

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

Brian Bishop - Foundation Coordinator, Painting and Drawing, Digital

M.F.A., Committee Chair

Susie Antcliff - Design, Communication CORE committee member

Susie represents ARTS 102, advises on CORE requirements

Jack Bergeron - Former Dept. Chair, Drawing, Sculpture

Jack has historical knowledge of program, has/is represented on many of the boards of galleries in the area.

Deb Bonello - Adjunct, Drawing, Printmaking

M.F.A., advises on drawing and printmaking

Susan Hardee - Adjunct, Drawing, Illustration

M.F.A., advises on drawing, conceptual art

Peter Tascarella - Adjunct, 3D, 4D, Digital fine art

M.F.A., advises on 3D, Sculpture, New Media

Madeleine Townsend - Instructional Lab Faculty, Production Designer

Mary Speiser - Program Coordinator, Administrative Representative

Radecka Appiah-Padi - Director of Instruction, BMIT

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 foundation 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.*