

**AD@M Fine Art Foundation Curriculum Committee
October 2, 2008**

Attendees: Brian Bishop, Carolyn Shafer, Cassie Brogan, Deb Bonello, Peter Tascarella, Susan Hardee, Jack Bergeron, Susie Antcliff

Brian presented the notes from the last FAF meeting. The notes provided our goals for the area. We will use these notes as a weekly guide to define what we intend to do as a program area. Notes are attached.

Creole Gallery has openings for exhibits, and would be willing to exhibit our student work. We will look into resurrecting the Student Show, with the proviso that ALL program areas are invited to participate.

We reviewed the Program Viability study model that will be used to examine programs this year. We are aware that we may have some issues with the higher end FA courses and enrollments, and will examine ways to increase enrollments this coming year.

Peter presented a new model for the conduct of the ARTS 102 course. As it is CORE Communications, we must work Comm. issues into the basic format of the course. He is working on a presentation e-book, as well as group dynamics studies of critique process. He is re-writing the final exam, which will reflect more of the current text than the previous exam. We are being examined by the CORE committee this semester, and so must videotape presentations, as well as provide essays on critique group dynamics as artifacts for committee review. Our efforts within CORE will be internally driven; we will define what our students require for success and build that within the CORE outcomes.

Peter also presented his plan for coordinating ARTS 131 across all sections. The goal was to achieve consistency and a higher degree of rigor in the course, which was a mandate of the FA committee from last year. The Graphic Design Subcommittee has requested a more process-oriented approach to drawing, which dovetails into our goal of moving to less product-oriented instruction. We presently do not use a text in the course, but feel as a group that one is needed. Peter will email some titles to all, and will contact publisher reps to get sample copies for our examination. This will help with the stated goal of consistency of instruction. Peter will collect examples of student work for representation of competent 131 work.

Peter has prepared an outline for use by all 131 drawing instructors relating to date, topic, and skill sets developed. The drawing instructors may tweak this as a group at a later date. FAF sub-committee *strongly recommends the adoption of this pedagogy.* Our thought is that consistency of purpose, rigor, skill set development, expectations and assessment will greatly benefit our student body through all program areas. Peter will present this initiative to the drawing faculty at a later date.

Jack suggested that we revive the Art Club. The benefit of the club would be the attainment of funding for events such as field trips. A faculty advisor is needed to move this forward. We will seek an advisor and student leadership for this process.

Advisory Board meetings for FA will be held in November. Brian asked for recommendations of potential advisors. Currently Cathy Babcock, Director, Lansing Art Gallery, and Irv Taran, Professor Emeritus, Michigan State University, have informally agreed to participate. We will seek at least three more advisors, one of which should be a practicing artist making a living at the craft, and one involved with New Media.

The committee will meet Thursdays at 3:00 pm for the rest of the semester. For the next meeting we will address the first issue of our Nov. 07 document, the goal of **a firm foundation in design and drawing, with an understanding and appreciation of the history of image making.**

**Fine Art Foundation Curriculum Committee
November 30, 2007**

What is the optimal 2-year experience for FA Foundation students?

*Solutions designated with an asterisk may require funding in addition to current allocations.

Goals from Division, Instructional Office, and Department Addressed:

(From Monthly President's Report, November 2007)

Division Goals:

- Improve Student Success
- Provide Cutting-Edge Programs

Instruction Office Goals:

- Provide curriculum and courses that meet the needs of students
- Address curriculum development and delivery concerns on an on-going basis
- Increase the number of students completing their programs by helping the students determining if they are on track for their degree and/or certificate

MAIT Goals:

- Articulations with other institutions
- Improve student success
- Maintain cutting-edge curriculum

1. A firm foundation in design and drawing, with an understanding and appreciation of the history of image-making

- a. The major art schools that we want to link our students to are extremely demanding - that needs to be stressed in all the LCC foundation courses;
- b. Immerse students in an environment in which studio practice is integrated with the history, theory, and criticism of art and design;
- c. Integrate the development of each student's individual voice with an awareness of the context in which that voice is expressed and heard. (Communication, context, history)
- d. Develop better expressive/conceptual drawing skills, and balance conceptual skill development with physical skills;

- e. Provide an opportunity for first year students to explore new terrain through the media constraints of surface (explorations of two-dimensional media), space (the language of three-dimension), and time (video, environments, and/or performance, for example).

Proof sources - *College of Creative Studies (articulating partner), School of the Art Institute of Chicago, Rhode Island School of Art and Design, Art Center College of Design Pasadena, Savannah College of Art and Design, Virginia Commonwealth University. (Curricular guides available)*

How do we as a program get there?

- a. With Administrative oversight, unify FAF assessments and expectations across all sections and courses and maintain designated standards. *
- b. Broaden curriculum to include offerings in 4D, Creativity, and Contemporary Image Making. *
- c. Establish level of communication theory standards, and maintain through entire curriculum through writing, public speaking, and critique. *
- d. Course content will recognize the context of imagery in the larger culture and the power of art and design in our environment.

2. Awareness and exposure to new media as vehicle for Content delivery

- a. "Focused studies introduce fundamentals in Drawing, Design Concepts, **Digital Fundamentals**, and Materials and Processes" *Foundation Studies Program, College of Creative Studies*
- b. "Fine Art Media at Art Center is an innovative program that emphasizes both meaning and making. New forms of expression are dissolving boundaries and expanding conceptions of art, while artists simultaneously reinvent the pursuit of painting, sculpture, photography and the moving image. In today's increasingly interconnected global culture, art transcends language barriers by defining provocative new systems of shared thought and communication. Beginning with a rigorous sequence of foundational skills, students must develop a body of personal work that focuses as much on content as execution." *Foundation, Art Center College of Design, Pasadena, California*

How do we as a program get there?

- a. Expose students to artists working with new media. *

- c. Create an understanding that technologies are tools, not content.
- d. Establish awareness that technology will not execute concepts

3. Portfolio Awareness from Day One

- a. Transferring students must be advised ASAP of options for transfer, articulation, and partnership opportunities, and tailor their experience here with a specific goal and portfolio(s) in mind.
- b. Students should be made aware from day one that their portfolio is a record of their professional skill development, and requires attention and structure over their entire career

How do we as a program get there?

- a. Establish and maintain articulation agreements with 4 year schools
- b. Identify all FA majors
- c. Assign FA advisors (adjuncts as well) immediately *
- d. Develop portfolio awareness in ARTS 102 and ARTS 131 courses
- e. Semester portfolio advisor meetings *
- f. Have representatives of articulation partners on Advisory board to identify specific needs of their programs.

4. Consistency in instruction, assessment, outcomes, and expectations in like sections

- a. Consistency across sections ensures prerequisite skills have been developed and content disseminated prior to moving to next course in sequence.

Proof sources: School of the Art Institute of Chicago, Rhode Island School of Art and Design, Mott Community College (a major competitor in Michigan, program guide is available, Instructor Design Principles guide book available)

How do we as a program get there?

- a. Maintain administrative oversight to ensure outcomes, assessments, and methodologies are coordinated and practiced across all sections at a level of rigor determined by faculty and advisory boards.
- b. Assess student portfolios for grade by peer review; establish committees to provide final assessment of all courses to achieve a consistency in marking and expectations

c. Convey ownership of the process to all faculty; encourage participation in all processes

d. Create unified best practices and resources for all to use. This may include but not be limited to plaster/plastic anatomy casts, DVD's or other resource image libraries, designated studios for specialized practice, etc. *

5. Communication skills:

a. Communication, visual and verbal symbolism, understanding of process of layered messages in all forms of communication.

b. Artist statement

c. Self-assessment

d. Research capabilities

e. Aesthetics

***Proof sources** - College of Creative Studies (articulating partner), School of the Art Institute of Chicago, Rhode Island School of Art and Design, Art Center College of Design Pasadena, Savannah College of Art and Design, Virginia Commonwealth University. (Curricular guides available)*

How do we as a program get there?

a. Rewrite ARTS 102 supplemental content to enhance communication theory and application throughout all units, assignments, and assessments *

b. Require written self-assessments in all FAF courses by Learning Outcome •

c. Incorporate research projects in every course by Learning Outcome *

d. Study across U.S. or abroad by visiting museums, galleries, cultural centers, etc, by Learning Outcome. *

e. Expose students to world vision of art and culture in art and other creative media. Means of accomplishing this could be the development of an art gallery on campus, where exhibits and artists are brought in to guest lecture, give gallery talks, etc.*