSTANDING FINE ARTS PROCESSES	X	X	X	X		X	
ART	102	MULTICULTURAL CHILDREN'S ART							
ART	105	DRAWING AND COMPOSITION							
ART	106	COLOR AND DESIGN							
ART	107	LIFE DRAWING							
ART	108	VISUAL TECHNOLOGIES							
ART	110	PREHISTORIC ART TO THE MIDDLE AGES							
ART	111	RENAISSANCE TO MODERN ART							
ART	112	ARTS OF THE EASTERN WORLD							
ART	201	PAINTING							
ART	202	SCULPTURE	X	X	X		X		
ART	203	ILLUSTRATION							
ART	204	GRAPHIC DESIGN							
ART	205	MULTIMEDIA							
ART	206	ANIMATION							
ART	207	CERAMICS	X	X	X		X		
ART	208	PHYSICS OF ART AND VISUAL PERCEPTION							
ART	310	TWO-DIMENSIONAL ART: PAINTING MEDIA AND TECHNIQUES							
ART	311	THREE-DIMENSIONAL MEDIA AND TECHNIQUES	X	X	X	X	X		
ART	312	DIGITAL MEDIA ART: TIME-BASED IMAGING & COMPOSiTING							
ART	313	COMMUNICATION DESIGN TECHNOLOGY: DESIGN F0R PRINT MEDIA							
ART	314	DIGITAL MEDIA ART: DIGITAL PHOTOGRAPHY							
ART	315	ANIMATION MEDIA AND TECHNIQUES							
ART	320	TWO DIMENSIONAL ART: PAINTING THEORY AND PROCESS							
ART	321	THREE-DIMENSIONAL ART: SCULPTURE THEORY & PROCESS	X	X	X	X	X	X	X
ART	322	DIGITAL MEDIA ART: TIME-BASED GRAPHICS & VISUAL EFFECTS							
ART	323	COMMUNICATION DESIGN TECHNOLOGY: PACKAGING & PRE-PRESS							
ART	324	COMMUNICATION DESIGN TECHNOLOGY: WEB DESIGN							
ART	325	DIGITAL MEDIA ART: DIGITAL FILMMAKING							
ART	326	DIGITAL MEDIA ART: 3D COMPUTER ANIMATION							
ART	327	COMMUNICATION DESIGN TECH.: MULTIMEDIA THEORY & PROCESS							
ART	328	DIGITAL MEDIA ART: PHOTOGRAPHIC THEORY & PROCESS							
ART	329	THREE-DIMENSIONAL ART: CERAMICS THEORY & PROCESS	X	X	X		X		X
ART	330	CRITICAL THINKING IN VISUAL WORLD							
ART	331	ART AND MASS MEDIA							
ART	332	MULTICULTURAL ART MOVEMENTS							
ART	333	HISTORY OF SOUTHERN CALIFORNIA CHICANA/O ART							
ART	334	BUSINESS OF ART							
ART	335	AMERICAN ETHNIC IMAGES IN NOVELS, FILM AND ART							
ART	336	ART AND MUSIC: DISSONANCE, DIVERSITY, AND CONTINUITY							
ART	337	ART ON FILM AND FILM AS ART							
ART	338	PSYCHOLOGY OF ART AND ARTISTS							
ART	420	ADVANCED ARTISTIC PROBLEMS: TWO-DIMENSIONAL ART							
ART	421	ADVANCED ARTISTIC PROBLEMS: THREE-DIMENSIONAL ART	X	X	X	X	X	X	X
ART	422	ADVANCED ARTISTIC PROBLEMS: DIGITAL MEDIA ART							
ART	423	ADVANCED ARTISTIC PROBLEMS: COMMUNICATION DESIGN TECH.							
ART	431	EUROPEAN LITERATURE AND ART							
ART	432	ARTS OF THE HARLEM RENAISSANCE							
ART	433	WOMEN IN THE ARTS							
ART	434	THE MUSEUM: CULTURE, BUSINESS, EDUCATION							
ART	435	POSTMODERN VISUAL CULTURE							
ART	450	MODERN AND CONTEMPORARY ART							
ART	489	ARTS SEMINAR							
ART	490	SPECIAL TOPICS IN ART							
ART	492	INTERNSHIP IN THE ARTS (A,B,C)							
ART	494	DIRECTED INDEPENDENT STUDY (A,B,C)							
ART	499	ARTS CAPSTONE PROJECT							

50. **Exit questionnaires**

A. Art Program: Student Exit Survey (Fall 2006)

Please fill in the appropriate response for each question as follows:
SA: Strongly Agree
A: Agree
N: No Opinion
D: Disagree
SD: Strongly Disagree

1. _____You have received a comprehensive foundation in basic art techniques and skills that have prepared you for courses in the various art studio area(s) you to chose to pursue.

2. _____You have a working knowledge of digital art technology (computers) related to the area of specialization (in art) that you have chosen to pursue.

3. _____CSUCI basic and foundation art classes, i.e. drawing, color and design, visual technologies, etc., form a good introduction into the more specialized and advanced art courses.

4. _____Prerequisite classes required for an upper division studio have helped prepare you for the level of work required in the more advanced and specialized Art courses?

5. _____You have achieved adequate understanding and knowledge of Art History and the role it plays in rounding out your overall education in art.

6. _____You have received an overview of the historical and cultural importance of art that serves as a platform for your further investigation.

7. _____By the time you graduate from CSUCI, you will have developed a competent body of work (or portfolio) that represents your accomplishments in your selected field(s) of (art) study.

8. _____ You have been adequately prepared at CSUCI to enter your selected field in art and to work toward attaining the professional goals you desire.

9. What is your main area(s) of artistic specialization (i.e. painting, sculpture, graphic design, time-based, art history etc.)?

B. Art Program: Student Exit Survey (Fall 2006)

SA: Strongly Agree, **A:** Agree, **N:** No Opinion, **D:** Disagree, **SD:** Strongly Disagree

1. You have received a comprehensive foundation in basic art techniques and skills that have prepared you for courses in the various art studio area(s) you to chose to pursue.
SA: 58.5%   A: 33.5%   N: 4%   D: 4%

2. You have a working knowledge of digital art technology (computers) related to the area of specialization (in art) that you have chosen to pursue.
SA: 58.5%   A: 33.5%   N: 8%   D: 4%

3. CSUCI basic and foundation art classes, i.e. drawing, color and design, visual technologies, etc., form a good introduction into the more specialized and advanced art courses.
SA: 63%   A: 29%   N: 4%   D: 4%

4. Prerequisite classes required for an upper division studio have helped prepare you for the level of work required in the more advanced and specialized Art courses?
SA: 62%   A: 29%   N: 4%   D: 4%

5. You have achieved adequate understanding and knowledge of Art History and the role it plays in rounding out your overall education in art.
SA: 50%   A: 42%   N: 4%   D: 4%

6. You have received an overview of the historical and cultural importance of art that serves as a platform for your further investigation.
SA: 54%   A: 34%   N: 8%   D: 4%

7. By the time you graduate from CSUCI, you will have developed a competent body of work (or portfolio) that represents your accomplishments in your selected field(s) of (art) study.
SA: 50%   A: 34%   N: 8%   2D: 8%

8. You have been adequately prepared at CSUCI to enter your selected field in art and to work toward attaining the professional goals you desire.
SA: 46%   A: 46%   N: D: 4%   SD 4%

C. Art Program: Student Exit Survey (Fall 2006)

Art Program Learning Outcomes Assessment Project 2005-2006

The California State University Channel Islands Art Major focuses on interdisciplinary studies in fine art, digital art technology, graphic design and art history, emphasizing an innovative approach to artistic process, technique and problem solving through the integration of traditional media and digital technologies. Courses in studio art, art history and interdisciplinary studies focus on developing a solid artistic foundation, leading to advanced work in art media and theory. The studio art option provides in-depth study in the areas of two-dimensional art, three-dimensional art, digital media art, and communication design technology. The art history option provides in-depth study in the history of art and interdisciplinary topics.

Students prepare for a wide range of opportunities in professional and academic fields. Careers include positions in the visual arts, graphic design, Web design, multimedia, computer graphics, computer animation, digital photography, video art, digital filmmaking, visual effects, fine arts, galleries, museums, teaching and numerous other professions in the arts.

Art Program Goals and Student Learning Outcomes

Through coursework required within the Art Major, students achieve the following goals:

- Prepare for artistic careers in the expanding fields of traditional art or technological based media.
- Demonstrate methods of critical thinking through the analysis, interpretation, and evaluation of works of art.
- Demonstrate an informed understanding and appreciation of the role of art in contemporary societies as well as historical cultures.
- Through the creation of artwork, express personal ideas and opinions in response to a diverse range of global events.
- Demonstrate the integration of traditional art techniques, materials and processes with emerging digital art technologies.
- Develop written and verbal communication skills needed to articulate their conscious artistic intentions, and express coherent aesthetics.
- Demonstrate their preparation for professional artistic practice through the refinement of artistic concept, narrative and technique.
- Produce in-depth projects, working in specific media, demonstrating competency in advanced artistic production.
- Analyze a diverse range of career opportunities and prepare to work in their selected artistic discipline.

For the 2005-2006AY, the program selected a linchpin learning goal to assess:

- Produce in-depth projects, working in specific media, demonstrating competency in advanced artistic production.

This particular learning goal is among the most important outcomes of the Art Program. The data collected is used to verify that students understand and have learned, in a tangible manner, how to accomplish assigned and personal goals by producing the "product(s)" they have been trained to conceptualize, create and follow through on to completion.

Data and Analysis*

The data compiled to assess the selected learning outcome is as follows:

- Photographic documentation of in-studio working processes and completed projects by seniors and graduates of the CSUCI Art Program. This documentation represents a cross section of students and media from the various artistic specializations, i.e. painting, sculpture, ceramics, graphic design, etc.

- Electronic documentation, interactive CD ROMs, and DVDs of completed multimedia, video and time-based art projects by seniors and graduates of the CSUCI Art Program.

- Art Capstone Projects. The Art Program archives both written and visual documentation of group capstone projects. These projects involve a culminating interdisciplinary experience in which students from various art disciplines work in groups with fellow artists, non-Art Majors and community members on projects specifically designed to meet a common goal. Activities are supervised by sponsoring faculty are executed on campus and/or on-site in conjunction with other departments (programs), community organizations and/or businesses.

- Annual Student Exhibitions and subsequent photo documentation thereof. Each spring semester a major exhibition is mounted of selected artworks by CSUCI Art Majors. Awards for this exhibition are juried by visiting artists, curators and critics which insure the highest level of quality that is noted and recognized by non-partial art professionals.

- Art Portfolios. As a requirement in ART 489 Art Seminar, students compile documentation of work they have completed while attending CSUCI. It is presented it in a professional portfolio format, appropriate for the media and artistic specialization. This process not only prepares the student to enter the field of art but these portfolios provide an overview of the student's success and a valuable tool for program assessment.

- Art Student Exit Survey. This written survey is given to graduating seniors in the Art Seminar course. The questions presented represent an overall view of the goals of the Art Program but are mainly directed toward the elements that lead CSUCI graduates to competency in their specific artistic specialization and eminent success in the visual art field.

Art Program: Student Exit Survey

SA: Strongly Agree**, A:** Agree, **N:** No Opinion, **D:** Disagree, **SD:** Strongly Disagree
1. You have received a comprehensive foundation in basic art techniques and skills that have prepared you for courses in the various art studio area(s) you to chose to pursue.
SA: 58.5%   A: 33.5%   N: 4%   D: 4%   SD 0%
2. You have a working knowledge of digital art technology (computers) related to the area of specialization (in art) that you have chosen to pursue.
SA: 58.5%   A: 33.5%   N: 8%   D: 4%   SD 0%
3. CSUCI basic and foundation art classes, i.e. drawing, color and design, visual technologies, etc., form a good introduction into the more specialized and advanced art courses.
SA: 63%   A: 29%   N: 4%   D: 4%   SD 0%
4. Prerequisite classes required for an upper division studio have helped prepare you for the level of work required in the more advanced and specialized Art courses?
SA: 62%   A: 29%   N: 4%   D: 4%   SD 0%

5. You have achieved adequate understanding and knowledge of Art History and the role it plays in rounding out your overall education in art.
SA: 50%   A: 42%   N: 4%   D: 4%   SD 0%

6. You have received an overview of the historical and cultural importance of art that serves as a platform for your further investigation.
SA: 54%   A: 34%   N: 8%   D: 4%   SD 0%
7. By the time you graduate from CSUCI, you will have developed a competent body of work (or portfolio) that represents your accomplishments in your selected field(s) of (art) study.
SA: 50%   A: 34%   N: 8%   D: 8%   SD 0%
8. You have been adequately prepared at CSUCI to enter your selected field in art and to work toward attaining the professional goals you desire.
SA: 46%   A: 46%   N: 0%   D: 4%   SD 4%

Documentation of all data listed is available in hardcopy or digital format upon request.

Conclusions and Implications for Program Modification

The vast majority of documentation indicates that CSUCI Art Majors are capable of producing and do produce in-depth art projects. An overview of the Art Major reveals that there is a wide range of artistic specializations currently available to the CSUCI art student and enrollment is largely focused in the studio art option as opposed to the art history option. Throughout their involvement in CSUCI art courses, students gravitate towards specific media of their choice in which they will demonstrate competency in advanced artistic production prior to graduation.

The student survey does indicate that there is an element of uncertainty among a very small number of students regarding their readiness to enter the professional field. Data indicates that this is a result of certain students waiting until later in their CSUCI education to develop a personal direction or select a specialized area of study. Therefore do they not spend adequate time concentrating on developing competency in a particular medium. In these cases, it is recommended that such students take additional courses that will lead to artistic competency in a selected media. There is also an extremely slight indication that some students have not realized the importance of the integration of art history and art theory into the artistic process. The art faculty will be investigating methods to close these small gaps within the program.

Overall, the large amount of documentation collected clearly demonstrates proof that the CSUCI Art Program is highly successful in implementing the selected learning outcome: Students produce in-depth projects, working in specific media, demonstrating competency in advanced artistic production.

51. **Selected List of Recent Student Shows**

The Weird Worlds of Wyatt Vandergeest, Nedda Shishegar and Alex Violet Bast,"
October 11 - November 9, 2007, features a collection of recent painting, photography
and illustration by three CSUCI student artists whose work focuses on bazaar fantasies
and introspective subject matter.

" Bennett, Norton & Bennett" September 6-28, 2007, recent paintings by three CSUCI
alumni artists, Dianne Bennett, Gwenlyn Norton and Jennifer Bennett (no relation
between the two Bennetts). Each of these artists will present artwork that focuses on
their own unique style of painting and mixed media assemblage.

Summer Light" June 14-August 30, 2007, recent paintings by a select group of CSUCI
students whose artwork celebrates the common attitude and uplifting theme of the
summer season: color, light, and warmth. Painters featured in this exhibition include
Cheri Baker, Vincent Barraza, Heidi Bonenfant, Tianna Bower, Stacey Bullington, Wade
Carr, Beth Carter, James Cox, Jessica Kouba, Judy Plembeck, Diana Reyes, Chippy
Todd and Melanie Tormos.

"Diverse Explorations" Innagural Student Exhibition - April 12 - April 30, 2007 featured
paintings, sculpture, ceramics, photography and design created by CSUCI students and
recent graduates. Featured painters and sculptors included Washoyot Alivtare, Cheri
Baker, Christine Brand, Andrew Cummins, Nela Dunaway, Lauren Glick, Trina Hannon,
Leah McMahan, Richard Moore, Diana Reyes, Rebecca Tice, Wyatt Vandergeest as
well as numerous projects from design and photography students.

52. **List of Student Participation in Art Related Extracurricular Activities: Exhibitions, Competitions and Awards**

2006 CSU Media Arts Festival: Film, video and interactive media competition

CSUCI received a total of five nominations. In the Interactive Media category, CSUCI art student Chris Paterson won 1st place and the Rosebud award, John Greenwood won 1st place and the Rosebud award for his piece "Stinking Badges".

1. www.lizking.tv/2084 (Chris Paterson, 1st place & Rosebud award and $500 awarded to the student, $500 awarded to the Art Program)
2. Stinking Badges (John, Greenwood 1st place & Rosebud award) ($500)

2005 CSU Media Arts Festival: Film, video and interactive media competition

CSUCI receives a total of five nominations. In the Interactive Media category, three students make up the only three nominees out of thirteen submissions. My students win 1st place and Rosebud award, 2nd place and 3rd place, sweeping the category.

1. www.projectmysterio.com (1st place & Rosebud award)
2. www.latoros.com   (2nd place)
3. www.lizking.tv/rhymes   (3rd place)

2004 CSU Media Arts Festival: Film, video and interactive media competition

Two of my students are finalists in the interactive media category and television short form category. Their website and multimedia projects were chosen as finalists in the Interactive Media category, and were chosen out of 250 entries from the 23 campuses of the CSU.

1. http://www.jenniferbertrand.com
2. http://www.lizking.tv/maf/apisak

2004 entries for interactive media at:
http://www.lizking.tv/maf/

53. Internship Evaluation Forms

CSUCI ART Program Section #:

UNITS Requested:

For office use only.

CSUCI ART Internships
INTERN EVALUATION FORM
Spring 2008

CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS

Instructions - Intern Supervisor:
Please fill out and sign this form. Seal it in the official CSUCI envelope provided. Please sign the outside of the envelope.

STUDENT'S NAME:

CSUCI Student ID #:

Phone:

Email:

Company/Organization Providing Internship:

Address:

Phone:

Email:

Intern Supervisor's Name:

Intern Supervisor - Please answer the following questions and sign form.

• The student worked as an intern on an average of _____ hours per week.

• Please rate the student's overall performance related to their responsibilities as an intern for your company/organization.

| Outstanding | Excellent | Good | Fair | Poor | Unacceptable |

• Based upon your experience with this CSUCI Intern, would your company/organization consider continuing offering internships to CSUCI ART Students?

Yes   No

• If you care to make any comments, please do so in the space below:

_____

Signature of intern supervisor: Date:

54. **Alumni Success after Graduation**

Students work at Disney On-Line Interactive on the Disney World Resorts and Vacations website (disneyworld.disney.go.com).
Other students are now working at:
Studio at New Wave Entertainment (NWE) (www.studio-nwe.com)
Digital Insight (www.digitalinsight.com)
Ventura County Star (www.venturacountystar.com)
NBC Universal Creative Group (http://www.nbcuni.com)

55. **Art Program Courses with Catalogue Descriptions**

ART 100 Understanding Fine Arts Processes (3)
Two hours lecture and two hours laboratory per week. Prerequisite: None (Not available for Fine Arts major credit) Entry level experience for the non-major. This course integrates elements of drawing, painting, sculpture and mixed media techniques. Students gain an understanding of the function of the Fine Arts in everyday life through participation in the artistic process. GenEd: C1

ART 101 What is Art? *beginning fall 2008* Three hours lecture per week. Prerequisite: None Introductory art appreciation course that examines art and its meanings and values. Students learn to analyze and interpret art from diverse cultures and artistic traditions. GenEd: C1 and C3b

ART 102 Children's Art Media and Methods (3)
Two hours lecture and two hours laboratory per week.
Prerequisite: None
Hands-on creation of artistic projects emphasize the importance of art in the child's development. Projects explore basic concepts and materials leading to the student's development of primary skills and an aesthetic appreciation for the creative process. GenEd: C1,C3B

ART 105 Drawing and Composition (3)
Six hours laboratory per week.
Prerequisite: None
Basic fundamentals of drawing are explored through the use of various techniques and media. Investigations into line, value, perspective and composition as related to surface and pictorial space is also investigated.

ART 106 Color and Design (3)
Six hours laboratory per week.
Prerequisite: None
Explorations in basic color theory are conducted within two-and three-dimensional design contexts. Visual elements including line, shape, form and texture are explored along with elements of color interaction, harmony and dissonance within a variety of visual motifs.

ART 107 Life Drawing (3)
Six hours laboratory per week.
Prerequisite: None
The study of the human figure and its representation depicted through gesture, contour value and volume. Anatomy, proportion, foreshortening and structure are explored through observation of props and live models.

ART 108 Visual Technologies (3)
Two hours lecture and two hours laboratory per week.
Prerequisite: None
An introductory survey of visual technologies commonly used by artists and designers. Projects explore software applications as they relate to current methods of digital art production. Emphasis is on the development of fundamental computer skills and an understanding of the relationship between digital media and visual design.

ART 110 Prehistoric Art to the Middle Ages (3)
Three hours lecture per week.
Prerequisite: None
Survey of the history of art, artifacts and architecture from the Prehistoric era through the Gothic period. The examination of cultural and conceptual contexts will trace the early development of Western artistic traditions.
GenEd: C1

ART 111 Renaissance to Modern Art (3)
Three hours lecture per week.
Prerequisite: None
Survey of the history of art and architecture from the European Renaissance through the Modern Art. Cultural and conceptual contexts will examine the evolution of the art object as a form of Western cultural expression.
GenEd: C1

ART 112 Arts of the Eastern World (3)
Three hours lecture per week.
Prerequisite: None
Survey of the painting, architecture and crafts of India, China, Japan and Southeast Asia. An examination of artistic, cultural, and historical events explore the exchange of influences and ideas related to Eastern cultures.
GenEd: C1, C3B

ART 201 Painting (3)

Six hours laboratory per week.

Prerequisite: ART 105, ART 106, ART 107

An introduction to basic painting materials and techniques. Experiments in representational and abstract painting will explore oil, acrylic, and water-based media. Particular emphasis will be on the development of fundamental skills and the understanding of color, shape, surface and pictorial structure.

ART 202 Sculpture (3)

Six hours laboratory per week.

Prerequisite: Art 105, ART 106, ART 107

An introduction to basic sculpture materials and techniques. Experiments in representational and abstract sculpture will explore a variety of three-dimensional materials through additive and subtractive sculptural processes. Particular emphasis will be on the development of fundamental skills and the understanding of design, form and structural elements.

ART 203 Illustration (3)

Six hours laboratory per week.

Prerequisite: Art 105, Art 106, Art 107

An introduction to basic illustration materials and rendering techniques. Experiments in a variety of media and styles explore quash, colored pencils, pen and ink, pastels and markers. Particular emphasis is on the development of fundamental skills and concepts required to execute successful illustrations.

ART 204 Graphic Design (3)

Six hours laboratory per week.

Prerequisite: ART 105, ART 106, ART 108

An introduction to basic concepts in graphic design for print and electronic media. Projects incorporating traditional and digital media explore typography, layout and visual design. Particular emphasis is on the development of fundamental skills leading to the ability to communicate ideas through the use of text and visual imagery.

ART 205 Multimedia (3)

Six hours laboratory per week.

Prerequisite: ART105, ART 106, ART 108

An introduction to techniques and concepts involved in the production of interactive multimedia. Projects explore basic interactive technologies utilized in the creation of

digital graphics, websites and computer game designs.

ART 206 Animation (3)
Six hours laboratory per week.
Prerequisite: ART 105, ART 106, ART 107, ART 108
An introduction to basic techniques and processes involved in the production of animation. Projects include elements of concept and story development, character design, storyboarding, timing, key framing and inbetweening, and cell production leading to the creation of short works in animation.

ART 207 Ceramics (3)
Six hours laboratory per week.
Prerequisites: Art 105, 106
Explorations into a wide variety of ceramic ideas, techniques and materials utilized in the development of hand-building methods as applied to sculptural and vessel forms. Basic competence with the potter's wheel will also be covered.

ART 208. The Physics of Art and Visual Perception (3)
Two hours lecture and two hours lab per week.
A course on the physics of light, color, art and visual perception covering the nature of light and optical phenomena, the perception and psychology of color, the reproduction of color in different media, and the analysis of art from a science perspective. The emphasis is on factors which permit the artist and observer to understand and more fully control the design and interpretation of images of all kinds. Demonstrations, experiments, and video/computer simulations are used to analyze signals received by the eyes or instruments.
GenEd: B1,C1 (Same as PHYS 208)

ART 209 Photography (3) *beginning fall 2008*
Six hours studio activity per week.
Prerequisites: Art 108
Fundamental techniques and theories of photographic media are explored through studio experiments into various genres of photography including documentary, fine art and commercial applications. Through a series of projects that build upon one another, students produce photographic work that leads toward the development of a personal style and vision.

ART 310 Two-Dimensional Art: Painting Media and Techniques (3)

Six hours laboratory per week.

Prerequisites: ART 108, ART 201

Studio projects explore media and methodologies in painting, drawing and related two-dimensional art forms. Assignments emphasize the integration of traditional art materials and techniques with related digital art technologies in the creation of two-dimensional art projects.

ART 311 Three-Dimensional Art: Sculpture Media and Techniques (3)

Six hours laboratory per week.

Prerequisites: ART108, 202

Studio projects explore media and methodologies in sculpture, ceramics and other three-dimensional art forms. Assignments emphasize the integration of traditional art materials and techniques with related digital art technologies in the creation of three-dimensional art projects.

ART 312 Digital Media Art: Time-Based Imaging and Compositing (3)

Six hours laboratory per week.

Prerequisites: ART 108, 205

Studio projects explore media and methodologies in digital imaging and non-linear compositing for time-based art, digital video and digitally generated animation. Assignments emphasize the integration of traditional art techniques with emerging digital technologies in the development of time-based digital art projects presented on video, CD Rom and DVD.

ART 313 Communication Design Technology: Graphic Design for Print Media (3)

Six hours laboratory per week

Prerequisites: ART 108, ART 204

Studio projects explore media and methodologies in typography and graphic design for print media. Assignments emphasize the integration of traditional design concepts with digital art technology in projects created for print and Internet applications.

ART 314 Digital Media Art: Digital Photography (3)

Six hours laboratory per week.

Prerequisite: ART 108

An Introduction to digital photography as an art form. Investigations into photographic processes include camera techniques, lighting, color imaging, photographic composition and visual design. Digital photographic software applications, monochrome prints and

digital color image manipulation will be explored as related to photographic media and traditions. Photography as a commercial medium will also be investigated.

ART 315 Animation Media and Techniques (3)
Six hours laboratory per week.
Specialized media and artistic techniques utilized in the creation of animation are incorporated in the production of projects for video, film, multimedia and the Internet. Individual and group assignments explore a range of traditional materials combined with emerging digital processes to produce completed works in animation.

ART 316 Digital Illustration and Painting (3)
Six hours laboratory per week.
Explorations into the utilization of computer-based technology in the creation of digital illustration and painting. Techniques and processes include digital drawing and painting projects that incorporate the use of vector and raster software programs. Investigations into the various applications of digital-based artwork will also be explored.

ART 317 Video Game Production (3) *beginning Fall 2008*
Six hours laboratory per week.
An art workshop course focused on conceptualizing, designing, and producing a 3D video game. Industry-standard game development tools will be used to create a game that is a work of art, in terms of gameplay, story, interface, and visual appeal.

ART 320 Two Dimensional Art : Painting Theory and Process (3-3)
Six hours laboratory per week.
Prerequisite: ART 310
Studio topics explore thematic approaches in the development of visual continuity and technical competency working in painting, drawing and related art processes. At this phase of study, projects focus on the integration of artistic concept, technique and proficiency in the use of two-dimensional media in the creation of individual works of art.

ART 321 Three-Dimensional Art: Sculpture Theory and Process (3-3)
Six hours laboratory per week.
Prerequisite: ART 311 .
Studio topics explore thematic approaches in the development of visual continuity and technical competency working in sculpture, ceramics and related art processes. At this phase of study, projects focus on the integration of artistic concept, technique and proficiency in the use of three-dimensional media in the creation of individual works of

art.

ART 322 Digital Media Art: Time-Based Graphics and Visual Effects (3-3)

Six hours laboratory per week.

Prerequisite: ART 312

Studio topics explore thematic projects involving visual continuity and technical competency working in digital time-based art, animated graphics and visual effects. Projects focus on the integration of artistic concept and technological proficiency in the creation of time-based digital art presented on video, CD Rom and DVD.

ART 323 Communication Design Technology: Packaging and Multimedia (3-3)

Six hours laboratory per week

Prerequisite: ART 313

Studio topics explore thematic approaches in the development of visual continuity and technical competency working in graphic design, product identity and interactive multimedia. At this phase of study, projects focus on the integration of artistic concept and technological proficiency in the creation of design projects for print, packaging, interactive multimedia, and Internet applications.

ART 324 Communication Design Technology: Web Design (3-3)

Six hours laboratory per week

Prerequisite: ART 204, 205.

Studio Projects investigate artistic techniques and digital applications leading to the design and implementation of Websites. The course explores factors that affect Web layout and design, such as browser, screen resolution, navigation, connection speed, typography, graphics, and color. An introduction to basic HTML will also be covered.

ART 325 Digital Media Art: Digital Filmmaking (3-3)

Six hours laboratory per week.

Prerequisite: Art 312, 314 Studio projects focus on filmmaking as an art form. Emerging digital technologies simulate traditional motion picture production. Assignments include aspects of producing, storyboarding, directing, cinematography, lighting, and editing in digital formats, resulting in short digital film projects presented on DVD.

ART 326 Digital Media Art: 3D Computer Animation: (3-3)

Six hours laboratory per week.

Prerequisite: ART 206, ART 312 Studio projects explore applications of digital technologies utilized in the production of 3D Computer Animation. Assignments involve character design, wire frame modeling, texture mapping, lighting techniques, motion paths and animation techniques. Class projects result in the creation of CGI and 3D

animation presented on video or DVD.

ART 327 Communication Design Technology: Multimedia Theory and Process (3-3)

Six hours laboratory per week. Prerequisite: ART 205

An introduction to techniques and concepts involved in the production of interactive multimedia. Projects explore basic interactive technologies utilized in the creation of digital graphics, websites and computer game designs.

ART 328 Digital Media Art: Photographic Theory and Process: (3-3)

Six hours laboratory per week.

Prerequisite: ART 314

Artistic theories and digital imaging processes involved in photography as an art form and commercial medium are explored through in-depth projects including camera techniques, lighting, color imaging, photographic composition and visual design. Digital photographic software applications utilized in the creation of color and monochrome prints as well as custom image manipulation will be investigated. A focus on subject matter, history and trends in photographic media will also be covered.

ART 329 Three-Dimensional Art: Ceramics Theory and Process (3)

Six hours laboratory per week.

Prerequisites: ART 207

In-depth exploration into sculptural and throwing skills, including theories and processes involved in glaze materials and specialized ceramic techniques. Functionality of gas and electric kilns in oxidation and reduction atmospheres will also be covered through individual and class projects that explore the application ceramic technology and media as a vital and expressive art form. Repeatable for up to 6 units

ART 330. Critical Thinking in a Visual World (3)

Three hours lecture per week.

Prerequisite: None

A critical look at subjective responses and objective reasoning in the assessment of visual images that permeate every day aspects of contemporary life. Comparative studies evaluate psychological impact of corporate logos, religious iconography and secular symbolism. The genesis of cultural icons are investigated from a historical perspective in relationship to their role in a global society.

GenED: C1

ART 331. Art and Mass Media (3)

Three hours lecture per week.

Prerequisite: None

The study of synergetic relationships between visual art and human communication dating back to the roots of civilization. Comparative studies in art and communication link ancient traditions to the development of contemporary mass media including print, photography, film, television and the internet.

GenEd-ID: C1, D

ART 332. Multicultural Art Movements (3)

Three hours lecture per week.

Prerequisite: None

A survey of the arts and crafts originating in African, Asian, Latin American, Middle Eastern and Native American cultures. Emphasis is on the understanding of traditions and historical contexts as well as the exploration of random intersections of indigenous methods and aesthetics.

GenEd-ID: C1, C3B

ART 333. History of Southern California Chicano Art (3)

Three hours lecture per week.

Prerequisite: None

A survey of the Southern California Chicano/a culture exploring the genesis, vitality and diversity represented in the painting, sculpture and artistic traditions of Mexican American artists. Historical movements, politics, cultural trends and Mexican folklore underlying the development of this dynamic style of art will be investigated within a variety of contexts.

Same as HIST 333. GenEd-ID: C3B, D

ART 334. The Business of Art (3)

Three hours lecture per week.

Prerequisite: None

Exploration into aspects of "art world" business including the financial activities of art consultants, private dealers, commercial galleries, public museums and international auction houses. Case studies in art marketing, gallery and museum management, contracts and commissions, as well as public image and career development will be investigated.

Same as BUS 334. GenEd-ID: C1, D

ART 335 American Ethnic Images in Novels, Film and Art (3)

Three hours lecture per week.

Prerequisite: None

An examination of the portrayal of ethnic groups from an interdisciplinary perspective that includes. But is not limited to, the literary, historical, anthropological and artistic modes of analysis. This course highlights the ways in which artistic works have shaped the intellectual landscape of the United States as they relate to ethnic peoples.
Same as ENGL 335, HIST 335. GenEd-ID: C3, D

ART 336 Art and Music: Dissonance, Diversity and Continuity (3)

Three hours lecture per week.

This course is an interdisciplinary analysis of the essential elements defining modern and contemporary art and music. Discusses how artistic characteristics and music issues of the period are connected and intertwined within specific historic and cultural environments.
SAME AS MUS 336, Gen Ed ID: C1, D

ART 337 Art on Film and Film as Art (3)

Three hours lecture per week.

An interdisciplinary study of the relationships between film and traditional visual arts such as painting, sculpture and architecture. Comparative analyses expose the visual and conceptual modalities of expression used by film and art to create symbolic meanings and reveal complex links that exist between still and moving images within specific artistic, cultural, and historical contexts. GenEd ID: C1, D

ART 338. Psychology of Art and Artists (3)

Three hours lecture per week.

Prerequisite: None

An inquiry into the mind of the artist and the psychological dynamics that underlie the creative process. Emphasis is placed on deciphering personal allegory and universal symbolism hidden within a wide range of visual and conceptual genres in painting, sculpture, film and music. The self-image of the artist will be examined from private and public viewpoints.
Same as PSY 338, GenEd-ID: C1, E

ART 351 The Baroque Eye: Art, Culture, Money and Power (3)

Three hours lecture per week

An exploration of the history of visual art and culture during the Baroque through early

Romantic periods from the seventeenth into the early nineteenth centuries. This course investigates the complex mixture of visual representation, ideology, global esthetics and economics in painting, sculpture, prints and the decorative arts in Europe, Asia, and the Middle East.
GenEd: C1

ART 352 Visual Canons of the Ancient World (3)
Three hours lecture per week
This course will discuss the main visual concepts developed during the ancient times. Using examples from Greek and Roman art as well as the ancient cultures of Egypt, Mesopotamia, Asia, and the Americas, this course will explore a variety of artistic paradigms developed in the early stages of human civilization.
GenEd: C1

ART 353 Medieval World: Spirituality and Representation (3)
Three hours lecture per week
This course will investigate the essential visual modalities of expression and reflections developed during the medieval period. The discussions will include examples from the western as well as non-western tradition. This course will focus its analysis on revealing the diverse representation and visual meaning of medieval spirituality in a variety of historical and geographical contexts.
GenEd: C1

ART 383 Scenic Design (3)
Six hours activity per week
A studio/activities course utilizing artistic techniques involved in the development of scenic design for theatrical, musical and dance productions. Script analysis, scenery sketching, drafting ground plans, elements of set construction and scenic painting will be covered in a series of studio projects. Same as PA 383

ART 384 Costume Design (3)
Six hours activity per week
A studio/activities course in which students develop costume designs through a process of character and script analysis. Period research, visual design, rendering and fabrication skills are achieved through practical exercises. Basic costume construction, including drafting and draping, result in the creation of costumes for theatrical, musical and dance productions.
Same as PA 384

ART 420. Advanced Artistic Problems: Two-Dimensional Art (3-3)

Six hours laboratory per week.

Prerequisite: ART 320

Investigations into the development of advanced concepts, innovative processes and personal artistic style working in two-dimensional art. Students achieve increased artistic depth and advanced technical proficiency in the development of a congruent body of work in painting, drawing and mixed media. Creation of a professional portfolio presented on slides and CD Rom is a required component of the course work.

ART 421. Advanced Artistic Problems: Three-Dimensional Art (3-3)

Six hours laboratory per week.

Prerequisite: ART 321

Investigations into the development of advanced concepts, innovative processes and personal artistic style working in three-dimensional art. Students achieve increased artistic depth and advanced technical proficiency leading to the development of a congruent body of work in three-dimensional media. Creation of a professional portfolio presented on slides and CD Rom is a required component of the course work.

ART 422 Advanced Artistic Problems: Digital Media Art (3-3)

Six hours laboratory per week.

Prerequisite: ART 322 or 325 or 326

Investigations into the development of advanced concepts, innovative processes and personal artistic style working in digital media art. Students achieve increased artistic depth and advanced technical proficiency leading to the development of a congruent body of work. Creation of a professional portfolio presented on Video, CD Rom or DVD is a required component of the course work.

ART 423 Advanced Artistic Problems: Communication Design Technology (3-3)

Six hours laboratory per week.

Prerequisite: ART 323

Investigations into the development of advanced concepts, innovative processes and personal artistic style working in communication arts and design technology. Students achieve increased artistic depth and advanced technical proficiency leading to the development of a congruent body of work. Creation and presentation of a professional portfolio in print and interactive CD Rom is a required component of the course work.

ART 431 European Renaissance Literature and Art (3)

Three hours lecture per week.

Prerequisite: Upper division standing

The study of literary and artistic works produced in Europe and England in the fifteenth and sixteenth centuries. This "re-birth" of the human spirit is viewed from historical, philosophical and aesthetic perspectives, emphasizing the relationship between literary and artistic traditions found in Renaissance literature and visual art forms.

Same as ENG 431. GenEd-ID: C1, C2

ART 432 Arts of the Harlem Renaissance (3)

Three hours lecture per week.

Prerequisite: Upper division standing

Study focusing on the dramatic upsurge of creativity in art, music and literature resulting from social and political undercurrents in the African American cultural revolution in New York during the 1920s. Historical geneses and subsequent artistic legacies will be also be explored.

Same as ENG 432, MUS 432. GenEd-ID: C1, C3

ART 433. Women in the Arts (3)

Three hours lecture per week.

Prerequisite: Upper division standing

An investigation into the historical roles and influences of women artists in Western and non-Western traditions. Women as subject matter in painting, sculpture, photography, film and video will also be explored as related to artistic, social, historical and political issues.

GenEd-ID: C1, D

ART 434. The Museum: Culture, Business, and Education (3)

This course is an interdisciplinary, in-depth study of a museum from the perspective of art, business, and education. The course will analyze how artistic values, business and management issues and educational projects are linked within museum practices. Each term this course will be offered it will focus on a specific museum in the area. At least 1/3 of the classes will be conducted at museums. The first case study will be the Getty Museum.

ART 435 Postmodern Visual Culture (3)

Three hours lecture per week.

An examination of the major visual components of postmodern culture. This course will explore a wide range of issues related to the multicultural identity of contemporary culture. Developments in the 20th and early 21st centuries such as film, digital media,

and critical theory as well as traditional visual forms of expression such as painting and sculptures will be discussed.

ART 450 Modern and Contemporary Art (3)
Three hours lecture per week.
Prerequisite: None
From nineteenth century Impressionism, through twentieth-century Cubism, Surrealism, Abstract Expressionism and Pop Art, this course explores the gamut of concepts, periods, trends, and "isms" culminating in international Post Modernism and New Genre art of the twenty-first century.

ART 489 Arts Seminar (3)
Required for all ART Majors.
Prerequisite: Senior standing.
Students interact with guest speakers, visiting artists, and industry professionals in a seminar environment. This course also affords students the opportunity to assess their training and summarize artistic achievements through projects that prepare them for a variety of careers in the arts.

ART 490 Special Topics in Art (3)
Required for all ART Majors.
Prerequisite: Senior standing.
Special topics explore a variety of themes investigating the relationships of art and artists to aspects of social commentary, multiculturalism, experimental genres, commerce, first amendment rights and the role of art in a global society. Topics are presented on a rotating basis. Students are given the opportunity to experience in-depth interaction with visiting artists, industry professionals, art scholars and academicians.

ART 492. Internship in the Arts (1-3)
RESTRICTED ENROLLMENT
Three to Eight hours activity per week (service learning).
Prerequisite: Senior standing, portfolio review and consent of the instructor.
Experiential study in a professional artistic environment appropriate to student's interests and artistic goals. Service learning positions are arranged by the university, instructor or student in cooperation with local community organizations or businesses. Internship positions must meet specific criteria set by the program and university.

ART 494. Directed Independent Study (1-3)
RESTRICTED ENROLLMENT
Prerequisite: Senior standing and consent of the instructor.
Individualized student projects are created under the guidance of a sponsoring instructor. Independent field work and supervised studio work is required in the development and execution of art projects. Regular progress reports and meetings are mandatory throughout the semester. Project completion is required before receiving course credit.

ART 499. Arts Capstone Project (3)

Required for all ART Majors.

RESTRICTED ENROLLMENT

One hour seminar and two hours field work per week (service learning).

Prerequisite: Senior standing, portfolio review and consent of the instructor.

A culminating interdisciplinary experience in which students from various Art disciplines work in groups with non-art majors and community members on projects specifically designed to meet a common goal. Activities supervised by sponsoring faculty are executed on campus and/or on-site in conjunction with community businesses or organizations.

56. 2007-2008 Fall/Spring Semester Schedule

Date: 2/23/2008 CSUCI

Program: ART

FALL 2008 Schedule
Incl. Combined Sections

	Class	Sec	Class Title	Cmpnt	Cap	Units	WTU	Days	Time	Instructor(s)	Facility ID
	ART 100	1	UNDERSTING ART PROCESSES	LEC	20	3	2	M	08:00AM-09:50AM	Decker,Beverly A	BT1728
	ART 100	01L	UNDERSTING ART PROCESSES	LAB	20		1.3	W	08:00AM-09:50AM	Decker,Beverly A	BT1728
	ART 101	1	WHAT IS ART?	LEC	40	3	3	TTh	10:30PM-11:45PM	Costache,Irina D	BT
	ART 101	2	WHAT IS ART?	LEC	40	3	3	TTh	12:00PM-01:15PM	Costache,Irina D	BT
	ART 102	1	MULTICULTURAL CHILDREN'S ART	LEC	20	3	2	M	12:00PM-01:50PM	Decker,Beverly A	BT1728
	ART 102	01L	MULTICULTURAL CHILDREN'S ART	LAB	20		1.3	W	12:00PM-01:50PM	Decker,Beverly A	BT1728
	ART 102	2	MULTICULTURAL CHILDREN'S ART	LEC	20	3	2	M	02:00PM-03:50PM	Matsuo,Amiko	BT1728
	ART 102	02L	MULTICULTURAL CHILDREN'S ART	LAB	20		1.3	W	02:00PM-03:50PM	Matsuo,Amiko	BT1728
	ART 102	3	MULTICULTURAL CHILDREN'S ART	LEC	20	3	2	T	10:00AM-11:50AM	Decker,Beverly A	BT1728
	ART 102	03L	MULTICULTURAL CHILDREN'S ART	LAB	20		1.3	Th	10:00AM-11:50AM	Decker,Beverly A	BT1728
	ART 102	4	MULTICULTURAL CHILDREN'S ART	LEC	20	3	2	T	12:00PM-01:50PM	Matsuo,Amiko	BT1728
	ART 102	04L	MULTICULTURAL CHILDREN'S ART	LAB	20		1.3	Th	12:00PM-01:50PM	Matsuo,Amiko	BT1728
	ART 105	1	DRAWING AND COMPOSITION	ACT	20	3	3.9	MW	03:00PM-05:50PM	Myers, Rachel	TH1994
	ART 105	2	DRAWING AND COMPOSITION	ACT	20	3	3.9	TTh	09:00AM-11:50AM	Bourely,Christophe Dominique	TH1994
	ART 106	1	COLOR AND DESIGN	ACT	20	3	3.9	MW	09:00AM-11:50AM	Harper,Peter Matthew	TH1978
	ART 106	2	COLOR AND DESIGN	ACT	20	3	3.9	TTh	12:00PM-02:50PM	Decker,Beverly A	TH1978
	ART 107	1	LIFE DRAWING	ACT	24	3	3.9	TTh	03:00PM-05:50PM	Quaife,Mary Kathleen	TH1994
	ART 107	2	LIFE DRAWING	ACT	24	3	3.9	MW	06:00PM-08:50PM	STAFF	TH1994
	ART 108	1	VISUAL TECHNOLOGIES	LEC	24	3	2	M	08:00AM-09:50AM	Figueroa,Aldo N	TH1932
	ART 108	01L	VISUAL TECHNOLOGIES	LAB	24	3	1.3	W	08:00AM-09:50AM	Figueroa,Aldo N	TH1932
	ART 108	2	VISUAL TECHNOLOGIES	LEC	24	3	2	T	08:00AM-09:50AM	King,Lizabeth	TH1976
	ART 108	02L	VISUAL TECHNOLOGIES	LAB	24	3	1.3	Th	08:00AM-09:50AM	King,Lizabeth	TH1976
	ART 108	3	VISUAL TECHNOLOGIES	LEC	24	3	2	T	04:00PM-05:50PM	Figueroa,Aldo N	TH1976
	ART 108	03L	VISUAL TECHNOLOGIES	LAB	24	3	1.3	Th	04:00PM-05:50PM	Figueroa,Aldo N	TH1976
	ART 110	1	PRE ART TO THE MIDDLE AGES	LEC	40	3	3	MW	12:00PM-01:15PM	Mihalopoulos,Catie	BT
	ART 111	1	RENAISSANCE TO MODERN	LEC	40	3	3	MW	01:30PM-02:45PM	Mihalopoulos,Catie	BT
	ART 201	1	PAINTING	ACT	24	3	3.9	MW	09:00AM-10:50AM	Reilly, John P. Jr.	TH1994
Combined Sect:		ART201-310									
	ART 202	1	SCULPTURE	ACT	24	3	3.9	MW	12:00PM-02:50PM	Harper,Peter Matthew	TH1950
	ART 204	1	GRAPHIC DESIGN	ACT	24	3	3.9	MW	03:00PM-05:50PM	Matjas,Luke Charles	TH1976
	ART 205	1	MULTIMEDIA	LAB	24	3	3.9	MW	09:00AM-11:50AM	King,Lizabeth	LIBRARY
	ART 206	1	ANIMATION	ACT	20	3	3.9	TTh	06:00PM-08:50PM	Quaife,Mary Kathleen	TH1976
Combined Sect:		ART206-315									
	ART 207	1	CERAMICS	ACT	24	3	3.9	MW	06:00PM-08:50PM	Matsuo,Amiko	TH1950
Combined Sect:		ART207-329									
	ART 207	2	CERAMICS	ACT	24	3	3.9	TTh	03:00PM-05:50PM	Matsuo,Amiko	TH1950
Combined Sect:		ART207-329									

Program: ART

FALL 2008   Schedule
      Incl. Combined Sections

	Class	Sec	Class Title	Cmpnt	Cap	Units	WTU	Days	Time	Instructor(s)	Facility ID
	ART 208	1	PHYSICS OF ART	LEC	24	3	2	T	10:00AM-11:50AM	Steffen, Michael	TH1976
Combined Sect:		PHYS-ART 208-1								Team - PHYS: Rasnow, Brian	
	ART 208	01L	PHYSICS OF ART	LAB	24	3	1.3	Th	10:00AM-11:50AM	Steffen, Michael	TH1976
Combined Sect:		ART-PHYS-208L								Team - PHYS: Rasnow, Brian	
	ART 208	2	PHYSICS OF ART	LEC	24	3	2	T	02:00PM-03:50PM	Steffen, Michael	ALISO
Combined Sect:		PHYS-ART208-2								Team - PHYS: Rasnow, Brian	
	ART 208	02L	PHYSICS OF ART	LAB	24	3	1.3	Th	02:00PM-03:50PM	Steffen, Michael	ALISO
Combined Sect:		PHYS-ART208-2L								Team - PHYS: Rasnow, Brian	
	ART 209	1	PHOTOGRAPHY	ACT	24	3	3.9	MW	12:00PM-02:50PM	Lytle, Larry	TH1976
	ART 310	1	PAINTING MEDIA AND TECH	ACT	24	3		MW	09:00AM-11:50AM	Reilly, John P. Jr.	TH1994
Combined Sect:		ART201-310									
	ART 310	2	PAINTING MEDIA AND TECH	ACT	24	3	3.9	TTh	12:00PM-02:50PM	Bourely, Christophe Dominique	TH1994
Combined Sect:		ART310-320									
	ART 311	1	SCULPTURE MEDIA AND TECH	ACT	24	3	3.9	TTh	09:00AM-11:50AM	Furmanski, Matthew	TH1950
	ART 312	1	TIME-BASED IMAGE & COMP	ACT	24	3	3.9	MW	06:00PM-08:50PM	Dowey, Sean	LIBRARY
Combined Sect:		ART312-322-422									
	ART 313	1	GRAPHIC DESIGN PRINT MEDIA	ACT	24	3	3.9	TTh	12:00PM-02:50PM	Matjas, Luke Charles	LIBRARY
	ART 314	1	DIGITAL PHOTOGRAPHY	ACT	24	3	3.9	TTh	12:00PM-02:50PM	Lytle, Larry	TH1976
	ART 315	1	ANIMATION MEDIA AND TECHNIQUES	LAB	20	3	3.9	TTh	06:00PM-08:50PM	Quaife, Mary Kathleen	TH1976
Combined Sect:		ART206-315									
	ART 316	1	DIGITAL ILLUSTRATION & PAINT	ACT	24	3	3.9	TTh	09:00AM-10:50AM	Figueroa, Aldo N	LIBRARY
	ART 317	1	VIDEO GAME PRODUCTION	LAB	24	3	3.6	TTh	06:00PM-08:50PM	Steffen, Michael	LIBRARY
	ART 320	1	PAINT THEORY AND PROCESS	ACT	24	3	3.9	MW	12:00PM-02:50PM	Reilly, John P. Jr.	TH1994
Combined Sect:		ART320-420									
	ART 320	2	PAINTING THEORY AND PROCESS	ACT	24	3		TTh	12:00PM-02:50PM	Bourely, Christophe Dominique	TH1994
Combined Sect:		ART310-320									
	ART 321	1	SCULPTURE THEORY	ACT	24	3	3.9	TTh	12:00PM-02:50PM	Furmanski, Matthew	TH1950
Combined Sect:		ART321-421									
	ART 322	1	TIME-BASED GRAPHICS & VISUAL	ACT	24	3		MW	06:00PM-08:50PM	Dowey, Sean	LIBRARY
Combined Sect:		ART312-322-422									
	ART 323	1	PACKAGING AND PRE-PRESS	ACT	24	3	3.9	TTh	03:00PM-05:50PM	Matjas, Luke Charles	LIBRARY
	ART 324	1	WEB DESIGN	LAB	24	3	3.9	MW	03:00PM-05:50PM	King, Lizabeth	LIBRARY
	ART 326	1	3D COMPUTER ANIMATION	ACT	24	3	3.9	TTh	12:00PM-02:50PM	Figueroa, Aldo N	TH1976
	ART 328	1	PHOTOGRAPHIC THEORY	LAB	24	3	3.9	TTh	03:00PM-05:50PM	Lytle, Larry	TH1978
Combined Sect:		ART328-422									
	ART 329	1	CERAMICS THEORY AND PROCESS	ACT	24	3		MW	06:00PM-08:50PM	Matsuo, Amiko	TH1950
Combined Sect:		ART207-329									
	ART 329	2	CERAMICS THEORY AND PROCESS	ACT	24	3		TTh	03:00PM-05:50PM	Matsuo, Amiko	TH1950
Combined Sect:		ART207-329									

Program: ART

FALL 2008 Schedule
  Incl. Combined Sections

	Class	Sec	Class Title	Cmpnt	Cap	Units	WTU	Days	Time	Instructor(s)	Facility ID
	ART 100	1	UNDERSTING ART PROCESSES	LEC	20	3	2	M	08:00AM-09:50AM	Decker,Beverly A	BT1728
	ART 100	01L	UNDERSTING ART PROCESSES	LAB	20		1.3	W	08:00AM-09:50AM	Decker,Beverly A	BT1728
	ART 101	1	WHAT IS ART?	LEC	40	3	3	TTh	10:30PM-11:45PM	Costache,Irina D	BT
	ART 101	2	WHAT IS ART?	LEC	40	3	3	TTh	12:00PM-01:15PM	Costache,Irina D	BT
	ART 102	1	MULTICULTURAL CHILDREN'S ART	LEC	20	3	2	M	12:00PM-01:50PM	Decker,Beverly A	BT1728
	ART 102	01L	MULTICULTURAL CHILDREN'S ART	LAB	20		1.3	W	12:00PM-01:50PM	Decker,Beverly A	BT1728
	ART 102	2	MULTICULTURAL CHILDREN'S ART	LEC	20	3	2	M	02:00PM-03:50PM	Matsuo,Amiko	BT1728
	ART 102	02L	MULTICULTURAL CHILDREN'S ART	LAB	20		1.3	W	02:00PM-03:50PM	Matsuo,Amiko	BT1728
	ART 102	3	MULTICULTURAL CHILDREN'S ART	LEC	20	3	2	T	10:00AM-11:50AM	Decker,Beverly A	BT1728
	ART 102	03L	MULTICULTURAL CHILDREN'S ART	LAB	20		1.3	Th	10:00AM-11:50AM	Decker,Beverly A	BT1728
	ART 102	4	MULTICULTURAL CHILDREN'S ART	LEC	20	3	2	T	12:00PM-01:50PM	Matsuo,Amiko	BT1728
	ART 102	04L	MULTICULTURAL CHILDREN'S ART	LAB	20		1.3	Th	12:00PM-01:50PM	Matsuo,Amiko	BT1728
	ART 105	1	DRAWING AND COMPOSITION	ACT	20	3	3.9	MW	03:00PM-05:50PM	Myers, Rachel	TH1994
	ART 105	2	DRAWING AND COMPOSITION	ACT	20	3	3.9	TTh	09:00AM-11:50AM	Bourely,Christophe Dominique	TH1994
	ART 106	1	COLOR AND DESIGN	ACT	20	3	3.9	MW	09:00AM-11:50AM	Harper,Peter Matthew	TH1978
	ART 106	2	COLOR AND DESIGN	ACT	20	3	3.9	TTh	12:00PM-02:50PM	Decker,Beverly A	TH1978
	ART 107	1	LIFE DRAWING	ACT	24	3	3.9	TTh	03:00PM-05:50PM	Quaife,Mary Kathleen	TH1994
	ART 107	2	LIFE DRAWING	ACT	24	3	3.9	MW	06:00PM-08:50PM	STAFF	TH1994
	ART 108	1	VISUAL TECHNOLOGIES	LEC	24	3	2	M	08:00AM-09:50AM	Figueroa,Aldo N	TH1932
	ART 108	01L	VISUAL TECHNOLOGIES	LAB	24	3	1.3	W	08:00AM-09:50AM	Figueroa,Aldo N	TH1932
	ART 108	2	VISUAL TECHNOLOGIES	LEC	24	3	2	T	08:00AM-09:50AM	King,Lizabeth	TH1976
	ART 108	02L	VISUAL TECHNOLOGIES	LAB	24	3	1.3	Th	08:00AM-09:50AM	King,Lizabeth	TH1976
	ART 108	3	VISUAL TECHNOLOGIES	LEC	24	3	2	T	04:00PM-05:50PM	Figueroa,Aldo N	TH1976
	ART 108	03L	VISUAL TECHNOLOGIES	LAB	24	3	1.3	Th	04:00PM-05:50PM	Figueroa,Aldo N	TH1976
	ART 110	1	PRE ART TO THE MIDDLE AGES	LEC	40	3	3	MW	12:00PM-01:15PM	Mihalopoulos,Catie	BT
	ART 111	1	RENAISSANCE TO MODERN	LEC	40	3	3	MW	01:30PM-02:45PM	Mihalopoulos,Catie	BT
	ART 201	1	PAINTING	ACT	24	3	3.9	MW	09:00AM-10:50AM	Reilly, John P. Jr.	TH1994
Combined Sect:		ART201-310									
	ART 202	1	SCULPTURE	ACT	24	3	3.9	MW	12:00PM-02:50PM	Harper,Peter Matthew	TH1950
	ART 204	1	GRAPHIC DESIGN	ACT	24	3	3.9	MW	03:00PM-05:50PM	Matjas,Luke Charles	TH1976
	ART 205	1	MULTIMEDIA	LAB	24	3	3.9	MW	09:00AM-11:50AM	King,Lizabeth	LIBRARY
	ART 206	1	ANIMATION	ACT	20	3	3.9	TTh	06:00PM-08:50PM	Quaife,Mary Kathleen	TH1976
Combined Sect:		ART206-315									
	ART 207	1	CERAMICS	ACT	24	3	3.9	MW	06:00PM-08:50PM	Matsuo,Amiko	TH1950
Combined Sect:		ART207-329									
	ART 207	2	CERAMICS	ACT	24	3	3.9	TTh	03:00PM-05:50PM	Matsuo,Amiko	TH1950
Combined Sect:		ART207-329									

57. **Professional Preparation Courses: Capstone, Senior Seminar**

CSUCI Art Professional Courses
ART 489 Arts Seminar (3)
Required for all ART Majors.
Prerequisite: Senior standing.
Students interact with guest speakers, visiting artists, and industry professionals in a seminar environment. This course also affords students the opportunity to assess their training and summarize artistic achievements through projects that prepare them for a variety of careers in the arts.

ART 490 Special Topics in Art (3)
Required for all ART Majors.
Prerequisite: Senior standing.
Special topics explore a variety of themes investigating the relationships of art and artists to aspects of social commentary, multiculturalism, experimental genres, commerce, first amendment rights and the role of art in a global society. Topics are presented on a rotating basis. Students are given the opportunity to experience in-depth interaction with visiting artists, industry professionals, art scholars and academicians.

ART 492. Internship in the Arts (1-3)
RESTRICTED ENROLLMENT
Three to Eight hours activity per week (service learning).
Prerequisite: Senior standing, portfolio review and consent of the instructor.
Experiential study in a professional artistic environment appropriate to student's interests and artistic goals. Service learning positions are arranged by the university, instructor or student in cooperation with local community organizations or businesses. Internship positions must meet specific criteria set by the program and university.

ART 494. Directed Independent Study (1-3)
RESTRICTED ENROLLMENT
Prerequisite: Senior standing and consent of the instructor.
Individualized student projects are created under the guidance of a sponsoring instructor. Independent field work and supervised studio work is required in the development and execution of art projects. Regular progress reports and meetings are mandatory throughout the semester. Project completion is required before receiving course credit.

ART 499. Arts Capstone Project (3)

Required for all ART Majors.

RESTRICTED ENROLLMENT

One hour seminar and two hours field work per week (service learning).

Prerequisite: Senior standing, portfolio review and consent of the instructor.

A culminating interdisciplinary experience in which students from various Art disciplines work in groups with non-art majors and community members on projects specifically designed to meet a common goal. Activities supervised by sponsoring faculty are executed on campus and/or on-site in conjunction with community businesses or organizations.

58. **Lower Division Transfer Policy**

PROGRAMS	CSUCI Campus Specific Recommendations
	For each of our program areas, five (5) additional courses are identified that can be taken at a community college and be counted toward the BA or BS degree for a total of 60 units for the transfer pattern.

Art	ART STUDIO and ART HISTORY majors
	1) ART 110 Prehistoric Art to the Middle Ages OR ART 111 Renaissance to Modern Art (3 units)
	    (whichever is not used as part of LD GE and the 45-unit Transfer Agreement above)
	2) ART 107 Life Drawing (3 units)
	3) ART 108 Visual Technologies (3 units)
	4 & 5) Select two courses from the following (6 units):
	    ART 201 Painting (3 units)
	    ART 202 Sculpture (3 units)
	    ART 203 Illustration (3 units)
	    ART 204 Graphic Design (3 units)
	    ART 205 Multimedia (3 units)
	    ART 206 Animation (3 units)
	    ART 207 Ceramics (3 units)

Biology	For the BS degree, either 8 units of Organic Chemistry or 8 units of Physics, plus relevant electives For the BA degree, either 8 units of Organic Chemistry plus relevant electives

Business	Completion of the LDTP pattern plus
	  1. Business Law or Legal Environment of Business (3 units)
	  2. Business Calculus (3 units)
	  3. Elective courses to bring the total to 60 units (9 units)

Chemistry	Calculus II (second semester) or similar course (4 units) College Physics (second semester) (4 units) or General Physics (second semester) (4 units)
Computer Science	Calculus II (for math majors) (4 units) Physics II with Lab (calculus based) (4 units) Computer Science Introductory "sequence" (12 units) –covers introduction to programming, data structures, assembly, architecture and discrete structures; see separate document for full description Total units for major requirements: 20 All units are semester based. The units for math and science courses are estimates. The extra unit required to arrive at a total of 60 units can be acquired from a "free choice" GE course, an extra unit associated with a required math or science course, an extra unit associated with the computer science sequence, or an articulation requirement of a specific CSU campus.
Economics	Math 140, Calculus for Business Applications or Math 150, Calculus I (3 or 4 units) Electives: ELECTIVES (CSUCI offers emphases in General Economics, Environmental Resource Economics, International Economics, Managerial Economics, and Quantitative Economics. Students interested in either the General Economics Emphasis or Managerial Economics Emphasis should take Financial Accounting. Students interested in the International Economics Emphasis should take a minimum of 2 courses in a foreign language. Students interested in the Quantitative Economics Emphasis should meet the calculus requirement above with MATH 150 and should complete the calculus sequence.

Computer Science	Calculus II (for math majors) (4 units) Physics II with Lab (calculus based) (4 units) Computer Science Introductory "sequence" (12 units) –covers introduction to programming, data structures, assembly, architecture and discrete structures; see separate document for full description Total units for major requirements: 20 All units are semester based. The units for math and science courses are estimates. The extra unit required to arrive at a total of 60 units can be acquired from a "free choice" GE course, an extra unit associated with a required math or science course, an extra unit associated with the computer science sequence, or an articulation requirement of a specific CSU campus.
Economics	Math 140, Calculus for Business Applications or Math 150, Calculus I (3 or 4 units) Electives: ELECTIVES (CSUCI offers emphases in General Economics, Environmental Resource Economics, International Economics, Managerial Economics, and Quantitative Economics. Students interested in either the General Economics Emphasis or Managerial Economics Emphasis should take Financial Accounting. Students interested in the International Economics Emphasis should take a minimum of 2 courses in a foreign language. Students interested in the Quantitative Economics Emphasis should meet the calculus requirement above with MATH 150 and should complete the calculus sequence.
English	Engl 120 American Literature I (3 units) Engl 150 British and European Literature (3 units) Engl 220 American Literature II (3 units) Engl 250 British and European Literature (3 units) One Lower Division Foreign Language Course (3 Units) Total Units: 15
History	*6 units at the lower division of World History* *a 3 unit semester course equivalent to a second English composition (students should consult with the CSU Channel Islands History Department to determine equivalency)* *Any additional units required (a foreign language preferred) to reach a total of 60 transferable semester units*
Math	A course satisfying American Institutions requirement (Title V) (3 units) A calculus-based introductory Physics course CAN PHYS 8 (4 units) A computer programming course CAN CSCI 16 or 18 or 24 (4 units)
Psychology	CSU Channel Islands 15 campus specific semester units A second transferable course in written communication (3 units) Introduction to Statistics in Psychology (3 units) Introduction to Biological Psychology (3 units) Any transferable math course not used for GE or Stat (3 units) Electives to bring the total number of CSUCI units to 15 (3 units)
Spanish	Eight (8) semester units (equivalent to two 4 unit course) of intermediate Spanish coursework.

59. CAA Guidelines

Career Development
Artist Résumé (1999)
Curriculum Vitae for Art Historians (2003)
Curriculum Vitae for Museum Professionals (2000)
Curriculum Vitae for Visual Artists (1999)
Etiquette for CAA Interviewers (2000, updated 2006)
Slide Labeling (1999)
Standards for Professional Placement (1992)
Works in New Media: Recommendations for the Formatting, Handling, and Screening of Works (2000)
Ethics
CAA Statement on Conflict of Interest (2006)
Guidelines Concerning Part-Time Employment
Part-Time Professional Employment (2004)
Legal Issues
A Guide to the New York Print and Photograph Law (1982)
Copyrights and Permissions in Scholarly and Educational Publishing
Guidelines Adopted by CAA Regarding the Hiring by Museums of Guest Curators, Exhibitors/Artists, and Catalogue Essayists as Outside Contractors (2002)
Printmakers' Contracts (1978)
"Promotion of Distance Education Through Digital Technologies": Comments of the College Art Association (1999)
Public Art Works (1987)
Standards for Sculptural Reproduction and Preventive Measures to Combat Unethical Casting in Bronze (1974)
A Quick Guide to Artists' Rights under the New Copyright Law (1997)
Professional Practices for Artists
Professional Practices for Artists (1977)
Professional Practices for Art Historians
Guidelines for Curatorial Studies Programs (2004)
CAA Statement on the Importance of Documenting the Historical Context of Objects and Sites (2004)
CAA Standards for Retention and Tenure of Art Historians (2002, updated 2005)
A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History (1995)
CAA Standards for Peer Review (2003)
Professional Practices for Museum Professionals
Information about Museum Ethics and Professional Practices (2005)
Professional Practices for Art Museum Curators (2007)
Professional Practices for Visual Arts Faculty
Guidelines for Faculty Teaching in New-Media Arts (2007)
MFA Standards (1991)
Standards for the BA and BFA Degrees in Studio Art (1979)
Standards for Retention and Tenure of Visual Arts Faculty (2004)
Professional Practices for Visual Resource Professionals
Criteria for the Hiring and Retention of Visual Resources Professionals (2003)

60. **Membership in Professional Organizations**

American Institute for Graphic Arts, AIGA
Art Historians of Southern California, AHSC
College Art Association, CAA,
International Sculpture Center, ISC
Los Angeles Chapter • ASIFA Hollywood (Association Internationale du Film D'animation) •
Los Angeles Flash Users Group
Public Art Commission, City of Ventura
Santa Barbara Printmakers •
Siggraph (Association for Computing Machinery, Special Interest Group for Computer Graphics) -
Women in Animation Computer Animation Group
Youth & Education Committee • ACM

61. **RTP Information**

<div align="center">

California State University Channel Islands
2007-08 Retention, Tenure, and Promotion Schedule (under SP 06-11)
Professional Development Plan

</div>

Schedule A This schedule is for the review of a Professional Development Plan required of all tenure track faculty (except tenured full professors) in their first year of service at CSU Channel Islands. (Note: Those faculty hired with two years of service credit and who do not have an initial 2-year probationary appointment will not use this schedule. In their first year at CSU Channel Islands, they will have their proposed Professional Development Plan reviewed and approved during the course of their reappointment review under Schedule C.)

NOTE: <u>When turning in your PDP, please include a sheet with the names of your PPC members; if submitting via email please cc renny.christopher@csuci.edu.</u>

CSU Channel Islands' Retention, Tenure, and Promotion policy is based on faculty in their first year of service at CSU Channel Islands developing a Professional Development Plan (PDP), an agenda for achieving the professional growth necessary to qualify for retention, tenure, and/or promotion. This Professional Development Plan is to be prepared, reviewed, and approved by the end of a faculty member's first year of service and is the foundation for subsequent RTP review. (The collective bargaining agreement also requires a retention review for new probationary faculty in their first year of service with notification by February 15th. New probationary faculty in their first year of service will then have two review processes: 1) a review and evaluation of a Professional Development Plan (PDP) by the Program Personnel Committee, the Program Chair (if not on the Committee), and the Dean of Faculty (Schedule A); 2) an abbreviated Retention review (Schedule B).)

	Professional Development Plan Required of all newly appointed tenure track faculty except those appointed as tenured full professors
Deadline for Submission of **Professional DevelopmentPlan to Program Chair**	1/22/08
Level of Review (After each level of review, the faculty member must resubmit if the reviewer rejects the PDP; otherwise no repsonse is needed)	Review Written Begins Recommendation to Faculty Member
Program Personnel Committee Deadline to resubmit (if necessary)	1/23/08 2/11/08 2/25/08

Chair (if not on the Program Personnel Committee) Deadline to resubmit (if necessary)	3/3/08 3/24/08 4/7/08
Dean Deadline to resubmit (if necessary)	4/14/08 5/8/08 5/22/08

California State University Channel Islands
2007-08 Retention, Tenure, and Promotion Schedule (under 06-11)

Schedule B1 **This schedule is for the periodic review of all 1st or 2nd (with 1-year service credit) or 3rd (with 2 years service credit) year probationary faculty in their first year of**
service at Channel Islands with a 2-year probationary appointment.

	Periodic review 1st , 2nd and 3rd year probationary faculty in their first year of appointment
Deadline for Submission of **Portfolio to Program Chair**	10/8/07
Level of Review (After each level of review, a candidate may respond.1)	Review Written Begins Recommendation to Faculty Member
Program Personnel Committee	10/9/07 10/26/07
Dean	11/26/07 01/17/08

(This is an excerpt from the full document, which can be found in its entirety on the University Website)

CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS GENERAL PERSONNEL STANDARDS

INTRODUCTION

California State University Channel Islands is committed to achieving excellence in teaching, student learning, scholarship, and University development within a culture of collective responsibility.

This document provides guidelines for retention, tenure and promotion process for a faculty member under review within a program area that at the time of appointment has no approved PPS (Program Personnel Standards). Faculty members should also review the "University Retention, Tenure and Promotion Policy and Procedures, SP 03-30"[1] document and the CFA/CSU Collective Bargaining Agreement before beginning the review process.

This document shall be revised every five years or earlier at the request of the University President or the Provost/Vice President of Academic Affairs or the RTP Committee.

1   PROFESSIONAL DEVELOPMENT PLAN AND PORTFOLIO Please refer to section I in SP 03-30 for information and clarification of the Professional Development Plan and Portfolio
2   STRUCTURE OF THE PROGRAM PERSONNEL COMMITTEE (PPC) For information on Structure of the Program Personnel Committee (PPC), please see SB 03-30

   According to the University Retention, Tenure and Promotion Policy and Procedures (SP 03-30), evaluation of teaching faculty members under review within a program area that at the time of the review has no approved PPS, must receive at least two ratings of "3 --Meets Standards of Achievement" for retention purposes. Tenure requires that performance in two areas be rated as "4--Exceeds Standards of Achievement"--for teaching faculty, one of these must be in the category of Teaching (professional activities for non-teaching librarians and counselors); for non-teaching faculty [librarians, counselors], one of these must be in category one of the GPS-- and one category at least "3--Meets Standards of Achievement" as stated in the University RTP document.

(This is an excerpt from the full document, which can be found in its entirety on the University Website)

62. List Of "CSUCI Exhibitions" Gallery Exhibitions

CSUCI Exhibitions/The Palm Gallery

CSUCI Exhibitions gallery is a cultural outreach partnership created between the California State University Channel Islands Art Program and Dr. Michael Czubiak, who has provided CSUCI with gallery space in his building located in "Old Town" Camarillo. In addition to affording CSUCI students with the opportunity to exhibit their art in the local community adjacent the University, the gallery also presents curated shows of regional, national and international artists, providing the University community and Ventura County residents with the opportunity to view quality exhibitions, significant works of art and attend stimulating cultural events.

Location: 92 Palm Drive in "Old Town" Camarillo, CA. 93010.
Regular gallery hours are 10 a.m. to 4 p.m. Monday through Friday.
For more information: (805) 437-8570 or email: art@csuci.edu
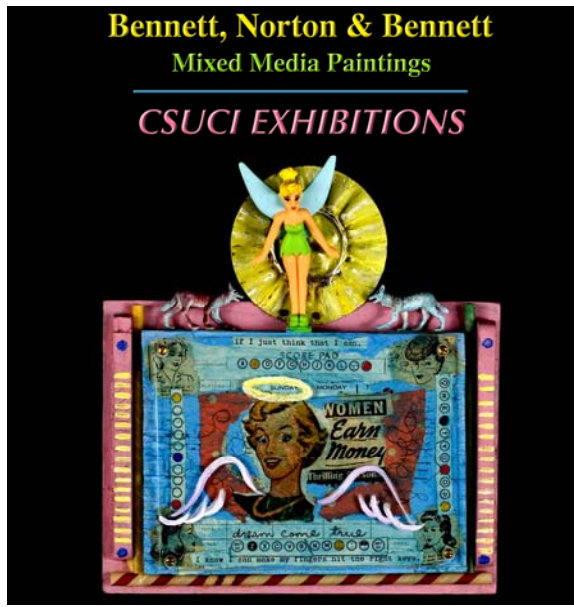
Exhibitions have thus far included:

Diverse Explorations, Innagural Student Exhibition - April 12 - April 30, 2007 featured paintings, sculpture, ceramics, photography and design created by CSUCI students and recent graduates. Featured painters and sculptors included Washoyot Alivtare, Cheri Baker, Christine Brand, Andrew Cummins, Nela Dunaway, Lauren Glick, Trina Hannon, Leah McMahan, Richard Moore, Diana Reyes, Rebecca Tice, Wyatt Vandergiest as well as numerous projects from design and photography students.

New Perspectives, CSUCI Faculty Show, May 10-June 7, 2007 focused on recent work created by members of the CSUCI Art Faculty including: Christophe Bourely - painting, Beverly Decker - painting, Aldo Figueroa - computer generated prints, Matthew Furmanski - sculpture installation, Peter Harper - bronze sculpture, Denise Jones - watercolor, Liz King - drawing and digital prints, Larry Lytle - digital photography, Luke Matjas - digital print, Amiko Matsuo - ceramic sculpture installation, and Jack Reilly - painting.

Summer Light, June 14-August 30, 2007 recent paintings by a select group of CSUCI students whose artwork celebrates the common attitude and uplifting theme of the summer season: color, light, and warmth. Painters featured in this exhibition include Cheri Baker, Vincent Barraza, Heidi Bonenfant, Tianna Bower, Stacey Bullington, Wade Carr, Beth Carter, James Cox, Jessica Kouba, Judy Plembeck, Diana Reyes, Chippy Todd and Melanie Tormos.

Bennett, Norton & Bennett, September 6-28, 2007 recent paintings by three CSUCI alumni artists, Dianne Bennett, Gwenlyn Norton and Jennifer Bennett (no relation between the two Bennetts). Each of these artists will present artwork that focuses on their own unique style of painting and mixed media assemblage.

The Weird Worlds of Wyatt Vandergeest, Nedda Shishegar and Alex Violet Bast, October 11 - November 9, 2007, features a collection of recent painting, photography and illustration by three CSUCI student artists whose work focuses on bazaar fantasies and introspective subject matter.

Ryan Bunter - Digital Illustrations, November 15 through December 7, 2007. This exhibition features a collection of recent illustrations by CSUCI alumnus Ryan Bunter. Ryan's artistic endeavors delve into his life experiences and dreams. Re-envisioning archetypes from

cultures past and present, his fictitious characters express themes of vulnerability, captivity, futility, perseverance, and hope.

Hang On To Your Ego: Visions of California through Skateboard Art, December 13, 2007 through January 25, 2008. This exhibition features striking new artworks created by a host of CSUCI faculty, alumni, and students. Each of the 21 artists explores contemporary, historical, and personal views of life in the Golden State. Curated by Art Program faculty member, Luke Matjas.
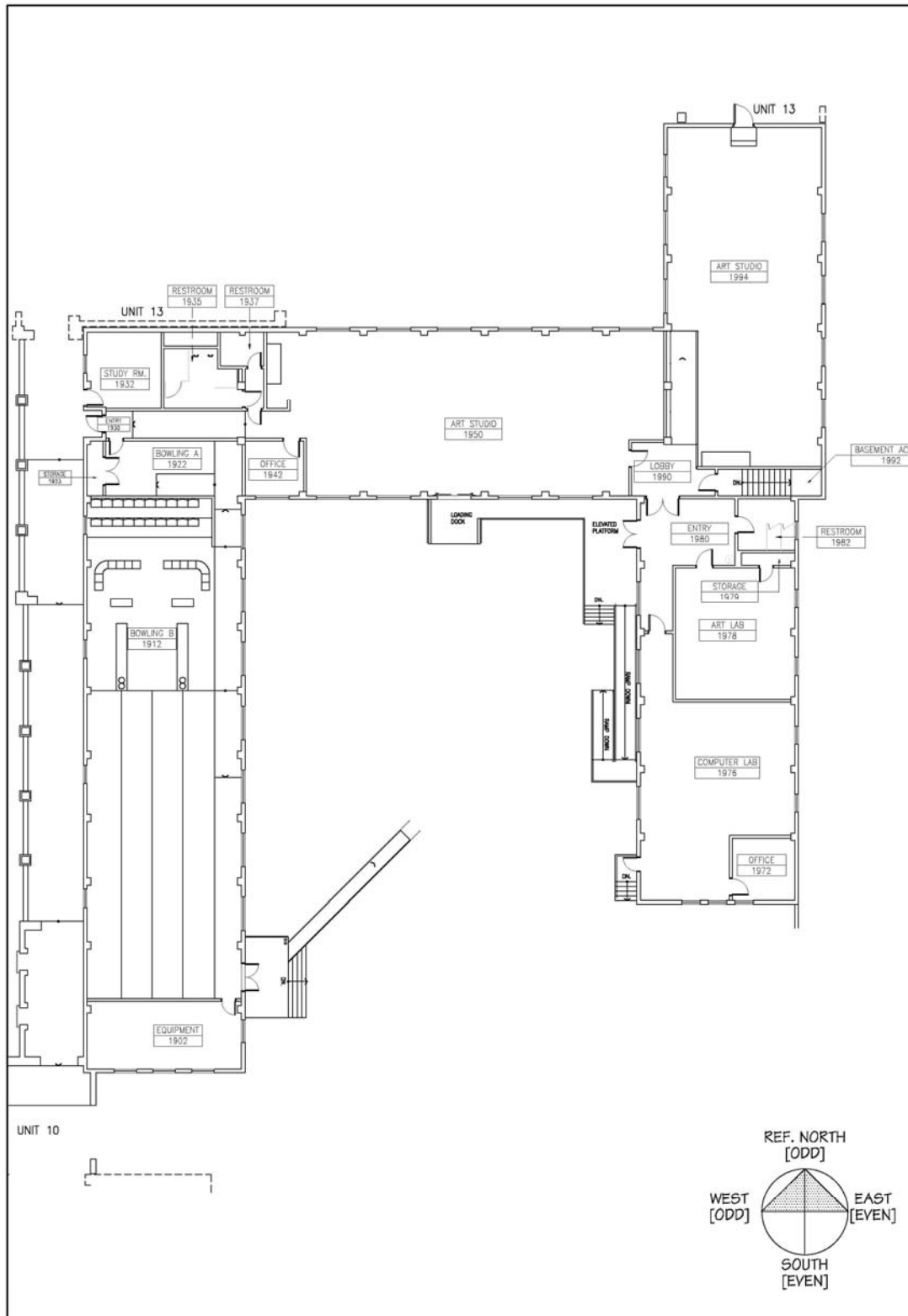

Christphe Bourély: Simulated Realities, February 7-29, 2008. "Simulated Realities" focuses on the work of CSUCI art faculty member Christophe Bourély. Artwork exhibited will include an installation, a series of paintings and a series of prints. "Simulated Realities" explores the postmodern concept of hyper reality. The hyper-real is concerned with the idea of the subjugation of the real by the fictious. Where authenticity, or the original artifact is displaced by an ever-increasing reproduction, and most importantly, when the reproduction

becomes realer than the real. Examples of the hyper-real abound in modern life, so much so, that we as a culture become less aware of this simulated reality.

Claystation Three, March 6 – April 4, 2008. "Claystation Three" focuses on the diverse explorations of CSUCI sculpture and ceramics students. Organized and curated by CSUCI adjunct faculty member Amiko Matsuo.

63. Topanga Hall Art Complex Space Use

UNIT 13

ART STUDIO
1994

RESTROOM   RESTROOM
1935   1937

UNIT 13

BASEMENT ACC
1992

STUDY RM.
1932

ART STUDIO
1950

LOBBY
1990

BOWLING A
1922

OFFICE
1942

STORAGE
1933

LOADING
DOCK

ELEVATED
PLATFORM

ENTRY
1980

RESTROOM
1982

STORAGE
1979

ART LAB
1978

BOWLING B
1912

RAMP DOWN

RAMP DOWN

COMPUTER LAB
1976

OFFICE
1972

EQUIPMENT
1902

UNIT 10

REF. NORTH
[ODD]

WEST
[ODD]

EAST
[EVEN]

SOUTH
[EVEN]

TOPANGA HALL
ROOM NUMBERING

Topanga Hall Art Complex is organized as follows:

Topanga Hall 1994   Painting and Drawing Studio:

This space is primarily used as a teaching studio and allows students to set up easels for continued production in both drawing and painting. Large rows of windows on both sides of the room allow ample natural light and provide an ideal setting for dedicated two-dimensional production. A small staging area is available for life drawing courses. This room accommodates storage of some two-dimensional work, and likewise, offers an area for display during critiques and Art Program events.

Courses:

ART 107 Life Drawing

ART 201 Painting

ART 310 Two-Dimensional Art: Painting Media and Techniques

ART 320 Two Dimensional Art : Painting Theory and Process

ART 420 Advanced Artistic Problems: Two-Dimensional Art

Equipment:

Sink

painting easels

drawing/drafting stools

Topanga Hall 1950

Sculpture and Ceramics Lab:

This space functions as a teaching lab and serves double-duty for both ceramics and more generalized three-dimensional production. A range of stationary of and non-stationary power tools are available for student use, as well as potting wheels and storage/drying racks for student work. One faculty office is located adjacent to the Sculpture Ceramics Lab. A loading dock with a roll-up door joins the inner space with the outer sculpture "yard" where kilns are located and larger-scaled three-dimensional production/storage takes place.

Courses:

ART 202 Sculpture

ART 207 Ceramics

ART 311 Three-Dimensional Art: Sculpture Media and Techniques

ART 321 Three-Dimensional Art: Sculpture Theory and Process

ART 329 Three-Dimensional Art: Ceramics Theory and Process

ART 421 Advanced Artistic Problems: Three-Dimensional Art

Equipment:

Topanga Hall 1978

Specialized Classroom – 2D Animation, Design, Digital Photography

This multipurpose classroom space accommodates a wide range of studio and discussion courses. Movable drafting tables are oriented around the room based on individual instructor needs, and a centrally located Macintosh Computer/LCD projector setup facilitates presentations, lectures, and demonstrations. Ample wall space equipped with corkboards allows for critical discussions of student work.

Courses:

ART 100 Understanding Fine Arts Processes

ART 102 Children's Art Media and Methods

ART 105 Drawing and Composition

ART 106 Color and Design

ART 203 Illustration

ART 206 Animation

ART 208 The Physics of Art and Visual Perception

ART 315 Animation Media and Techniques

ART 328 Digital Media Art: Photographic Theory and Process

Equipment:

1 Apple iMac Computer

1 Epson LCD Projector

Drawing/drafting stations

Animation tables

Topanga Hall 1976

Computer Lab:

This setting is both a teaching lab and a computer workroom for "drop-in" use. Equipped with 24 late model Apple Macintosh G5 computers, the space hosts nearly all of the Art Program's digital courses. A centrally located LCD projector is connected to an external sound mixer, DVD/VHS player, and speakers, all of which are accessible by an "instructor computer" used to project course lectures and tutorials. The computers in this room contain an array of up-to-date software titles; video digitization and scanning equipment; and printers, which are located in a small room at the back of the lab. This adjacent room also offers storage for equipment and supplies. A very small area of the room accommodates discussions and critiques of two-dimensional printed work.

Courses:
ART 108 Visual Technologies
ART 204 Graphic Design
ART 205 Multimedia
ART 312 Digital Media Art: Time-Based Imaging and Compositing
ART 313 Communication Design Technology: Graphic Design for Print Media
ART 314 Digital Media Art: Digital Photography
ART 316 Digital Illustration and Painting
ART 322 Digital Media Art: Time-Based Graphics and Visual Effects
ART 323 Communication Design Technology: Packaging and Multimedia
ART 324 Communication Design Technology: Web Design
ART 325 Digital Media Art: Digital Filmmaking
ART 326 Digital Media Art: 3D Computer Animation
ART 327 Communication Design Technology: Multimedia Theory and Process
ART 422 Advanced Artistic Problems: Digital Media Art
ART 423 Advanced Artistic Problems: Communication Design Technology

Equipment:
24 Macintosh G5 Computers with LCD monitors
1 LCD projector
2 HP Color Laser Printers
1 Large Format Epson Color Inkjet Printer
1 Roland Vinyl Cutter
4 Canon Scanners

Topanga Hall 1932,

Digital Photo and Animation Mini Lab

This small space is available for occasional "drop-in" use and for the more individualized teaching needs of particular courses. A digital animation stand allows students to import stills onto a nearby PC, and the specially calibrated medium format inkjet printers allow for more refined printing needs of digital photography courses.

Equipment:

2 Epson Color Inkjet Printers

3 Apple iMac Computer

Topanga Hall, Basement

Below the Painting and Drawing Studio is a basement that is utilized by the Art Program Technician as an office. This space is also used as storage for a range of Art Program equipment and supplies, and because it can be readily darkened, it also accommodates photography lighting setups and painting students working with projected images.

64. **List of Projects/Activities Supported by Instructional Related Activities Committee (IRA)**

Annual Student Shows
Alumni Art Exhibition
Art 434. The Museum: Culture, Business, and Education (Spring 2008)
Paris Program 2005-2008
Student Journal (Spring 2008)

65. Recent Art Program Press
Recent Art Program Press

From the VC Reporter

California thinkin'
A new CSUCI exhibit examines the Golden State

By Matthew Singer 12/20/2007

According to the state's official Web site, California's state insect is the dogface butterfly, its state fossil is that of the sabre-tooth cat, and the state gem is benitoite. Interesting. But what is our greatest cultural export? In a state overflowing with culture, it is difficult to say for sure, but skateboarding is certainly up there.

So, when putting together an art exhibit subtitled "Visions of California," Cal State University Channel Islands design professor Luke Matjas thought, "What better canvas on which to express those visions than skateboard decks?"

That wasn't only reason Matjas chose the object for "Hang On To Your Ego: Visions of California through Skateboard Art," however.

"As much as I love going to art galleries, going into a local skate shop and looking at the walls, the decks there are more interesting than what's going in a gallery," he says. "Anything can be a subject for a board. It's almost like no rules. There's no unnecessary anointing of anyone. Boards have such an ephemeral lifespan. They get thrashed around and it's on to the next one. With all that in mind, I thought it was the perfect chance to let some ideas germinate, to see what folks can come up with."

What those "folks" — who range from current students to alumni to CSUCI faculty — came up with is currently on display on at CSUCI Exhibitions in

Camarillo. It is a multifaceted view of the Golden State, with most pieces either criticizing or simply commenting on the glorious absurdity of California.

For his own work, Matjas chose to focus on what he believes is a representative symbol for the entire state: the sprinkler.

"When you drive through here, the sprinkler becomes an icon of what made California what it is," he says. "It's this ubiquitous thing, whether it's lawns or farming — it's this critical thing."

Actually, his piece, titled "El Conquistador," seems to be talking about more than the prevalence of sprinklers in the state, considering the one depicted in the piece is affixed to the skull of a bear, its shadow cast on orange-colored wallpaper. In a similar vein, Diana Reyes' "California Republic" replaces the iconic grizzly bear of the state flag with Gov. Arnold Schwarzenegger's trademarked Humvee, a cloud of smog trailing the traditional red overhead star.

Not all the pieces are of a political nature, though. "It's a good mix," Matjas says. "People were critical to an appropriate degree." For instance, Larry Lytle's "Another Myth from the Golden State" is a collage of doll heads, apparently a commentary on the stereotype of all Californians being fake, empty-headed and made of plastic. Another, by Matt McGivney, depicts the familiar tiled roofs of the CSUCI buildings, which previously served as a mental institution, with an apparently homeless man sitting slumped over and holding a sign reading "VET God Bless," while another man in a white coat — presumably a professor — also holds a sign reading "NEW Thank You."

While the majority of the participants are native Californians, at least one piece was created by a transplant. Jack Reilly, chair of the CSUCI Art Department, is originally from Florida, though he has been painting in California since the 1970s. His piece is essentially a color exploration, which Matjas describes as "big, bright and glossy." Truth be told, Reilly painted the piece before this project began, but Matjas thought it was so evocative of California, he translated it to a skateboard deck for the exhibit.

Matjas says he hopes to turn the exhibit into an annual event and expand it across the CSU system. The diversity of the experiences presented in this first installment, for him, prove there is much out there to be said about living in a state not inaccurately described by many as a flawed paradise.

"People are aware of the stereotype from the outside: blond, maybe uninformed in some way," Matjas says. "Yet people are in tune with what's going on, and at different levels. … People are taking different lenses and investigating the state."

Monday, December 10, 2007

CSUCI Exhibitions Gallery features:

'Hang On To Your Ego: Visions of California through Skateboard Art'

Camarillo, Calif., Dec. 12, 2007-CSUCI Exhibitions gallery in Camarillo announced its next show will be a curated group exhibition titled: "Hang On To Your Ego: Visions of California through Skateboard Art." The show will begin Thursday, Dec. 13, 2007, and continue through Friday, Jan. 25, 2008. There will be a reception for the artists at the gallery from 6 to 8 p.m. on Thursday, Dec. 13. The reception is open to the public.

CSUCI Exhibitions is located at 92 Palm Drive in "Old Town" Camarillo, Calif., 93010. Regular gallery hours are 10 a.m. to 4 p.m. Monday through Friday.

"Hang On To Your Ego: Visions of California through Skateboard Art" features striking new artworks created by a host of CSUCI faculty, alumni, and students. Each of the 21 artists explores contemporary, historical, and personal views of life in the Golden State.

"What makes the show unique is the fact that all of the artworks have been custom designed and printed on actual skateboard decks for the exhibition," said Luke Matjas, Assistant Professor of design in the CSUCI Art Program and curator of the exhibition. "The surface and shape are very distinctive; in many ways this is an unheralded medium, especially in a prototypical art gallery, but nevertheless it's naturally suited for this subject matter."

"The concept of combining a skateboard and my vision of California was a fun and interesting challenge," said contributing artist and California native Larry Lytle. Lytle's skateboard, entitled, "Another Myth from the Golden State," incorporates a wall of uncomfortably close-cropped action figure portraits. On one hand, this stacked grid of photographs seems to catalog the archetypal blonde and bronzed party goers at Barbie and Ken's dream home, but on the other, this "wall" might more ironically resonate with California's politically charged climate.

Other artists in the exhibition explore a range of compelling issues faced by the state, but likewise investigate California's individualism, its palette, and its inimitable aesthetic character.

For additional information, contact the CSUCI Art Department, 805-437-8863, email: **art@csuci.edu**, or visit the Web site **art.csuci.edu/gallery**

From the Moorpark Acorn

Local artist creates unusual sculpture
By Sylvie Belmond belmond@theacorn.com

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.

DIRTY WORK- Rebecca Tice stands by her Dust Bunny sculpture, made of lint, on the Cal State Channel Islands campus. She's a studio art major and will receive her Bachelor of Fine Arts degree in May. Once she graduates, Tice plans to obtain a master's degree and become an art professor and professional artist. The 9 foot tall Dust Bunny created by Moorpark resident Rebecca Tice will be on display at the upcoming Cal State Channel Islands "Assimilation and Annotation" art show, which opens Sunday and continues through April 28.

The exhibit of about 200 pieces of art will take place on campus at Studio Channel Islands Art Center Gallery in Camarillo. It will feature drawings, paintings, sculpture and ceramics as well as experimental mixed media, graphic design, digital photography, multimedia and hi-tech and digital video art.

"This exhibition presents an exciting and comprehensive assembling of artworks that represent the outstanding talent and creative output of our art students," said Jack Reilly, professor of art and chair of the CSUCI art program.

Tice's bunny is unique because it's unusually large and covered with laundry lint.

"It draws people like a circus side show oddity," said the art student, who likes to challenge the way people view art and the common objects that surround them in their daily lives.

"Art should be fun, exploratory and accessible to everyone," she said.

Tice spent eight weeks working on the unusual art piece, gathering lint from Laundromats, professors and classmates to create the sculpture.

Although she was teased by her classmates for bringing allergens into the classroom and ended many of her days with lint and glue stuck to her fingers and hair, Tice said, she loved working on the project.

She began taking art classes at Moorpark High and will graduate from CSUCI next month. The young artist plans to continue her studies in graduate school and keep up her community service, she said.

Tice works with a small group of other art students on a community outreach project, conducting art activities with children in low-income affordable housing in Ventura County.

"I want people to stop running around in their busy lives long enough to admire the world around them. And if by chance they happen to wander by my giant Dust Bunny, I want them to smile," Tice said.

For more information, call Reilly at (805) 4378863 or email art@csuci.edu.

Information is also available at www.art.csuci.edu.

From Valleynews.com
CSUCI Exhibitions features Christophe Bourely

2/18/2008

CSUCI Exhibitions Gallery features Christophe Bourély: 'Simulated Realities'

CSUCI Exhibitions gallery in Camarillo announced its next show titled "Simulated Realities" will focus on the work of CSUCI art faculty member Christophe Bourély. Artwork exhibited will include an installation, a series of paintings, and a series of prints. The show will begin Feb. 7 and continue through Feb. 29. A reception for the artist will be held on Wednesday, Feb. 13, from 6 to 8 p.m. at the gallery. The reception is open to the public.

CSUCI Exhibitions is located at 92 Palm Drive in "Old Town" Camarillo, Calif., 93010. Regular gallery hours are 10 a.m. to 4 p.m. Monday through Friday.

"Simulated Realities" explores the postmodern concept of hyper reality. The hyper-real is concerned with the idea of the subjugation of the real by the fictitious. Where authenticity, or the original artifact, is displaced by an ever-increasing reproduction, and most importantly, when the reproduction becomes realer than the real. Examples of the hyper-real abound in modern life, so much so, that as a culture people have become less aware of this simulated reality.

For additional information, contact the California State University Channel Islands Art Department, 805-437-8570, email: art@csuci.edu, or visit the Web site http://art.csuci.edu/gallery

---

From Valleynews.com
CSUCI Exhibitions features: "Summer Light."

6/5/2007
CSUCI Exhibitions gallery in Camarillo has announced "Summer Light" will be its next show. The exhibition will begin on Thursday, June 14 and continue through Thursday, Aug. 30. Regular gallery hours are 10 a.m. to 4 p.m. Monday through Friday.
"Summer Light" opens following the overwhelming response to"New Perspectives" and "Diverse Explorations," the first two shows presented at the *CSUCI Exhibitions.*
"Summer Light" will feature recent paintings by a group of CSUCI students whose artwork celebrates the common attitude and uplifting theme of the summer season: color, light, and warmth. Painters whose works will be featured in this exhibition include **Cheri Baker**, **Drake Bays**, **Heidi Bonenfant**, **Tianna Bower**, **Stacey Bullington**, Wade Carr, **James Cox**, **Nela Dunaway**, **Jessica Kouba**, **Judy Plembeck**, **Diana Reyes** and **Chippy Todd**.

"This timely show presents the University community and Ventura County residents with the opportunity to view a thematic show of original paintings created by CSUCI student artists. I believe the viewers will be amazed at the quality of the work and the range of talent presented in this exhibition" said **Jack Reilly**, chair of the CSUCI Art Program.

CSUCI Exhibitions is located at 92 Palm Drive in "Old Town" Camarillo.

For additional information, contact Jack Reilly, CSUCI Art Department Chair, 805-437-8863, email art@csuci.edu, or visit the Web site http://art.csuci.edu/gallery.

From Valleynews.com

Thursday, Dec. 6 to 8—CSUCI Art Program's 'Student Art Sale Extravaganza!'

Beginning on Thursday, Dec. 6, the CSUCI Art Program will present the fourth-annual "Student Art Sale Extravaganza!" This three-day benefit art sale, ending Saturday, Dec. 8, will feature hundreds of artworks in painting, drawing, design, photography, ceramics and sculpture. Art sale hours are 4 to 8 p.m. on Thursday, Dec. 6; from 10 a.m. to 4 p.m. on Friday, Dec. 7; and from 10 a.m. to 2 p.m. on Saturday, Dec. 8. The sale will be held on the CSUCI campus in the Topanga Hall art complex, building no. 71.

There will be a reception that is open to the public, with music, refreshments and art demonstrations by CSUCI students, from 4 to 8 p.m. on Dec. 6. Refreshments will be provided by Bob Smith BMW.

Limited parking is available on campus and is $6 for a daily permit. Free parking is available at the Camarillo Metrolink Station/Lewis Road parking lot in Camarillo with shuttle service to and from the campus until 10 p.m. Riders should board the CSUCI Vista bus. There will be way-finding signage on campus directing attendees to parking and the event.

This student sale has become a tradition for the CSUCI Art Program, and 50 percent of all money generated by the sale of student artwork is earmarked to benefit local and international non-profit organizations. The other 50 percent goes to the contributing artist. When making the purchase, this year the art buyers have the choice of which program they wish to contribute to including the Ventura County Arts Council, the United Nations World Food Programme, and the CSUCI Art Program exhibition fund.

From Valleynews.com

CSUCI Exhibitions "Bennett, Norton & Bennett"

8/28/2007

Camarillo, Calif., August 28, 2007- CSUCI Exhibitions gallery in Camarillo announced its next show will be a three-person exhibition titled: "Bennett, Norton & Bennett." The show will begin Sept. 6 and continue through Sept. 28, 2007. There will be a reception for the artists at the gallery from 6 to 8 p.m. on Sept. 13. The reception is open to the public.

CSUCI Exhibitions is located at 92 Palm

Drive in "Old Town" Camarillo, Calif., 93010. Regular gallery hours are 10 a.m. to 4 p.m. Monday through Friday.

"Bennett, Norton & Bennett" features recent paintings by three CSUCI alumni artists, Dianne Bennett, Gwenlyn Norton, and Jennifer Bennett. (There is no relation between the two Bennetts.) Each of these artists will present artwork that focuses on their own unique style of painting and mixed media assemblage.

"Since attending CSUCI, these three painters have grown into accomplished and recognized artists. They represent the best of CSUCI and there is no doubt that the public will be impressed with their individual approaches to painting and depth of ideas conveyed in their work," said Jack Reilly, exhibition curator and chair of the CSUCI Art Program.

The artists and their work:

Dianne Bennett -creates art that celebrates the natural world while revealing a visual expression of her inner process and personal reality. Illustrated and collected images of birds, insects, trees and other iconographic subjects inhabit her art, which is intuitively narrated with layers of doodles, pop cultural and religious archetypes as well as sampled text and handwritten musings. Her work is assembled utilizing salvaged and recycled materials and imagery. The result is art that references devotional objects and decorative, popular art forms that cross numerous cultural traditions and often reveals a personal narrative.

Gwenlyn Norton - "My goal is to build, to experiment with materials, with color, with texture to see what happens, what develops, what results from my actions, to experience the excitement, the humor, the rewards, the challenges of completing the project. The end justifies the means, yet the means justify the end. It's gratifying to see the gradual emerging image or images. Bringing the material to life, I want it to express its own 'beingness,' emerging from its tube, jar, bottle or package; wanting to be free to be itself in all its glory, screaming to the world, 'Here I am. See me live. I have a right to exist. Enjoy my beauty,'" stated Norton.

Jennifer Bennett -These are not your ordinary garden-variety paintings of flowers. Each piece is a three-dimensional assemblage, branded with her unique style of neo-pop imagery; which is somewhat reminiscent of Andy Warhol's flower series. Her work takes the concept of painting flowers to a dramatic scale, depicting the tiniest of flowers in a grand format. They are colorful, thick with texture, and seem to "bloom" from the wall, directly into the viewer's space. Her unique style depicts her profound love of nature, which is apparent in the many varieties of flowers that range from rare desert wildflowers to everyday garden blossoms.

For additional information, contact the CSUCI Art Department, 805-437-8863, email: art@csuci.edu, or visit the Web site http://art.csuci.edu/gallery

66. Agenda from Art Program Meetings

CSUCI Art Program - Faculty Meeting - Fall Semester 2007
AGENDA: 7AM August 23, 2007 - breakfast will be served

- **New Faculty Introductions**

- **State of the CSUCI Art Program**
  - Fall Enrollment. -- Art Majors and FTEs
  - Enrollment trends
  - Budget ramifications of FTEs and FTE targets (funding and facilities)

- **Art Program goals and prioritization**
  - Discussion – Art Program "branding," maintain/upgrade pertinent curriculum, expand facilities to meet student demands, build public exhibition program to raise visibility and generate public funding, increase international study opportunities, others.

- **Faculty Goals**
  - Professional goals & creative activities
  - Personal teaching assessment, course content, your SETEs and teaching effectiveness.

- **Facilities Updates**
  - **Topanga Hall art complex**
  - Classroom/studio organization/sharing space/housekeeping and maintenance.
  - Building Security, Window Locks, Computer Shutdowns, and Alarm system.
  - Technology-based art courses (alternatives to Topanga computer lab).
  - **New Facilities**
  - Expansion - Short range. Library computer lab, library gallery, Bell Tower art classroom.
  - Expansion - Long Range HUB, SCIAC

- **Galleries: CSUCI Exhibitions, Broome Library Gallery,** SCIAC event
  - Gallery program expansion, Upcoming exhibitions, curatorial opportunities, Gallery funding

- **Online Academic Services**
  - PEOPLESOFT - rosters, records and grading
  - BLACKBOARD – Paperless syllabi and course information
  - Library – Electronic coursepacks

- **Course Syllabi**
  - Include learning objectives/learning outcomes
  - Student assessment and grading policies
  - Office, phone and office hours listed
  - Computer lab policies (if applicable)
  - Email a copy to Rosario Cuevas

- **Art Faculty Support**
  - Copying, Topanga Hall and office keys & entry codes, Office computers, telephones and mail

- **Faculty Email**
  - Please check and use your CSUCI email account for all university business.
  - http://webmail.csuci.edu/exchange

- **Office Hours**
  - Faculties are required to schedule and post office hours (1 hour per course). You are expected to be available during office hours for appointments as well as for walk-in meetings during this period. Additional office hours (by appointment only) may also be posted.

- **Add/Drop/Withdraw policy**
  - Direct students to open sections before adding to a full section. University policy and for drops/late drops. (Catalog P. 75)

- **ART Course Lab Fees and Class Materials**
  - Varies by course $15-$25-45 (not all studio courses have fees)
  - Materials covered by fees

- ➢ **I.R.A. Funds 06-07 (Instructionally Related Activities)**
  - Art Guest Lecturer Series $5930, Student Art Exhibition and Catalog ??
  - How to apply for IRA and for what to apply for

- ➢ **Final Critiques/Exams**
  - Scheduled times and dates for final exams are listed in fall schedule of classes. All <u>final exams and final class critiques must be given at these times</u>

- ➢ **End of Semester – facilities clean up and reorganization**
  - Policy on removal or disposal of unclaimed student artworks and leftover materials
  - Faculty from each area (studio) are responsible to oversee clean up and studio reorganization
  - Unorganized materials will be disposed of

- ➢ **Art Program Committees**
  - RTP Policy, MFA, Art Program Facilities, Curriculum, Technology, Gallery, Hospitality

- ➢ **Discussion Issues and Faculty Announcements**

TABLE OF CONTENTS

VOLUME TWO INCLUDES:

       List of Exhibits

       Exhibits

LIST OF EXHIBITS/DOCUMENTATION

1. Full-time time faculty CVs
2. Adjunct faculty CVs
3. Art course learning outcomes
4. All art syllabi
5. Capstone projects
6. Projects developed by students (CSUCI catalogues 2002-2007, schedule, photographs, websites, etc.)
7. Art Program PowerPoint presentation for Discover CI
8. Annual Student Art Sale cards, info, etc
9. Annual Student Art Exhibition invitations, etc.
10. Alumni Exhibition brochure
11. Biannual Faculty Exhibition, brochure, etc.
12. "CSUCI Exhibitions" (off-campus gallery) invitations