

February 18, 2011

**William Martin  
Chair, Department of Art  
Rhode Island College  
600 Mount Pleasant Avenue  
Providence, RI 02908**

Dear Professor Martin:

In response to your inquiry and your request of today, we write to confirm that the NASAD Commission on Accreditation at its April 2005 meetings voted to continue Rhode Island College in good standing. A copy of the original Commission Action Report providing the official description of this action and, if applicable, any requests for additional information is enclosed.

This action was taken upon review of Rhode Island College according to accreditation standards in effect in April of 2005.

Please let us know if we may provide further assistance.

With best wishes for the success of your program, I remain

Sincerely yours,



**Samuel Hope  
Executive Director**

SH:scc  
File

May 24, 2005

Heemong Kim  
Chairperson, Department of Art  
Rhode Island College  
600 Mount Pleasant Avenue  
Providence, RI 02908

Dear Professor Kim:

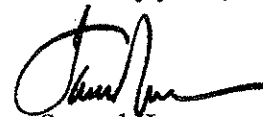
The NASAD Commission on Accreditation, at its April 2005 meetings, voted to continue Rhode Island College in good standing. The enclosed *Commission Action Report* provides the official description of this action and, if applicable, any requests for additional information. A copy of the *Commission Action Report* is being sent to the individuals listed below, along with a notice of NASAD policies regarding strict confidentiality.

This action is taken upon review of Rhode Island College according to accreditation standards in effect in April of 2005. As a member of NASAD, the institution is responsible for participating in all revisions and additions to the standards as well as maintaining its curricular programs in the visual arts and design current with NASAD standards as these are developed.

Please accept our congratulations on behalf of the Association.

With best wishes for the success of your program, I remain

Sincerely yours,



Samuel Hope  
Executive Director

SH:ws  
Enclosure

cc: John Nazarian, President  
Rhode Island College  
Lesley A. Cadman, President, NASAD  
Raymond Allen, Chair  
NASAD Commission on Accreditation  
Joseph Ruffo, NASAD Visitor  
Curtis Steele, NASAD Visitor

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**National Association of Schools of Art and Design**  
11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248

**COMMISSION ACTION REPORT**

This document provides the official action of the Commission as indicated in the cover letter of the same date.

**May 24, 2005**

**RHODE ISLAND COLLEGE**  
Department of Art

**Action:**

The Commission voted to accept the response and continue the institution in good standing with the degree listing indicated below.

The Commission requests a progress report addressing the issues cited below.

**NASAD Degree/Program Listing:**

Bachelor of Arts – 4 years: Art History, Studio Art (Ceramics, Graphic Design, Metalsmithing and Jewelry Design, Painting, Photography, Printmaking, Sculpture).

Bachelor of Fine Arts – 4 years: Studio Art (Ceramics, Graphic Design, Metalsmithing and Jewelry Design, Painting, Photography, Printmaking, Sculpture).

Bachelor of Science – 4 years: Art Education.

Master of Arts in Teaching – 2 years: Art Education.

Master of Arts – 2 years: Art Education.

Master of Arts – 2 years: *Media Studies (Critical Studies, Design and Production)*.

**Next Full Review:**

2013-2014 Academic Year

**Items for Progress Report:**

1. The Commission appreciates the significant progress indicated in the Institutional Response of March 1, 2005. The institution has documented a number of improvements to issues raised in the *Commission Action Report* of November 10, 2004. Among these are: resolution of HVAC concerns in the printmaking studio; annual improvements regarding dust reduction in the ceramics studio; improvements of air flow in the drawing studio; lighting improvements and asbestos abatement in rooms #2, 5, 7, 8, and 12; installation of a new exit door from the interior of the sculpture studio to the main corridor; and review of all exits for appropriate accessibility, signage, and lighting.

(continued)

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**RHODE ISLAND COLLEGE**  
**Department of Art**  
**NASAD Commission Action Report**  
**May 24, 2005**  
**Page 2**

The Commission notes that the institution has developed a revised implementation schedule for the remaining HVAC improvements pending in metals, sculpture, jewelry, and ceramics. The progress report should confirm completion of these projects (see *NASAD Handbook 2005-2006*, page 52, item II.F.).

2. The Commission also notes that the institution has set an administrative priority to develop a 10,000 square foot addition in the Art Center's courtyard. This would apparently be followed by additional renovations to existing facilities. The Commission recognizes that these projects are currently pending approval of new state capital projects. The progress report should indicate the status of these efforts to improve facilities (see *NASAD Handbook 2005-2006*, page 52, item II.F.).
3. The Commission appreciated receiving additional materials concerning the Saturday Art Program (see institutional response of March 1, 2005). The Commission understands that the program is administered by the Feinstein School of Education. However, consistent with NASAD standards and protocols, the institution is asked to review standard II.P., Non-Degree-Granting Programs for the Community (see *NASAD Handbook 2005-2006*, pages 61-62), and provide a succinct reply to each point within standard II.P. demonstrating attention to compliance with all points noted for the Saturday Art Program.

**Due Date for Progress Report:**

March 1 for consideration at the Commission meetings of April 2006.

The *Procedures for Submitting Responses and Progress Reports* may be downloaded from the NASAD web site at <http://nasad.arts-accredit.org> (see "Publications" and, beneath that, "Accreditation Procedures").

**Commendations:**

The Commission commends the institution for its clear and thoughtful response to the issues raised in the *Commission Action Report* of November 10, 2004, and for the actions taken to date to respond to those issues.



---

Samuel Hope  
Executive Director

SH:ws

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

SELF-STUDY

DATA PRESENTED FOR CONSIDERATION BY THE  
NASAD COMMISSION ON ACCREDITATION  
BY



RHODE ISLAND COLLEGE  
600 MOUNT PLEASANT AVENUE  
PROVIDENCE, RHODE ISLAND 02809  
DEPARTMENT OF ART  
ART CENTER ROOM #100  
401.456.8054  
WWW.RIC.EDU/ART

PROFESSIONAL PROGRAMS

BACHELOR OF FINE ARTS IN STUDIO ART WITH CONCENTRATIONS IN:  
*(clustered in related studio groups)*

GRAPHIC DESIGN/PHOTOGRAPHY/PRINTMAKING  
CERAMICS/METALSMITHING & JEWELRY DESIGN/SCULPTURE  
PAINTING/PRINTMAKING

BACHELOR OF SCIENCE IN ART EDUCATION

LIBERAL ARTS PROGRAMS

BACHELOR OF ARTS IN STUDIO ART WITH CONCENTRATIONS IN:  
CERAMICS, GRAPHIC DESIGN, METALSMITHING & JEWELRY DESIGN, PAINTING, PHOTOGRAPHY, PRINTMAKING, AND SCULPTURE

BACHELOR OF ARTS IN ART HISTORY

HONORS PROGRAMS

ART EDUCATION, ART HISTORY AND STUDIO ART

MINORS IN ART

ART HISTORY AND STUDIO ART

GRADUATE PROGRAMS

MASTER OF ARTS IN MEDIA STUDIES (M.A.)  
MASTER OF ARTS IN ART EDUCATION (M.A.)  
MASTER OF ARTS IN TEACHING IN ART EDUCATION (M.A.T.)

RENEWAL OF FINAL APPROVAL

The data submitted herewith are certified correct to the best of my knowledge and belief.

MAR. 2. 2004  
Date

Heemong Kim, Chairperson  
Name and Title of Reporting Officer

[Signature]  
Signature of Reporting Officer

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## I OPERATIONS

### A. MISSIONS AND GOALS

Rhode Island College, the University of Rhode Island, and the Community College of Rhode Island are the three state institutions governed by the Board of Governors for Higher Education. The missions of the three schools are distinct. Rhode Island College is a “comprehensive public institution...[that] fulfils its educational mission by offering undergraduate programs in the liberal arts and sciences, and in a variety of professional fields.” The mission statement goes on to say that “in order to achieve its primary goal...the faculty of Rhode Island College is committed to excellence in teaching. Teaching activities are complemented and enriched by scholarship and creative expression...” The College’s mission statement also promotes “...the complementary relationship between liberal and professional education whose objectives are preparation for advancement in professional areas, and breadth of perspective and knowledge for enlightened and constructive citizenship.”

The mission statement of Rhode Island College serves as the basis for the mission and goals of the Department of Art. (*Appendix V: Published Materials: Page 3 of the 2003-2005 College Catalog*)

### B. SIZE AND SCOPE

**Enrolment:** (*See Appendix I: HEADS Data Surveys*)

Enrolment in the Department of Art Programs is strong. The 2002 – 2003 HEADS report lists over 350 students majoring in the various Art Department degree programs. Art Education (B.S.) and Graphic Design (B.A. and B.F.A.) account for slightly less than half of the undergraduate majors. The remainder are spread among the studio concentrations and Art History. The majority of studio art majors are enrolled in the B.A. program with a selectively small number pursuing the B.F.A. Graduate Programs account for approximately 25 majors.

Studio Foundations courses, entry level studio courses, introduction to Art Education, and the art history survey courses are routinely fully enrolled. Enrollments in the upper level studio courses vary according to the popularity of the discipline. Painting, Graphic Design, and Ceramics generally boast the strongest enrollments.

**Graduate Programs:** (*Appendix V: Published Materials: Graduate Studies Manual*)

Graduate programs in the Department of Art include an M.A. and an M.A.T. in Art Education, and an M.A. in Media Studies. The Art Education M.A. is for certified teachers who are seeking a Master’s Degree in Art Education while the M.A.T. provides a Master’s degree and K-12 certification. The Media Studies M.A. offers *theory to practice* graduate study in the creative field of digital media following program tracks in Design and Production or in Critical Studies.

The M.A. in Studio Art was discontinued following the 1994 self-study. Lack of a sufficient body of students, adequate space, and faculty hours to support specific graduate studio courses, and related NASAD recommendations precipitated this action.

Administration of the College’s graduate programs is a collective endeavor coordinated by the Office of the Vice President for Academic Affairs among several academic and administrative College units: the Graduate Committee, the academic Deans, the deans’ offices, and other academic units.

### C. FINANCES

The College's budget is comprised of state appropriation, tuition and fees, and other sources of income.

Over the past few years, the College has experienced decreased levels of state funding support. Enrollment increases (both College-wide and in the number of art majors in the past few years) and tuition increases have helped to supplement the decreased state support. But the College has been able to balance its budgets recently by reducing operating and capital expenses. The College as a whole has made do with less each year, but has managed to still provide sufficient instruction and support of its programs.

Major expenses for the Art Department are primarily in personnel costs. The personnel costs shown in the accompanying table represent faculty, adjunct, and office personnel salaries and their associated benefits. Each year the Art Department is given a budget within which it must operate. Requests for operating expenditures are made from the faculty, or group of faculty when a number of them are responsible for an area. The overall allocation and control of operating expenditures is overseen by the Office of Administration and Finance. Departments are responsible for managing these budgets.

Capital requests are not allocated to individual departments in terms of line item budgeting (hence \$0 for capital expenditures in the accompanying table). Each year, the College administration solicits capital requests from the College community. These requests, from departments like the Art Department, must be approved by the Dean of the Faculty of Arts and Sciences, the Vice President for Academic Affairs, and the President. This past year the College spent \$49,000 for a new digital photography laboratory for the Art Department. This amount is not reflected in either the operating or capital expenditures shown in the table.

With regard to space issues, a feasibility study to renovate/expand the Art Center has been planned for fiscal year 04.

The fund raising activities of the College have been focused primarily on its Capital Campaign, as the College celebrates its sesquicentennial anniversary. The Art Department has not been active in its own fund raising activities. This is an area the Department may want to discuss with the Vice President for Development and College Relations once the current Capital Campaign has terminated. The Department currently charges a \$10/student materials fee for its studio courses (to offset the cost of materials).

Semi-annual reviews of the College's budget are carried out by the Office of Higher education and annual audits are conducted by an independent auditing firm.

**Financial Summary: Department of Art**

	FY2002 Actuals	FY2003 Budget	FY2003 Actuals*	FY2004 Budget**
Personnel	1,273,556.00	1,082,171.00	1,437,374.00	992,879.00
Operating***	40,883.00	23,054.00	37,837.00	27,710.00
Capital	0.00	0.00	0.00	0.00
<b>TOTALS</b>	<b>1,314,439.00</b>	<b>1,105,225.00</b>	<b>1,475,212.00</b>	<b>1,020,589.00</b>

**Financial Summary: Bannister Gallery**

	FY2002 Actuals	FY2003 Budget	FY2003 Actuals*	FY2004 Budget
Personnel	4,369.00	577.00	5,398.00	1,827.00
Operating	4,909.00	653.00	6,654.00	830.00
Capital	0.00	0.00	0.00	0.00
<b>TOTALS</b>	<b>9,278.00</b>	<b>1,230.00</b>	<b>12,052.00</b>	<b>2,657.00</b>

**NOTE:**

\* These FY 2003 expenditure figures are unaudited and subject to accounting adjustments.

\*\* FY 2004 Budget for Personnel does not include budget dollars for Fringe Benefits. Actual fringe benefits are charged to the department during the fiscal year.

\*\*\* Operating amount does not include \$49,000.00 spent for new digital photography lab. Funds provided from the College's capital budget.

A Feasibility Study of the building is planned during fiscal year FY2004

#### **D. GOVERNANCE & ADMINISTRATION:**

*(See Appendix A: College Tables of Organization)*

**The Board Of Governors For Higher Education** is the legal governing body for Rhode Island's three public higher education institutions. The Board is responsible for "(1) formulating and implementing a master plan for higher education in the state, (2) determining fiscal priorities among and eliminating unnecessary duplication between the various public institutions of higher learning, (3) setting standards, supervising and evaluating results and promoting maximum efficiency and economy in the delivery of higher education services in the state."

**The Commissioner of Higher Education** serves as the administrative head of the Office of Higher Education and meets on a regular basis with the presidents of the three public institutions. A committee of the Board of Governors (Planning and Programming) meets regularly with the academic vice presidents of the three institutions for the purposes of reviewing current academic programs and approving new programs and degrees. This committee reviews internal and external program and any other special academic reports prepared for the Board.

**The Rhode Island College Handbook of Policies, Practices, and Regulations:** The Department of Art's academic and administrative policies are governed both by the policies set out by the Board of Governors for the system of higher education and by those promulgated by the College. The Rhode Island College Handbook is a comprehensive guide to all relevant policies, practices, and regulations, and other documents that govern activities and operations at Rhode Island college. This document is currently published in electronic format only, and supercedes the previous version of the Handbook, which was published in July 1993 and appended thereto in September 1994. The Handbook Revision Project is based upon an exhaustive review and revision process. Chapter 3, which concerns Academic Policies and Procedures, has been completed. *(See Appendix A: Chapter 3 of the College Handbook)*

**The Council of Rhode Island College:** The Council of Rhode Island College, established in 1963, consists of the President of the College, the Vice President for Academic Affairs, one faculty member from each department, or School if there are no separate departments within it, plus six at-large faculty members; two members of the professional staff of the College; two students for a one-year term to be selected in a manner determined by the Student parliament. The Council is the chief legislative and regulatory agency of the Faculty. Its function is to examine and evaluate current policies in light of the philosophy, purposes, and assigned function of the College and to recommend such amendments and additions of policy that are deemed necessary or desirable to provide for the most effective operation of the College. Recommendations of the Council that alter College policy must have the approval of the President. *(See Appendix A: Charter and By-Laws of Council)*

**The American Federation of Teachers:** The "Agreement" between the RIC/AFT and the Rhode Island Board of Governors outlines the contractual agreement regarding faculty at the College, including procedures for promotion and tenure and for the selection and review of department chairpersons. *(See Appendix A: The "Agreement" between the RIC/AFT and the Rhode Island Board of Governors)*

**Departmental Governance:** *(See Appendix B: Art Department Guidelines, and Appendix A: The "Agreement" between the RIC/AFT and the Rhode Island Board of Governors, page 9)*

**Department Chair:** Department chair is a rotating 3-year position with a 6 year consecutive service limit. 6 faculty load credits per semester and an additional stipend comprise the chair's compensation. *(Four of the current faculty have served as department chair.)*

The chair is responsible for the overall administration of the Department of Art, and is available, both formally and informally, to faculty, staff, and students on a daily basis. Group discussions with the

faculty and chairperson take place at the monthly, departmental faculty meetings. These meetings have an informal air about them where topics are discussed and debated freely.

The Department Chair works closely with the Dean of the Faculty of Arts and Sciences through regular Chairs' meetings and individual consultation as needed. *(The Dean functions as an advocate for the department to the College administration and larger College community, and has been an invaluable advisor and facilitator for most departmental initiatives.)*

**Area Coordinators:** The area coordinators are responsible for the coordination of scheduling of classes and faculty in their respective areas. Area coordinators initiate adjunct searches and interviews, and after consultation with full-time area faculty, make recommendations for adjunct staffing to the department chair. Additional responsibilities include coordination of area curriculum issue discussions, application processes, student reviews, and area student advising. Area specific issues are ultimately presented to the entire art faculty for discussion and approval. Area coordinators act as general advocates for area interests and as liaisons with adjunct faculty

**Art Education Area Coordinator:** This duty is rotated between the two Art Education faculty members. 2 faculty load credits per semester are awarded as compensation. *(Both of the current Art Education faculty have served as area coordinator).*

The extensive administrative and advising duties of the Art Education Coordinator include:

- Undergraduate applications — the overall application process to the program that occurs twice a year in December and April. Admission to the Feinstein School of Human Development for the Certification is a portfolio that requires processing and signatures.
- Second degree applicants — These applications include portfolio reviews, interviews and preparing Plans of Study that require multiple signatures by administrators for approval. These deadlines are in December and June.
- Graduate MA and MAT students — These applications include portfolio reviews, interviews and preparing Plans of Study that require multiple signatures by administrators for approval. The deadlines are December and April each year.
- Providing information about the program to interested parties.
- Placing our students with teachers throughout Rhode Island in both Practicum I and II courses, and in Student Teaching assignments each semester. Since our program is a K-12 certification, the Student Teaching assignments require two placements per student. This entails significant teacher outreach and keeping current and knowledgeable about the programs in the region.

**Art History Area Coordinator:** This duty is rotated, generally every 2 years, between the two Art History faculty members. This individual is also responsible for the interviewing, selection and orientation of the graduate assistant/Slide Librarian. No faculty load credit is awarded for this coordinatorship. *(Both of the current Art History faculty have served as area coordinator.)*

**Studio Area Coordinator:** The Studio Coordinator is elected, generally every 2 years, from the 11 studio faculty members. The scheduling of B.F.A. application reviews and end of the semester B.F.A. reviews are the responsibility of the studio coordinator. Coordination of the extensive schedule of studio classes, and the constant review and interviewing of adjunct applicants are the major challenges for this coordinator. No faculty load credit is awarded for this coordinatorship. *(6 current members of the faculty have served as area coordinator.)*

**Foundations Coordinator:** This duty is part of the job description of the department's newest full-time line. The responsibilities of this post used to be shared by a few of the studio faculty, simultaneously working together. This coordinator position is no longer rotated in order to maintain continuity, and due to the difficulty of transferring the numerous tasks to a new coordinator given the size and scope of the area. No additional faculty load credit is awarded for this coordinatorship.

The primary duties include coordinating the annual Foundations Review, publishing the annual Foundations Review Report (*See Appendix B: Foundation Review Annual Report*) coordinating advising for the freshman, overseeing foundations curriculum issues, selecting and securing adjunct appointments to about 9 foundation sections per semester, coordinating the review and mentoring of new foundation adjuncts, overseeing the cosmetic maintenance and general upkeep of foundation classrooms, collecting and managing data on the demographics of student majors moving through the foundations area and coordinating transfer presentations twice a semester at the Community College of Rhode Island. Recent and short-term tasks have included authoring the department's first report to C.A.S.O. (*Committee on the Assessment of Student Outcomes*), working with the Chair to develop the department's first model for the College's student and program assessment program, and preparing documentation of the Foundations area for this report.

#### **Departmental Committees:**

**The Advisory Committee:** The advisory committee is composed of the entire full-time faculty and is responsible for annual peer evaluations and promotion and tenure reviews at the departmental level. The Advisory committee makes recommendations to the Department Chair. (*See Appendix B: Art Department Promotion & Tenure Guidelines, and Appendix A: The RIC/AFT Agreement, page 13*)

**The Art Education Advisory Committee:** This committee provides an arena for the discussion of Art Education curriculum issues and includes the two Art Education faculty and representatives from the studio and Art History areas.

**The Building and Safety Committee:** This committee engages in matters pertaining to the physical structure and use of the Art Center are the provenance of this committee.

**The Gallery Committee:** The gallery committee, chaired by the gallery director, discusses, develops and sets the gallery schedule for each academic year.

**The Graduate Committee:** This committee has charge of all matters pertaining to admissions, requirements, and curriculum for the graduate Art Education programs. This committee is empowered to accept or reject applicants to the Art Education graduate programs.

**The Portfolio Review Committee:** This committee is charged with granting or not granting departmental credit for transferred studio courses based on a review of the work from those courses. This committee also coordinates annual Special Talent Award competitions.

*(See Appendix B: Transfers into the Department of Art, The RI Board of Governors Transfer Guide For Students, and Special Talent Award Guidelines, and Page 40 of this Self Study: Other Programmatic Activities)*

**The Honors Committee:** This committee reviews departmental honors project proposals and honors project results. This committee is empowered to make all decisions regarding the granting of departmental honors.

**Web Manager:** One faculty member designs and maintains the Art Department Web Site. Faculty periodically contribute site materials and proof-read sections whenever changes are posted. No faculty load credit is awarded for this coordinatorship.

**E. FACULTY and STAFF:** (See Appendix III: Faculty Data)

**1. Qualifications:** Faculty are required to hold terminal degrees in their fields, and have appropriate publishing, exhibition, professional, and teaching experience.

**2. Number and Distribution:**

**Full-time Faculty:** The Art Department faculty currently includes 15 full-time, tenure-line appointments:

- 2 Art History ..... 1 Tenured Full Professor & 1 Tenured Associate Professor
- 2 Art Education ..... 1 Tenured Associate Professor & 1 Tenured Assistant Professor

**Studio Art — In The Following Concentrations:**

- 1 Ceramics ..... Tenured Associate Professor
- 1 Foundations Coordinator ..... Assistant Professor (*New Position*)
- 2 Graphic Design ..... 1 Tenured Full Professor & 1 Tenured Associate Professor
- 1 Metals/Jewelry Design ..... Assistant Professor
- 2 Painting ..... 1 Tenured Full Professor & 1 Assistant Professor
- 1 Photography ..... Tenured Associate Professor
- 1 Printmaking ..... Tenured Full Professor
- 2 Sculpture ..... 1 Tenured Full Professor & 1 Tenured Associate Professors

7 senior faculty retired since the last self-study — *All have been replaced with full-time, tenure line appointments.* In some instances a half-time, interim appointment was provided for the first year of vacancy. National searches were conducted for all of these positions.

**Adjunct Faculty:** The department makes productive use of the availability of qualified personnel to serve in adjunct teaching capacities. Generally 18 to 22 adjunct faculty are employed each semester to staff 25 to 30 class sections. Adjunct Faculty may teach up to 2 courses per semester. Interviews for the adjunct faculty pool are conducted at least once per year to insure sufficient availability of qualified instructors.

**Studio Adjunct Faculty:.....Per Semester**

- Foundations ..... 6–7 Faculty... 7–8 Sections
- Ceramics ..... 2–3 Faculty... 2–3 Sections
- Graphic Design ..... 1–2 Faculty .. 1–4 Sections
- Metals And Jewelry Design ..... 1 Faculty..... 1 Section
- Photography ..... 2 Faculty..... 2 Sections
- Senior Seminar: Issues For The Artist ... 1 Faculty..... 1 Section

**Art Education Adjunct Faculty:**

- Methods And Materials (*Elem. Ed.*)..... 8 Faculty..... 8 Sections
- Visual Arts In Society..... 2 Faculty..... 2 Sections
- Graduate Seminar In The Visual Arts ... 1 Faculty..... 1 Section

**Art History Adjunct Faculty:**

- Survey Courses..... 2 Faculty..... 2–3 Sections

**3. Appointment, Evaluation, and Advancement:** *(From the 2000 NEASC Self-Study and RIC/AFT Agreement — edited for this self study) (See Appendix A: The Agreement between the RIC/AFT and the Rhode Island Board of Governors, pages 14, 18, 32, and Appendix B: Art Department Promotion and Tenure Guidelines)*

**Full-time Faculty**

At Rhode Island College there are four ranks for members of the faculty: Instructor, Assistant Professor, Associate Professor, and Professor. The standards for these ranks are listed in the Article VII, Section C. of the *"Agreement"* between the RIC/AFT and the Rhode Island Board of Governors. Instructors must have an earned master's degree and [or] be actively engaged in pursuit of an appropriate terminal degree. Initial appointments are usually made at the Assistant Professor level. For appointment at this rank an earned doctor's degree or appropriate terminal degree from an accredited institution, or an earned master's degree together with teaching experience in the appropriate field is the standard. In addition, the major field of the candidate's graduate work must be that which the candidate is assigned for the majority of the candidate's teaching time.

The process for faculty recruitment and the standards for faculty appointments are specified in Article VII of the *"Agreement"* between the RIC/AFT and the Rhode Island Board of Governors. The departments make requests for new faculty appointments to the appropriate dean. The deans submit recommendations to the Vice President for Academic Affairs who, together with the President, make the final decisions about positions.

Article VII of the *"Agreement"* specifies the detailed procedures involved in this process. For appointments to the rank of Assistant Professor an earned doctor's degree is the usual standard. Article 7.20 describes the appropriate terminal degrees for the professional librarians as well as faculty in the fine and performing arts departments.

The process of hiring a faculty member in a given department begins with the President's authorization, followed by advertising the position, screening the applicants' vita and recommendations, and inviting candidates to campus for interviews. Along with a comprehensive interview conducted by the Art Faculty, the Dean of Arts and Sciences and the Vice President of Academic Affairs also participate by meeting with candidates. Once the interviews are completed, faculty in the department recommend a candidate to the Dean of Arts and Sciences, who sends recommendation to the Vice President. The recommendation is sent to the President, who makes the ultimate decision. A verbal approval from the Administration often takes a week or more. Once a decision is made, the department chair is permitted to give a verbal offer to the candidate. The candidate is told that a formal offer, including salary, will be sent from the Vice President for Academic Affairs.

The process for the annual review of every faculty member and the criteria for evaluation, salary increments, promotion and tenure are described in detail in Article VIII of the *"Agreement."* Teaching effectiveness and professional competence are the main criteria for tenure and promotion. According to the *"Agreement,"* teaching effectiveness consists of a faculty member's command of the subject, skill in organizing and presenting material with force and logic, intellectual integrity, enthusiasm for learning, and ability to motivate students. Teaching effectiveness is evaluated by various techniques including review of course syllabi, student evaluations, and class visits by department chairs or faculty peers.



The indicators of professional competence include research, publication, grants or creativity and performance in the arts. Leadership and service to the College and to the larger community, as well as professional improvement, are also evaluated.

### **Part-time Faculty**

Part-time faculty members in Studio Art are required to have a Master's degree in the subject that they are teaching. Part-time faculty in Art History and Art Education are required to have a Ph.D. Adjunct faculty in the later two areas may be hired before defence of the dissertation. Adjunct faculty are supervised by full-time faculty in each area of concentration, the Studio Coordinator, Foundations Coordinator, and the Department Chair. Part-time faculty members are evaluated via student evaluations, peer (*class*) observations, and teaching results.

### **4. Loads, 5. Student/Faculty Ratio and 6. Class Size: (See Appendix A: The Agreement between the RIC/AFT and the Rhode Island Board of Governors, page 32)**

The faculty workload is detailed in Article X of the "Agreement." The teaching load consists of an average of twelve faculty load credit hours per semester for full-time teaching faculty. Normally class size is restricted to a maximum of 30 students for Art History and other lecture courses, and 15 for most Studio courses. Faculty members also receive load credit for other responsibilities such as administrative duties and coordination of academic programs. Additional load credit for preparation is given to art faculty. Details of how faculty load credit is assigned for non-classroom activities are also given in Article X of the Agreement. Faculty who earn over-load credits in a given contractual period are compensated for each credit over-load through special monthly payroll.

Since faculty workloads are contractually determined, they are reconsidered during the negotiations of each new contract. Faculty in areas with a large number of majors have heavier advising obligations. Faculty members involved in supervising students preparing for teaching [art education] have especially demanding workloads.

### **7. Graduate Teaching Assistants: None**

### **8. Faculty Development:**

Faculty members at Rhode Island College are encouraged to maintain and develop their professional skills. The College recognizes excellence in teaching, scholarship and service through the Paul Maixner Distinguished Teaching Award, the Mary Tucker Thorp Professorship and the Patrick O'Regan Professional Service Award. The College supports professional development in a number of ways. For example, the College sponsors annual workshops on topics such as writing across the curriculum, the teaching of critical thinking and "Whatever Happened to Content in..." Every faculty member at Rhode Island College has full use of the Consortium of Rhode Island Academic and Research Libraries. This includes the Brown University and the University of Rhode Island libraries. The College also offers faculty and staff other professional workshops such as the Creating a Service Agenda program which has been offered on a regular basis during the past few years.

Sabbaticals are another way in which professional development is encouraged. Criteria for sabbatical leaves are given in Article IX of the Agreement. Faculty members who have served the College for at least six years at the rank of Assistant Professor or higher are eligible for a sabbatical of six months duration at full pay or of one year at half pay. Also, the College supplemented 3-4 Fulbright awards between 1994 and 1999.

A Faculty Research Fund is available for the support of faculty scholarship. Proposals are sent to the Faculty Research Committee, which decides what projects will be approved and how much money

will be provided. During the 1994 – 1999 academic years, the amount of money awarded in faculty research grants [grew] from \$30,000 in 1994 to \$60,721 in 1999. Many full-time and part-time Art Faculty take have been awarded Faculty Research grants.

The Deans and the Vice President for Academic Affairs administer funding for professional travel. Approximately \$40,000 is granted each year for travel by faculty. Approximately \$10,000 of this is included in the Faculty Research funds. The remaining \$30,000 is used to fund faculty attendance at professional meetings. There are four categories for this travel. Faculty who present refereed or invited papers at international, national or major regional meetings may obtain 85% of their expenses with a limit of \$400. Less participation in a meeting results in less reimbursement.

Every faculty member at Rhode Island College has a computer with e-mail, Internet and numerous software packages in their office. The College also provides support for the faculty and staff in the form of workshops in various computer software applications. Faculty members are also able to use the College software at home and will soon be able to use the Internet at home at no cost.

#### **9. Professional and Support Staff:**

**Director of Bannister Gallery and Exhibitions:** A full time Gallery Director oversees all operational aspects of the Bannister Gallery and the hallway display cases adjoining the gallery.

**Art Department Secretary:** The Art Department is allocated one full-time office staff position. Responsibilities of the department secretary include record keeping, document preparation, ordering, routine correspondence, scheduling of models, preparation and submission of student and special monthly payroll time sheets, and assisting students with registration.

**Woodshop Instructor and Monitors:** The woodshop lab portion of the synthesis classes is taught by an instructor that is a highly skilled professional furniture maker. The instructor also takes care of maintenance of the equipment and ordering supplies and new tools. In addition to lab classes the woodshop is also open to students during scheduled monitored times. The lab instructor or another highly qualified professional woodworker monitor the woodshop during these times.

**Slide Librarian:** A graduate assistantship is allotted yearly for operation and supervision of the slide library. The effectiveness of this arrangement varies from year to year in relation to the competence of available graduate students. The lack of continuity of staffing has, at times, created operational difficulties in the slide library.

**Art Education Graduate Assistant:** This graduate assistant staffs the Art Education coordinators office and assists in a variety of clerical tasks.

Graduate Assistantship allocations to departments are awarded on a yearly basis. Continuance of those positions is not guaranteed from year to year.

**Work Study Students:** A variety of work study positions are staffed in the Art Department. These include gallery and lab monitors, slide library workers, and a variety of studio assistants who help with the routine maintenance of studio facilities and equipment. There are generally more work study positions available than there are qualified students.

## **F. FACILITIES, EQUIPMENT, AND SAFETY:**

### **Facilities:**

The Department of Art occupies a combination two story and single story masonry building of approximately 34,000 square feet that, in the early 1950s housed a cafeteria/dining center, library and bookstore—ensuring its functionality to serve as the primary art facility is an on-going challenge. The roof has been replaced twice in ten years. Plumbing and heating require frequent attention and repair. A number of areas with Asbestos exist in the facility, although it is being gradually removed with each repair or renovation project. The College has hired the architectural firm of Robenson, Green, and Beretta to prepare a plan of improvements for the building—especially in regard to safety issues. A complete feasibility study is planned. With state approval, architectural planning bids have been solicited, and a firm to conduct the study was recommended. A mid-year budget recession required a delay in awarding the feasibility study contract, but it is expected to be resumed with the new budget year beginning July 1st. (*See Appendix E: President's Mid-Year Report, January 2003*)

Various areas of the Art Center have been renovated over the past ten years. The main office and the department chair's office have been remodeled and made larger. The main ceramics classroom has had extensive work done to it including a new ceiling and lighting. The Metals area has gained a new classroom workspace that has also been remodeled. The woodshop has been moved to a larger room with a better dust collection system. The outdoor workspace on the south end of the building has been repaved and covered with an industrial metal roof and also has chimneys for kilns. In addition to these larger projects the building has had spot repairs and asbestos abatement. However, the age of the building is definitely showing. Storage is a problem for every area in the department. Climate control in the building is impossible due to the age of the heating system and many of the windows do not function properly. Traffic patterns in the studios are often cramped and unsafe due to the way the building was divided into the various areas.

There are a few problems that typify working conditions throughout the building. Nearly every workspace is in need of better lighting, and all rooms that use chemicals or generate dust are in need of better ventilation. In addition to lighting and ventilation issues, the following is a room-by-room account of work done and work still to be done.

#### **Room #1:**

This room continues to be used as the printmaking classroom. A safety shower has been installed in case of acid splashes. The studio has purchased new lithography stones and has acquired a NU-ARC plate maker for photo printmaking processes. Etching is now being done with a less toxic Edinburgh etch. The litho graining sink and acid bins are makeshift.

#### **Room #1A:**

This room was formerly a Drawing I classroom, it is currently being used as a multi-purpose space. Uses include, critique space for painting and foundations classes, special projects space for foundations students and a workspace for Drawing II students to draw the skeleton outside scheduled class time.

#### **Room #2:**

This was the former fibers classroom. Since the fibers concentration has been eliminated from the curriculum, this room was remodeled to serve as a classroom and critique space for Foundations Design and other classes. The department has also proposed that this room be used as a dedicated space for photographing 2D and small 3D student work.

**Room #3:**

This room continues to serve as the painting classroom, and has good natural lighting. This room is also in need of proper facilities to wash paint brushes. Students currently use sinks in the hallway at either end of this area. The arrangement of this room is very open and as a result, privacy while working with a nude model is a problem. The open nature of this space also leads to security problems.

**Room #4:**

This room is used as an advanced painting area. Movable partitions have been made to divide the space into individual work areas.

**Room #5:**

This was the former Art History classroom. The Art History classroom was moved to Alger Hall a few years ago, and recently moved again to the Clark Science building. The move has allowed this room to be used as a 2D and 3D Design classroom.

**Former Slide Library Room #6:**

The slide library has made the same two moves that the Art History classroom has made. The room is now being used as an adjunct faculty office and storage space for adjunct faculty teaching materials and student work. Storage racks and shelves need to be added.

**Room #102 and #102A:**

The wall dividing these two rooms has been removed and the larger space is now used as a slide viewing room, it also houses the department's copy stand.

**Room #100: Art Department Office:**

A room just outside the old office was remodeled and made into the new department office. The new office is a larger space that makes daily office activities more comfortable. Moving the department office allowed the chair's office to be enlarged enough to include a space for meeting with students, parents and faculty.

**Room #7:**

Continues to be used as a graphic design,\* and visual arts and society classroom. Room 7 is also used as a critique space for photography classes. As with many other classrooms it also needs better lighting and would benefit from additional Homasote on the walls. *\*There are no computers in this room.*

**Room #8:**

This room continues to be used as a foundations classroom, primarily Drawing II and both Two-Dimensional and Three-Dimensional Synthesis.

**Room #8A:**

This is a new classroom gained due to Bannister Gallery moving out of the Art Center. It is a larger room better suited to use as a Drawing I classroom than Room 1A. It has been painted and some of the walls have been covered in Homasote but others have not. The remaining walls need to have a Homasote surface to allow students to hang work with pushpins; the existing walls are hard plaster. This room has track lighting that was left from the gallery.

**Small Photography Studio #18:**

This room has remained unchanged. Wet photography processing is done in this room.

**Room #9:**

This room continues to be used as the ceramics classroom. The main classroom has several small adjoining rooms that are used as kiln rooms, glaze rooms, storage rooms and the former plaster room is now being used as an advanced student workspace. Ceramics has received four new computer controlled electric kilns,

many new potters wheels, and has built three new gas kilns and a wood fired kiln. The main room has seen an extensive remodeling including the removal of a ventilation hood and walk-in refrigerators that were left over from when this space was a kitchen. The lighting has also been improved and three dust collectors have been installed. However they do not get the servicing they need to function properly. A company needs to be contracted to clean them and replace the filters on a regular basis. Ceramics continues to mix clay in a basement area.

**Room #10:**

This room continues to be used as the Sculpture classroom. The Sculpture area has received several new stationary tools and has gained additional workspace due to Bannister Galley moving out of the Art Center. However this room's potential has not been realized due to very poor lighting and lack of power outlets. The welding area has been enlarged to accommodate two welding stations and is now much less crowded and safer. The sculpture area needs separate ventilation systems for the studio and a welding area for fire safety. The sculpture area currently only has two window fans for ventilation.

**Room #11:**

This room is used as a metalsmithing and jewelry design classroom. The room has remained unchanged for the most part with the exception of new workbenches and tools thanks to donations from the local jewelry industry and the Manufacturers and Jewelers Society of America (MJSA). Access to the main part of the Art Center is a problem after hours due to a lack of a connecting hallway.

**Room #12:**

This room was the former department wood shop. It has been remodeled and equipped with new work benches, and is being used as an additional metalsmithing and jewelry design classroom. This new studio is well equipped with tools, workbenches and ventilation thanks to donations from the jewelry industry.

**Room #13:**

This room was previously used as a drawing classroom; it is now the department wood shop. This space is approximately double the square footage of the old woodshop. This has allowed for safe workspace around the stationary tools. Each of the stationary tools is connected to a dust collection system and there is a storage room for hand tools and various supplies.

**Room #16 and 17:**

These two rooms are used as Art Education classrooms and room 17 is also used as department meeting room. Sometimes, available meeting times and class time conflict causing problems. These two rooms have seen no change in the past ten years. Both rooms need remodeling that would a better space to display student work and better worktables. The size of these rooms is also not adequate for the number of students in classes.

**Outdoor Sculpture and Ceramics Area:**

This area has been repaved and covered with a metal roof. It is also equipped with Flues for three kilns. The sculpture and ceramics areas share this space. At completion the ceramics area will have two gas-fired kilns and a wood fired kiln under a small separate roof. The sculpture area uses this area for blacksmithing, foundry and large outdoor workspace. Protecting this area from the elements has greatly improved its functionality.

**Faculty Offices:**

The department has thirteen offices of various sizes for the faculty. Two faculties share one of the larger offices. Two offices are very near or in the classrooms that faculty teach in. Most of the offices serve only as storage space for supplies and teaching materials due to the lack of storage in the studios and inadequate size of the office for holding even the smallest meetings.

## **Areas outside the Art Center:**

### **Art History:**

Art History and the slide library were moved to the Clark Science building. The art History classroom is a big improvement over the old room. The new room has risers for desks to allow better visibility and the screen is wide enough to accommodate two projectors. The slide library is a much better organized place but still lacks humidity and temperature control that is needed to best preserve the slide collection. Both of these rooms lack the technology to accommodate digital and multi-media presentations.

### **Bannister Gallery:**

The Bannister Gallery is now located in Roberts Hall. The department has benefited from this move in two ways. The gallery is in a location that is much more visible to visitors from off campus due to its proximity to the auditorium. The space made available by its relocation has benefited the drawing and sculpture areas. The new gallery has walls suitable for hanging heavy works, track lights, its own security system and a director's office in the gallery. A series of secured display cases have been added to the corridor adjoining the gallery, allowing for display of small 2-D work related to the gallery exhibition, i.e. drawings, prints and photographs. The Gallery would benefit from two major improvements. First — storage space closer to the gallery, storage is currently in the basement. Second — temperature and humidity control, and monitoring that would allow the gallery to display exhibitions on loan from museum collections.

### **Graphic Design:**

#### **Henry Barnard #214 Computer Lab**

Equipment upgrades in Henry Barnard #214, have been an improvement in technology available to Graphic Design students. Scheduling of computer labs has traditionally been controlled by the Network and User Services Department. This method of scheduling has created a situation where graphic design classes must fit into a schedule that is overseen by another department.

Equipment in HB #214 includes 15 student Macintosh work stations, 1 dedicated scanning station (*can be used for a 16th student*), 2 Epson 1250 Scanners, 1 faculty presentation station with an NEC Video Projector, 1 Epson C80 and 5 Epson 1280 Inkjet Printers. Approximately 3 workstations share one printer.

This lab also has a small area for finish work, cutting mats, a cutting board, and two storage cabinets, for paper, supplies, professional paper samples, Pantone color swatches, equipment, design samples, books and periodicals.

#### **Henry Barnard 214 Software Includes:**

MAC OS 9.2.2 [as of 12.12.2002]

Apple iDVD 1.0.1	HyperCard Player 2.4.1 and Hyper Studio 4.2.0
Apple iMovie 2.1.1	Macromedia Director 7.02r85
Apple iTunes 2.0.4	Macromedia Dreamweaver 4.01
Apple QuickTime Pro 5.0.2	Macromedia Fireworks 4.0
AppleWorks 6.2.3	Macromedia Flash MX
Adobe Acrobat 5.0.5	Microsoft Internet Explorer 5.1.6
Adobe Acrobat Reader 5.1	Microsoft Office 2001
Adobe After Effects 5.5	Microsoft Windows Media Player 7.1.2
Adobe Illustrator 10.0.3	NetscapeCommunicator 4.77
Adobe InDesign 1.5	Nikon Scan 3.1.2

Adobe ImageReady 3.0.1	Norton AntiVirus 7.0.2
Adobe Photoshop 6.0.1	OmniPage 8.01
Adobe Type Manager 4.6.2a	Peak DV 3.10
BBEdit 5.1.1	RealPlayer 6.0.9
Fetch 3.0.3	roxio Toast Titanium 5.2
Transmit 1.6	StuffIt Expander 5.5

### **New Media Studies and Digital Photography Facilities**

These new computer labs represent the on-going endeavor to improve the visual art facilities and programs.

#### **Media Studies:**

The Computer lab in Whipple #104 was created for the Media Studies graduate program, although upper-level undergraduate students sometimes have access. This teaching lab is an excellent facility, providing students with the technology necessary to create multi-media presentations. The addition of a sound room would greatly improve the Media Studies Lab. The Network and User Services Department maintains all hardware and software. Whipple #104 has the following equipment:

#### **22 Macintosh Powerpc G4 1ghz Dual Processor With:**

Apple SuperDrive (DVD-R/CD-RW)	Imation SuperDisk
80gb Hard Drive	Viewsonic Video Projector for class presentations
512 mb Ram	Epson 1250 scanner
Sony DVMC DV Hardware codec converter	Tektronix 780 Color Printer
OrangeLink FireWire Hub	HP 5000 Laser Printer

There are also digital film recorders and firewire drives for students to use.

#### **Whipple 104 Software Includes:**

MAC OS 9.2.2 [as of 12.12.2002]

Apple Final Cut Pro 3.0.2	HyperCard Player 2.4.1
Apple iDVD 1.0.1	Hyper Studio 4.2.0
Apple iMovie 2.1.1	Macromedia Director 7.02r85
Apple iTunes 2.0.4	Macromedia Dreamweaver 4.01
Apple QuickTime Pro 5.0.2	Macromedia Fireworks 4.0
AppleWorks 6.2.3	Macromedia Flash MX
Adobe Acrobat 5.0.5	Microsoft Internet Explorer 5.1.6
Adobe Acrobat Reader 5.1	Microsoft Office 2001
Adobe After Effects 5.5	Microsoft Windows Media Player 7.1.2
Adobe Illustrator 10.0.3	NetscapeCommunicator 4.77
Adobe InDesign 1.5	Nikon Scan 3.1.2
Adobe ImageReady 3.0.1	Norton AntiVirus 7.0.2
Adobe Photoshop 6.0.1	OmniPage 8.01
Adobe Type Manager 4.6.2a	Peak DV 3.10
BBEdit 5.1.1	RealPlayer 6.0.9
Fetch 3.0.3	roxio Toast Titanium 5.2
Transmit 1.6	StuffIt Expander 5.5

**Photography:**

The College recently invested \$49,000.00 to create a new digital photography facility. The computer lab in Whipple 103 was designed to allow students to create high quality color and black and white photographs through digital technology. This lab mimics professional output facilities in equipment and concept. It provides an environment that accustoms students to the world of professional photographic production.

There are 16 Macintosh G4 computer stations, the sixteenth, which is reserved for instructors, is directly connected to an overhead projector that displays the image of the instructor's screen onto a large projection screen located at the front of the classroom. This set up allows for effective visual demonstrations.

Students print large format images on Epson 1280 injet printers, allowing for creative expression and professional quality output without the chemicals used in traditional darkrooms.

**About the computers:****Macintosh G4**

512 Meg of RAM  
1Ghz G4 processor  
60 Gig hard drive  
CD-W

**Software:**

Operating system OS X  
All the Multimedia applications provided by OS X  
Photoshop 7  
Microsoft Office.  
Viewscan  
Epson twain  
Niconscan

**Monitors:**

La Cie 20"

**Scanners:**

2 Nikon Coolscan 2800  
1 Nikon 4000  
1 Epson Expression 1680

**Printers:**

8 Epson 1280

**Other Maintenance and Safety Information:**

The Department complies with the state of Rhode Island's "Right-To-Know-Act," that requires a hazardous substance inventory sheet for each room be submitted to the Security and Safety Department, that documents the location of all potential hazardous materials, and obtains safety data sheets from the manufacturers of all designated substances. Used etching and photo chemicals are placed in appropriate containers and transported to designated locations for safe removal from campus. (See Appendix D: the "Hazardous Substance Inventory Sheet" & "Rhode Island Designated Substances" Memo)



## G. LIBRARIES

**James P. Adams Library: Report on the James P. Adams Library and the Curriculum Resources Center** (*edited for this self study*) Writer: David C. Woolman, Ph.D. Date: February 27, 2003

The mission of the James P. Adams Library is to provide students and faculty with access to the information resources and recorded knowledge necessary to support and improve instruction and learning in all educational programs at Rhode Island College. The Library is centrally located on campus in one building with approximately 82,395 square feet of space having a public seating capacity for nearly 700 persons. Provision exists for individual and group study throughout the building with 410 study carrels and 57 tables. In addition there is one large multipurpose meeting room, a classroom, media preview stations and a state-of-the art electronic classroom dedicated to library instruction. The Library's physical facility is currently undergoing a major renovation. Projects completed to date include a new air conditioning system, installation of brighter energy efficient lighting and renovation of ceilings. Projects in process or planned for future are interior painting, floor covering, furniture repair and replacement, and reconstruction of all bathrooms.

Financial support for the Library comes mainly from the College budget allocation; in fiscal 2002-2003 the total budget was \$1.938 million with \$656,000 being allocated for acquisition of books, children's literature, electronic databases, microforms, multimedia curriculum resources, network subscriptions, and sound recordings.

The Library has 27 full-time staff; these include 11 professional librarians, 8 non-classified staff, and 8 classified staff. The Library employs part-time staff to cover evenings and late night hours at the reference and circulation desks. Seventy-five students are employed to assist with circulation, exit security, directional assistance and clerical work.

The Library is organized into specialized departments to facilitate administration of acquisitions, cataloging, circulation, government documents, interlibrary loan, periodicals, and reference services. The Curriculum Resources Center provides current curriculum guides, textbooks and other instructional materials for K-12 teacher education programs. The Special Collections Department houses the College archives, manuscript collections and special focus collections such as the records of the Rhode Island Normal School and the Cape Verdean Collection. Adams Library is a depository for selected U.S. and R.I. government documents.

The Library provides year-round service to the College community. During the fall and spring terms the building is open 93 hours per week (Monday – Thursday, 8 A.M. to Midnight; Friday, 8 A.M. to 5 P.M.; Saturday, 9 A.M. to 5 P.M.; Sunday 12 Noon to Midnight). In the two summer sessions services are provided 68 hours per week (Monday – Wednesday, 8 A.M. to 10 P.M.; Thursday – Friday 8, A.M. to 5 P.M.; Saturday, 9 A.M. to 5 P.M.). During inter-sessions the Library is open 9 A.M. to 5 P.M. during the week.

Adams Library is strengthened by its leadership and participation in several consortia and cooperative networks. The HELIN consortium, a group of libraries at private and public institutions of higher education in Rhode Island, is an online integrated library management system. It includes a common bibliographic database with shared access to electronic databases along with operational software modules for acquisitions, circulation, cataloging, interlibrary loan, reserves, and serials. The Library is a member of the Consortium of Rhode Island Academic and Research Libraries (CRIARL), the Rhode Island Interrelated Library System, the Online Computer Library Center (OCLC), and The New England Library Information Network (NELINET). All these associations promote ventures in library cooperation, expedite the inter-library loan process, and expand the resources available to students and faculty.

The Adams Library Collection comprises over 633,000 volumes of printed material (books, government publications, indexes, periodicals, public papers, and reference material), more than 1,330,000 additional volumes of printed material on microforms, and 1,100 sound recordings. There is access to many other sources of information and knowledge through 44 electronic databases, reference tools, and other network resources. The HELIN system provides access to a shared collection of over 3.7 million volumes; the recent addition of Brown University to HELIN greatly increased the system's holdings. The college faculty can visit and borrow from any HELIN library; students can visit all HELIN libraries except Brown and may borrow from all these libraries including Brown which has made its collection available through the HELIN loan system.

Collection development that supports the college curriculum is a shared responsibility of library faculty and professors in departments of the Feinstein School of Education and Human Development (FSEHD). The Library Liaison Program established partnerships between academic departments and library faculty to facilitate communication about acquisitions of new materials, selection of material for courses, and other issues of library service. The liaisons are also responsible for initiating de-accession of out-of-date material which is subject to review by faculty in the departments. When new courses are submitted to the College Curriculum Committee, the liaisons and the Library Director review the "library impact statements" and coordinate requisite additions to the collection. Book order requests are also solicited by provision of an online order form found on the library website. Library staff collects statistics on collection usage to assist the process of collection development. Faculty input and review of library operations also occurs through the Library Advisory Committee. In addition the HELIN consortium has initiated a program of cooperative collection evaluation and development to minimize redundancies.

The Adams Library periodical collection includes 1,481 current titles (1,242 paper and 239 electronic). These holdings are extended considerably by online periodical resources; the latter include 37 full-text databases, 25 newspapers, and 241 journals.

Reference librarians are available to assist students and faculty in identifying, locating, and using library material. The website features a hot link, "Ask a Librarian," that allows patrons to submit questions anytime. An online tutorial is available to teach students the skills needed to use the HELIN catalog.

When requested by professors, the Reference Department provides library instruction for classes. In addition the department collaborates with professors in preparing online course guides; general guides for using internet databases are also available online. A course guide, for example, might combine print resource locations with hot links to online resources like shelf lists, reference databases, full-text periodical files and websites. The Department also acts as the facilitator for inter-library loan and document delivery when R.I. College students and faculty require material from distant sources and others request material from Adams Library.

The Library has maintained its operations at the forefront of technology development. Management of acquisitions, cataloging, circulation, interlibrary loan, periodicals, and reserves rely on an integrated network developed and continually upgraded by the HELIN system. Millennium, the newest operating system, is expected to bring further improvement of data control and operational efficiency. The Library is now fully wired for technology. There are 28 public access network computer stations for catalog and internet access; an additional 46 network computers are used by the professional and technical staff. Faculty and students are able to access the HELIN catalog and most online databases and journals from distant locations by using the proxy service with college identification. Network computers permit transmission of information by printing on-site, download to disk, or e-mail to a personal account. Likewise, the microform area is equipped with seven digital reader/printers linked to computers that permit transmission

of micro-text articles on fiche or film by e-mail. The library also has six standard copy machines for reproduction of print materials.

A wireless network was recently installed as the enabling system for an electronic classroom and a laptop loan program within the library. Thirty laptops are available at the Circulation Desk for use by students or faculty. The electronic classroom, funded entirely by a Champlin Foundation Grant, has 21 network computers on mobile modular stations; the classroom is dedicated to library instruction and allows students to experience hands-on practice with catalog and database navigation.

Access and usage of the library's collections is diversified. Annual circulation for the 2001-2002 year from Adams Library was 57,961. Another means of circulation is afforded by Net Library, a comprehensive collection of online books. Many more library materials are used in-house. In the 2001-2002 year, the gate count of entry to and exit from the library indicates that the facility was used by approximately 140,000 persons. Professional staff assist patrons in identifying, locating, and using library materials. Considerable time is now devoted to guiding users in accessing and transmitting electronic information resources. Library instruction is available to individuals through website modules and to classes that are taught by professional librarians. Rhode Island College students and faculty can visit other HELIN libraries for on-site circulation or place online requests for intra-system loans of HELIN material. The Reserve Desk provides a limited access service for high demand materials needed for courses. The Library will participate in LIB QUAL+ in the spring semester of 2003; this is a nationally renowned survey that measures users' perceptions of the quality of library collections and services.

Outreach is achieved primarily through the HELIN consortium, which enables shared access to commonly held resources, unified catalog searching, and provisions for interlibrary loan. The Library provides resources to educators in Rhode Island and across the nation through the interlibrary loan system. In the 2001-2002 year, Adams Library handled 8,310 HELIN system loan requests, of which 4,297 items were sent to other HELIN libraries and 4,013 were borrowed from other HELIN libraries. In addition, the Library had 2,888 inter-library loans outside the HELIN system; these involved 1,874 items (815 books and 1,059 articles) sent to other libraries, and 1,014 items (377 books and 637 articles) borrowed from other libraries. The Library's participation in other consortia noted above amplify this cooperative network. Membership in CRIARL, which includes other college and university libraries, Providence Public Library, the Rhode Island Historical Society Library, and the Rhode Island State Library, allows the College's students and faculty access to many resources not available on campus. Rhode Island educational administrators and teachers are permitted to borrow materials from the Library.

In 1998 a Friends of the James P. Adams Library group was organized to emphasize the Library's importance to the College mission and encourage support for the Library. The group maintains a website (<http://www.ric.edu/friendsoflibrary/home.html>) and sponsors lectures and educational tours.

*(See Appendix C: the James P. Adams Library holdings in Art and Photography)*

#### **Department Slide Library:**

The Department of Art at Rhode Island College maintains a slide collection for use by department faculty and staff, as well as college-wide faculty. The holdings are estimated to be in the neighborhood of 60,000-70,000 color and black-and-white slides. The College also has the basic tools for registrarial work: a typewriter, a camera, a simple camera stand, and lights for photographing slides. A part-time staff member oversees maintenance of the collection — reshelving slides after use, training and assisting work-study students, and photographing, masking, mounting, labeling, and shelving new slides. In summer 2003 the slide collection and the art history lecture room were relocated from Alger Hall to the Clark Science Building. Physical Plant deserves praise for its initial responses to our needs: installing an entirely new wall

between lecture hall and slide collection, installing new locks, disassembling, moving, and reassembling our various teaching aids, and seeing to the installation of proper lighting.

While we are in the process of realizing the full potential of the new facility, several additions must be made, including the installation of shades to insulate the room from light pollution, new or repaired windows, heat, and air conditioning systems—especially in the slide collection area. Portable A/C, dehumidification, and heating units presently allow the facility to function, but long-term planning must be made and carried out to protect the College's slide collection. Art History is currently using projectors on long-term loan from the Audiovisual Department. We are in the process of obtaining bids for new, dedicated projectors, and hope to purchase at least three units.

#### **H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT: (See Appendix V: Published Materials)**

Rhode Island College draws the majority of its students from within a 50 mile radius of the College. As the only public four-year college in the state, the College enjoys a pre-eminent position in its geographic area. The College's secondary recruitment area includes the states of Massachusetts, Connecticut, Vermont, New Hampshire, Maine, New York and New Jersey.

The College staff includes seven full-time recruitment officers. The staff of the Undergraduate Admissions Office regularly visit local high schools to talk to students and guidance staff about the College in general, and about specific programs. In the fall, recruitment officers visit every single high school in Rhode Island and every major out-of-state college fair in the area. The College participates in the week-long recruitment event held in New York referred named the "Big Apple." Each year, the Rhode Island Association of Admissions Officers hosts a visit for out-of-state high school guidance counselors for information purposes. Counselors also visit a number of college campuses in the state and have the opportunity to talk to campus admissions staff for the purposes of sharing information.

The Department of Art faculty play an active role in the recruiting of high school students. Each year, representatives from the Department attend the College's Open House for high school juniors and seniors to explain the art programs and answer questions from parents and prospective students. Prospective students are invited to tour the facilities, meet the faculty, and take the opportunity to have their portfolios reviewed. The Faculty and Department welcome such visits on both an announced and unannounced bases.

Studio Arts has been one of the top ten programs by enrolment numbers for a long while. Studio Arts therefore is presented as one of the college's strengths in its liberal arts programming. Studio Arts currently ranks fourth in the college by enrolment numbers and is highlighted in the College's recruitment materials.

Art majors consistently receive College merit-based and Presidential Scholarships. By College policy, these students must be in the top three-tenths of their high school class, and have a combined SAT score of at least 1100. In the fall 2003 incoming class eight applicants are scholarship winners.

Occasionally, Department of Art faculty are invited to speak to area high school students about the various programs in art at the College.

Once a semester, a representative from the faculty attends a session at the Community College of Rhode Island, the Knight and Warwick campuses, to talk about the art programs and show representative pieces of the College's students' work. These presentations serve as both recruitment and transfer portfolio preparation talks.

The College leads nine campus tours per week during the academic year.

The College leads four campus tours per week during the summer.

In all its recruiting efforts, the College maintains the highest standards regarding the accuracy and representation of the information given to prospective students and their families and to high school guidance staff. The admissions staff and the art faculty discuss the art programs and potential careers in art frankly and honestly.

The Admissions Office recognizes a gap in the recruitment process. Currently, if a prospective student indicates interest in a particular department/discipline, they are not sent any information regarding their preference, either by the admissions office or by the department. Therefore, the Admissions Office would like each department to supply them with a program sheet, which is written to appeal to prospective students. This sheet could include information about successful alumni, details on major offerings, facilities, graduate schools attended by alumni, et cetera. This information would be in addition to the art student handbook, which is already given to prospective students. The Art Department will be working with the Admissions Office to improve this situation.

Rhode Island College offers a very attractive alternative for students interested in art programs. In addition to the outstanding quality of the programs, the affordability of the College is a major reason students decide to attend. Partial fee waivers are available to incoming freshmen based on a portfolio competition, referred to as the Incoming Freshman Portfolio Awards. Work-study funds are also available to qualified students.

The Department used to attend NASAD Portfolio Days before our last NASAD review, but found that very few, if any, students were recruited by that means. More could be done by working with local high school teachers. Perhaps offering summer workshops for high school students could be used for recruitment.

#### **Admissions:**

Students are admitted to the College if they satisfy the College's admissions criteria as outlined in the College catalog (*See Appendix V: Published Materials, page 6 of the College Catalog*). Any students admitted as freshmen may begin taking the foundation art courses as there is currently no portfolio requirement for admission to these courses. Students who wish advanced standing or who wish to transfer credit from another institution must submit a portfolio containing work relative to the credit requested.

Students seek admission to the B.F.A. program after completing all foundation courses with a GPA of 2.5 or better. They also must be enrolled in the Level I course of their studio concentration. Students submit a portfolio consisting of work samples from the foundation courses and any other art courses they have taken. (*See Appendix V: Published Materials, page 123 of the College Catalog and Page 8 of the Art Student Handbook*)

The admissions criteria for the B.S. students have been extensively reviewed over the past two years while the College was preparing for its accreditation visits from the NASDTEC and NCATE. These criteria are spelled out in the College catalog and the Art Department Handbook.

The faculty, at various times, has discussed the possibility of introducing a portfolio requirement for all students who wish to become art majors. While there is merit in raising the caliber of students in this manner, the faculty recognizes the public higher education role of the College. In addition, some of the Department's best students began their art career at the College, with little exposure to art courses in high school.

Administration of the college's graduate programs is a collective endeavor coordinated by the Office of the Vice President for Academic Affairs among several academic and administrative college units: the Graduate Committee, the academic Deans, the deans' offices, and other academic units. Admission to the graduate

art programs is coordinated among this group. The admissions criteria for graduate degrees are outlined in the section on instructional programs and the Graduate Studies Manual.

*(See Appendix V: Published Materials, page 1 of the Graduate Studies Manual)*

**Retention:**

The Department currently does not keep figures on students who drop out of the art program. A reasonable approximation of Art Department retention rates based on graduation information would be 65%. Students may change their major at any time. Students are encouraged to declare themselves as art majors if they are taking the sequence of foundation courses.

Students may be dropped from the College if they have not satisfied the Mathematics Competency and the Writing requirements by the time they have earned 60 credits. Students who continually receive low grades in art courses may be advised to change majors.

B.A. art studio students must achieve at least a C (2.0) in each art course taken. B.S. art education students must achieve at least a B- (2.67) in each art foundations course taken. B.F.A. students must earn at least a B in their major concentration, and participate in a review at the end of each semester. A rotating committee of three faculty members, preferably from outside of the student's concentration, review B.F.A. work to assess that student's progress. If the quality of work is not B.F.A. level, the student is advised to pursue the B.A. degree.

The Department does not keep figures on graduate students who leave the program. All students must maintain a 3.0 GPA in graduate work. M.A. studio students must participate in a graduate review by the studio faculty at the end of each semester.

**Advisement:**

All art majors must consult with an advisor before pre-registering for classes. All incoming freshmen must attend the summer College-wide orientation. Incoming freshmen participate in two advising sessions with the Art Department Chair. A large percentage of student advising occurs while students are in the foundations area. Once the freshmen are enrolled in the fall they will receive advising again just before spring registration. This year we have instituted the addition of a spring, second semester freshman, advising session. Once students complete the foundation courses successfully, they then receive advising from the primary faculty member in their area of concentration. *(See Appendix B: Art Department Advising Sheets)*

Recently, the department had an orientation meeting with all new students in the first week of the fall semester. The faculty had done this several years ago with limited success. At this recent meeting students were introduced to many of the faculty, they learned about various programs, received copies of the departmental handbook, and had their questions answered. Although the advising session was very well advertised and promoted within the foundation courses, attendance was slimmer than hoped for.

Students admitted to the B.F.A. program must fill out a plan of study with an advisor. All graduate students must fill out a plan of study with the consultation of an advisor and file it with the School of Graduate Studies. M.A. studio and B.F.A. studio students meet at the end of each semester with studio faculty for a review of their progress. *(See Appendix B: BFA Progress Report Sheet)*

Faculty would like to be able to advise students more carefully. Although students are told not to register for courses for which they do not have prerequisites it is sometimes necessary to check student records. The College's computer registration program does not consistently catch missing prerequisites, allowing students to enroll in classes out of sequence. This happens more in the foundations area where the numbers of students is so high and difficult to verify manually. The department is currently tracing this particular problem and is hoping to pinpoint the breach in advising and registration protocol. While the

College has registration/student records software, it has proven challenging to place various filters on this information to double check the prerequisite status of students.

The Art Office maintains a collection of recent brochures and catalogs on opportunities for graduate study and study abroad. This information is located outside the Art Office. Where appropriate, students are encouraged to pursue a graduate degree.

**Records:**

All written or printed information on art majors is kept on file in the Art Office. Updated working transcripts for all students are available through the computer in the chair's office. Official records are maintained by the Records Office.

**I. PUBLISHED MATERIALS:**

**College Catalog:**

The Rhode Island College Catalog meets NASAD standards. The catalog is updated yearly to reflect curricular and procedural changes. It provides a comprehensive listing of all college degree programs, requirements, and brief descriptions of all college courses. This material is also available as a CD ROM and on the RIC web site ([ric.edu](http://ric.edu)). (See *Appendix V: Published Materials, College Catalog*)

**Art Department Handbook:**

The Art Department Handbook is compiled by the Art Department and given to all majors and prospective majors. The handbook contains the various degree curricula, retention requirements and other relevant departmental information. It does not contain course descriptions. The handbook is revised annually to reflect curricular and procedural changes. (See *Appendix V: Published Materials, Art Department Student Handbook*)

**Art Department Web site: <http://www.ric.edu/art>**

The Art Department web site is designed and maintained by a faculty member/web manager. The site is an expanded version of the Art Department Handbook, and posts links to related web sites, organizations, the on-line College Catalog and Course Bulletin, transfer guidelines, photographs of student work, advising information, professional organizations, et cetera. The site is intended to serve as a guide for both prospective and current students. Effort was made to explain the various art programs in detail for those new to higher education, and encourage students to seek faculty advising.

**Graduate Studies Manual:**

The Graduate Studies Manual presents the policies and regulations that govern all persons enrolled in the Graduate Programs at Rhode Island College and outlines procedures for students, their advisers, department chairs, and program committees. (See *Appendix V: Published Materials, Graduate Studies Manual*)

**Course Schedule Bulletin:**

The Course Schedule Bulletin is published twice a year (summer/fall semester listings and spring semester listings) and lists actual course offerings (time and place) for the covered time period. This publication does not include course descriptions. (See *Appendix V: Published Materials, Course Schedule Bulletin*)

**Media Studies Promotional Mailing:**

This was published and distributed to promote the new Media Studies Graduate Program. (See *Appendix V: Published Materials: Media Studies Promotional Poster and Postcard*)

**Bannister Gallery Exhibition Schedule, Announcements, Exhibit Booklets:**

The Bannister Gallery Exhibition Schedule poster published and distributed twice a year. Announcement cards for each exhibition are mailed out immediately prior to the exhibition. When funds

are available, Professor Heemong Kim designs an exhibit booklet for prominent artists. (*See Appendix V: Published Materials: Bannister Gallery Mailings*)

**The Bannister Gallery Web Site:** <http://www.ric.edu/bannister>

The Bannister web site is designed and managed by the gallery director. Lists of upcoming exhibits, artist statements, photographs of artists' works, and the gallery's history are featured on this site.

**Summer Art Course Brochure:**

In 1994, the department self-funded a short run, two color brochure to promote the Summer Program. (*See Appendix V: Published Materials: Summer Art Course Brochure*)

The Art Department would like to produce an attractive informational poster for recruiting purposes. A poster was produced and desktop published in limited numbers 4 – 5 years ago (*See Appendix V: Published Materials: Art Department Poster*) but budgetary constraints curtailed its use. The Department believes it has a strong undergraduate program and would like an effective promotional publication. Word of mouth is currently our most effective recruiting tool.

## **J. COMMUNITY INVOLVEMENT:**

**Children's Art Programs:**

The Art Center Facilities host very active, and well attended Saturday and summer art programs for children ages 8–18. A department Art Education adjunct, who is an art teacher at Henry Barnard, the campus laboratory school, coordinates this program. Teachers for the program are generally local K–12 art teachers. Families and participants are invited to a reception and exhibition at the conclusion of each program. (*See Appendix V: Published Materials: Children's Art Program Brochures*)

**Bannister Gallery:**

The Bannister Gallery is open to the community and draws significant interest from the local public. Primarily, the gallery is a teaching resource of the Department of Art, but it also functions as a vibrant forum for a diverse range of interests and subjects, as manifested within the sphere of contemporary art.

Guided by a committee of Visual Art Faculty and the Director, the program stresses a consistent quality of presentation and a respect for a broad range of viewpoints and sensibilities. Monthly exhibitions during the academic year present a diverse selection of contemporary art. Along with exhibits the gallery regularly hosts presentations by artists, curators, performance artists, and other guest lecturers of note. These are supported by the Rhode Island College Committee for Lectures and Films, the Dean of the Faculty of Arts and Sciences, and student Visual Arts organizations.

The calendar is structured so that programming content reflects the specific interests of varied Studio Art faculty who serve as committee members, along with annual and biannual recurring exhibits. These annual exhibits include: one exhibit curated by the director, a Faculty Show (which alternates between 2D and 3D studio emphasis), the Senior Show and the October Series. The October Series, initiated in 1990 by the Dean of the Faculty of Arts and Sciences has specifically addressed issues of significance to a multi-disciplinary, college and community-wide audience. The exhibit at Bannister provides a focal point for numerous related events such as lectures, films, discussion forums, and performance events. Biannually, the Bannister Series presents the work of contemporary African American artists or curators developed in conjunction with the E. M. Bannister Society and other community inputs.

The Bannister Gallery was located in the Art Center from 1978 to 2000. It was relocated in August 2000 to Roberts Hall—offering greater proximity to the Performing Arts facilities. The gallery was formally rededicated to the memory of Edward Mitchell Bannister in Sept./Oct. 2000 in conjunction with the completion of the Nazarian Center for the Performing Arts. The gallery "footprint" was reduced by approximately one third in this



transition, but the greater public exposure and improved aesthetics of the new space have been a good trade off. The exhibit space was recently expanded to the adjacent hallway with the installation of glass display cases and other improvements provided through the auspices of the Rhode Island College Foundation.

Over the years this program has presented the work of artists such as: Dale Chihuly, Lorna Simpson, Jerome Witkin, Gordon Parks, Mahler Ryder, Arno Minkinnen, Bruce Chao, Robert Birmelin, Willy Heeks, David Macaulay, Peggy Cyphers, Guillermo Gomez-Pena & Roberto Sifuentes, Misch Kohn, Clarissa Sligh, Gabor Peterdi, Jim Goldberg, Michael Kvium, Bill Seaman, and Terry Allen: to name a few. The Bannister Gallery operates as an exhibition space for the works of contemporary art by living artists. It is not a museum and does not own, or specialize in Bannister's artwork. The Rhode Island College Foundation holds one beautiful landscape by Bannister. (*See Appendix V: Published Materials: Bannister Gallery Exhibition Schedule and Announcements, Appendix D: Gallery Policies and Exhibit Schedule*)

#### **M.J.S.A./R.I.C. Partnership:**

A 1999 agreement between the college and the Manufacturing Jewelers and Suppliers of America facilitated the development of a new metals/jewelry design studio in the Art Center. Significant donations of equipment from local industry, a matching grant from the state's Economic Development Commission, and a sizable grant from Swarovski Crystal Components LTD have essentially reequipped the metals/jewelry design area. The agreement allows use of the new facility, the Swarovski Laboratory for Training and Jewelry Design, for technical classes for local jewelry industry employees. These classes are unaffiliated with the Department of Art curriculum, do not award college credit and are coordinated through M.J.S.A. and the college's Office of Continuing Education. (*See Appendix D: RIC/MJSA Partnership Agreement*)

#### **Wall of Hope:**

In 2002, the ceramics area contributed significant time, resources and labor to the "Wall of Hope" project. This project saw the production of thousands of clay tiles commemorating the September eleventh terrorists attack. Citizens and children were invited to decorate a tile with visual or written messages. These tiles are now distributed in various public sites throughout the state and the RIC art department is recognized in press material and site markers.

#### **Art Auction, Artist Lectures, Workshops:**

The annual art auction, sponsored by the Art Club, is an event that attracts a wide spectrum of the College community and the public. Work is donated by the faculty, alumni, friends, and students. It offers students, faculty and the public the opportunity to collect art by professional artists and peers. Proceeds from the auction go toward field trips to Boston and New York. The Art Club periodically sponsors drawing competitions open to regional artists, attracting many young, talented artists to the campus to exhibit their work. The three student organizations (Art Club, Artists Cooperative, and Art Education Club) also sponsor open drawing sessions, lectures, and workshops by artists and provide refreshments at gallery openings. These student organizations are funded by the Fine and Performing Arts fee paid by all students.

Periodically faculty bring in visiting artists to augment the curriculum. Typically these visiting artist talks are open to the public and are held in the art history lecture room on campus.

#### **Office of Higher Education Exhibit:**

A faculty member at RIC is assigned each year to coordinate the Office of Higher Education art exhibition. This exhibition brings together student work from the three state institutions, University of Rhode Island, Community College of Rhode Island, Rhode Island College, into one public exhibition held in the atrium of the office of Higher Education in downtown Providence. This exhibition occurs in the fall.

## **K. TRANSFER CREDIT POLICIES & ARTICULATION WITH OTHER SCHOOLS:**

### **General College Transfer Policy:**

Transfer credit is usually granted for courses completed at a regionally accredited college in which the student has achieved a minimum grade of C; however, Rhode Island College Reserves the right of final judgment on any such decision. At the discretion of the admissions office, college credit more than ten years old may be accepted for transfer. The chair of the student's major department will determine how the credit is to be applied in the student's program of study.

Transfer students may determine their status with respect to General Education 2000 requirements by consulting with the associate dean of arts and sciences or with the Office of Undergraduate Admissions.

Each spring the Board of Governors for Higher Education hosts a transfer articulation meeting for the three state institutions (C.C.R.I., R.I.C. and U.R.I.) to establish course equivalencies, and clear transfer policies between these institutions. These policies are published annually in the Transfer Guide for Students. (*See Appendix B: Rhode Island Board of Governors for Higher Education Transfer Guide for Students*)

### **Department of Art Transfer Policy:**

Art studio courses from other institutions are accepted by the college as **elective** credits. Students may request Department of Art **program** credit for transferred studio courses by submitting a portfolio of work representing the course for which credit is desired. The portfolio will be reviewed by a committee of studio art faculty to determine course credit transfer. (*See Appendix B: Department of Art Transfer Guidelines*)

## **II. INSTRUCTIONAL PROGRAMS:**

Rhode Island College is the only public four year college, among many private colleges located within the city of Providence. At \$3,995.00 tuition and fees per year (2003–2004) for a full time instate student, it is the most affordable quality education in the area. R.I.C. historically has been the state's foremost teacher education institution and this is reflected in the Department of Art. This is the only Art Education program in the state's system of public institutions and one of only two undergraduate programs in Art Education, public or private, offered in the state (*the other is Salve Regina*). R.I.S.D. offers the only other Art Education graduate program in the state.

### **A. DEFINITION OF CREDIT:**

A credit hour is generally corresponds to one hour of class time per week for a semester of 15 weeks. Most courses earn 3 credit hours and meet for three hours per week. Art studio courses are an exception meeting 2 hours per week per credit hour. A typical 3 credit hour art studio course meets 6 hours per week.

All Department of Art undergraduate degrees require a minimum of 120 credit hours.

### **B. GENERAL EDUCATION 2000:**

All full undergraduate degree programs offered by Rhode Island College require completion of ten general education courses consisting of the Core Requirements and Distribution Requirements.

The Art Department participates significantly in the College's obligation to offer courses of general education in the liberal arts tradition by contributing 6 courses to the Visual and Performing Arts Category of the General Education Distribution Requirements. These include:

- Visual Arts in Society; an arts overview course combining history, theory and studio practice for non-art majors (*currently coordinated by Art Education*)
- A Survey of Far Eastern Art; (*Art History Area*)
- Prehistoric to Renaissance Art; (*Art History Area*)
- Renaissance to Modern Art; (*Art History Area*)

- Drawing I: General Drawing; (*Art Studio Foundations Area*)
- Design I: 2-Dimensional Design; (*Art Studio Foundations Area*)

The core concepts, attitude, discipline and motivation of art-making are inherent to our classes and the Department recognizes the important role it plays in the liberal education of Rhode Island College students.

With the exception of Visual Arts in Society the art department does not offer specific general education sections. Majors and non-majors converge in the Art History survey courses and the Drawing I and Design I classes since they are all introductory-level courses. The Department holds the general education students to the same expectations as the majors with regards to work ethic, participation, effort and quality of project work. Since there is no portfolio admission to the department for our majors, the non-majors often have even footing in these two classes. Since many of the non-majors wait until their junior and senior years to take their gen-ed requirements, we often see quite accomplished work coming from these mature non-majors. This has had a positive and broadening effect on the climate of the included courses. On the other hand, the addition of general education students has also had some disappointing effects on the climate of Drawing I and Design I. A percentage of these students don't maintain a strong work ethic or apply reasonable effort toward course work. The ratio of non-majors to majors can vary considerably from section to section. Sometimes, most often in the spring, more than half of a class section can be non-majors, and this has had a profound effect on the quality of group critiques and the general progression of a class through the curriculum.

In the introductory Art History survey courses approximately half of the students are taking the course for General Education distribution credit.

Since collecting data beginning in Fall 2001, non-art majors in the Foundations Area have constituted 40% of the enrolment in Fall, 2001, 43% in Spring 2002, and 32% in the Fall of 2002. In Fall of 2001, 48% of Design I enrolment was by non-art majors and 57% of Drawing I enrolment was by non-art majors. In Spring of 2002, 58% of Design I enrolment was by non-art majors and 80% of Drawing I enrolment was by non-art majors. In Fall of 2002, 31% of Design I enrolment was by non-art majors and 39% of Drawing I enrolment was by non-art majors.

**Methods and Materials in Art Education:**

Art 340: Methods and Materials in Art Education is a course run by the Department of Art designed specifically for elementary education majors. Art education students do not take this course. Numerous sections of this course (8-10) are offered in the fall and spring semesters as well as two additional sections, that are offered in the summer.

**C. ART DEPARTMENT DEGREES:**

The Department of Art offers programs of instruction leading to the:

- Bachelor of Fine Arts (B.F.A.) in studio art
- Bachelor of Arts (B.A.) in studio art
- Bachelor of Arts (B.A.) in art history
- Bachelor of Science (B.A.) in art education
- Master of Arts (M.A.) in art education
- Master of Arts in Teaching (M.A.T.) in art education
- Master of Arts (M.A.) in media studies.

Two minors are offered by the art department as well: a 21 credit hour minor in studio art and an 18 credit hour minor in art history.

**Art Studio Foundations:**

Art Studio Foundations consists of six courses over a two-year period. The sequence begins with Drawing I (*basic perceptual drawing*) and Design I (*basic 2-D design*) in the first semester followed by Drawing II (*basic figure drawing*) and Design II (*basic 3-D design*) in the second semester. Unique to our foundations program are two sophomore-level courses, which are called 2D Synthesis and 3D Synthesis. These two courses instruct students on how to utilize their art foundations training in the fulfillment and production of a personal artistic vision. These two courses function to form a transition between project-oriented work and more personally-motivated work like that which students will be doing once they've entered their concentrations. Both courses focus on intensive in-class exercises and experimentation and then require a high degree of invention on the student's part outside of the class. These courses are similar on the grounds of their general intent and differ mostly on the grounds of their formats.

Discussions in both Synthesis classes are Socratic. Students are expected to enroll simultaneously in a complimentary Studio I course while in a Synthesis. This is so that they are taking two studio courses each semester and will have experience with two Studio I media by the end of the sophomore year. Our Synthesis courses have proven to greatly enhance our students' ability to communicate and generate ideas once they've arrived in their concentrations

Synthesis courses include woodshop lab instruction. The woodshop lab portion of the synthesis classes is taught by an instructor that is a highly skilled professional furniture maker.

**The Department of Art's Foundation Policy:** (*Published in the Art Student Handbook and the Web Site*)

"It is the belief of this faculty that a strong foundations program is essential to the understanding of basic concepts that students will need in their study of art. Students should complete their foundations courses within their first four semesters to allow sufficient time to properly sequence upper level courses in their chosen concentration. During this time students should develop self motivation and self-discipline. The necessity to work hard cannot be overstated. Students should develop a professional attitude toward their work. A high standard of quality is expected at all times."

Because the foundations area is the creation of faculty from each of the studio areas it continues to be adjusted and tuned to meet the formal needs of all students. All of the department faculty participate in discussions related to the foundations area and the foundations program must remain fully integrated with the whole department. This last point is regularly monitored as more than three quarters of the full-time studio faculty teach in the Foundations area. Only the Coordinator is exclusively teaching foundations courses.

**Studio Concentration Areas:**

The Department of Art currently offers concentrations in the following studio areas:

**Ceramics:**

The Ceramics concentration challenges students to think conceptually about their work, using clay as an expressive medium, while considering historic aspects as well as being offered exposure to a full range of materials and firing techniques. Students are exposed to firings so they have competency to work with whatever type of kiln they may use in future jobs (*eg. As art educators*). Conceptual (*sculptural*) and functional focuses are discussed in classes, as well as resources for materials in order to be self-reliant in future jobs. Students who are going to pursue their MFA have an historical background.

**Graphic Design:**

The Graphic Design concentration provides students with conceptual, formal and technological

competencies as they relate to visual communication. The curriculum is designed to expose students to basic skills used in professional practice. Current program requirements do not necessarily render a graduate ready for entry into the profession, however, students are strongly advised to take additional courses both within and outside the department of art, (*often more than 120 credit hours*) and participate in activities, such as an internship, AIGA events, et cetera, that will build competencies critical for success as professional graphic designers, and/or post graduate study.

Topics within the required 5 levels of Graphic Design include research techniques, design process, methods in prototype construction, graphic design theory, graphic design history, contemporary design issues, typography (*An entire semester is devoted to the study of typography in Graphic Design II*), information design, editorial design, identity design, and the sequencing of text and images for a variety of outcomes in both print and electronic formats. Computers and graphics software such as Adobe InDesign,<sup>®</sup> Illustrator,<sup>®</sup> & PhotoShop<sup>®</sup> are introduced, however critical thinking, analysis, content, conceptual development, audience experience, social significance, and the impact of visual solutions are emphasized.

Students are strongly encouraged to enroll in related studio courses, such as photography, printmaking, digital design (*both vector-based and pixel-based*) animation, web page design, and graphic design history to support their major concentration. Strong encouragement is also given to join the Boston Chapter of the American Institute of Graphic Arts, and attend lectures, exhibits, conferences, and workshops. One faculty member serves as the AIGA Boston Chapter Faculty Contact for students.

Courses outside the department of art, such as Mass Communications, Graphic Communications Technology, Film And Video, Public Relations, Marketing, Sociology, Psychology and Anthropology offer students a variety of electives related to the field of graphic design. Students are strongly advised to minor in Communications and take courses in related areas. The faculty strives to emphasize the connections between graphic design and other areas of study through lectures, discussions and projects.

#### **Metalsmithing And Jewelry Design:**

The Metalsmithing and Jewelry Design area offers students the ways and means to be professional metalsmiths and jewelers by providing exposure to and practice in a range of technical processes that could apply to small and large scale work, such as jewelry, hollowware, or sculptural forms in metal. Early emphasis is on skills development and aesthetic understanding, reinforced by increasing awareness of critical issues and historical grounding in the metals and jewelry field. Advanced work focuses on developing conceptual and formal sophistication in individual work.

#### **Painting:**

The painting studio sequence offers students instruction in basic skills and techniques of oil/acrylic painting. Beginning courses are sequentially structured to build fundamental skills in perceptual observation and interpretation. In advanced courses students continue to build their formal vocabulary while focusing on refinement of ideas/concepts developed through a growing awareness and understanding of historical and contemporary painting issues.

#### **Photography:**

The photography area offers instruction and exploration in fine silver-based/digital printing, view camera, and critical theory. Classes are structured to provide a cohesive sequence of technical, theoretical, artistic and commercial instruction. A class in the history of photography, taught by the full time photography instructor has been added to area course offerings. Photography students are expected to attain a high level of technical competence in a variety of processes. Individuality, critical thinking, and the development and articulation of a personal voice are highly emphasized.

**Printmaking:**

The printmaking area offers instruction and exploration in a variety of intaglio processes, traditional stone lithography, relief processes and a variety of monotype approaches. Basic printmaking technologies are introduced, with emphasis on the unique possibilities of each process. While initial efforts focus on developing technical competence, the synthesis of process and individual vision is the ultimate goal.

**Sculpture:**

The sculpture area offers instruction and exploration in a variety of fabrication areas including wood, alternative materials and metal (*cold fastening, welding, forging, casting, etc.*). Initially, the students further develop their knowledge of basic 3-dimensional compositional strategies in conjunction with the formation of a personal direction. The remainder of the semester is devoted to determining the appropriate materials, processes, and technical skills necessary to realize each student's unique form vocabulary. Advanced classes, while having further particularized this personal relationship between form, concept, and process; proceed with a much greater focus on the emerging thematic base. There is recognition that in sculpture, the only limitations in regard to choice of materials and techniques are in the realm of available tools and the student's imagination.

**Concentration Area Course Sequences: (See Appendix IV: Curricular Tables)**

A sequence of 5 courses is offered in each of the studio concentration areas.

Ceramics, Graphic Design, Painting, and Photography offer Studio I, Studio II, Studio III, Studio IV and Senior Studio as the course sequence.

Metalsmithing and Jewelry Design, Printmaking, and Sculpture offer two separate Studio I courses (*distinguished by separate technologies*) that can be taken in either order in lieu of the I, II sequence. The sequence in these areas is therefore, Studio I, Studio other I, Studio III, Studio IV, and Senior Studio.

Studio III, Studio IV, and Senior Studio in each concentration area generally meet together unless enrolment numbers are sufficient to justify their separation. Graphic Design regularly runs Graphic Design III as a separate class from the combined Graphic Design IV and Senior Studio class. Ceramics has occasionally duplicated this arrangement. Given the individualized focus of the students in the upper level courses the combination of these courses is actually quite effective in creating a critical mass that tends to promote a high level of critical discussion and interaction among the advanced students.

**B.A. in Studio Art:**

The B.A. in Studio Art is designed for students seeking a broad based, flexible liberal arts education. Specific departmental course requirements for this degree total 57 credit hours. This combines with the 31 credit hours of General Education 2000 and 32 credit hours of free electives to total 120 credit hours.

Grades of C or better are required in each of the foundation courses. Upon their completion the student selects an area of concentration and fills out a Plan of Study form with an advisor. Note that if the student receives a C in any concentration course he or she may not continue in that concentration without the department chair's permission. The program culminates in an exhibition or portfolio.

**Areas of Concentration:** Painting, Sculpture, Ceramics, Metalsmithing & Jewelry Design, Printmaking, Graphic Design or Photography

**Requirements**

<b>General Education 2000*</b> .....	<b>31 credits</b>
<b>Foundations in Studio Art</b> .....	<b>18 credits</b>

Art 101 Drawing I	
Art 104 Design I	
Art 105 Drawing II	
Art 114 Design II	
Art 204 Synthesis/3D ( <i>includes separate Woodshop Lab</i> )	
Art 205 Synthesis/2D	
<b>Art History and Criticism</b> .....	<b>15 credits</b>
Art 231 Prehistoric to Renaissance Art	
Art 232 Renaissance through Modern Art	
Philosophy 230 Aesthetics	
<b>Select One:</b>	
Art 331 Greek and Roman Art	
Art 332 Renaissance Art	
Art 333 Baroque Art	
<b>Select One:</b>	
Art 334 American Art & Architecture	
Art 336 19th Century European Art	
Art 337 20th Century Art	
<b>Art Studio Concentration</b> .....	<b>18 credits</b>
Studio I ( <i>3 credits</i> )	
Studio II( <i>3 credits</i> )	
Studio III (491) ( <i>3 credits</i> )	
Studio IV (492) ( <i>3 credits</i> )	
Senior Studio (497) ( <i>3 credits</i> )	
One Studio Elective ( <i>3 credits</i> )	
<b>Cognates</b> .....	<b>6 credits</b>
<b>Two courses selected from:</b>	
Theatre 105 Introduction to Theatre Arts	
Theatre 110 Fundamentals of Theatrical Design and Production	
Theatre 440 History of Theatre I	
Theatre 441 History of Theatre II	
Theatre 345 Dramatic and Performance Criticism	
Music 201 Survey of Music	
Music 221 The Symphony	
Music 222 Opera	
Music 314 20th Century Music	
English 434 Studies in Literary Criticism	
Communications 240 Mass Communications	
Communications 241 Introduction to Cinema	
History 326 American Cultural History, 19th Century	
History 327 American Cultural History, 20th Century	
<b>Electives</b> .....	<b>32 credits</b>

**Total .....120 credits**

*\*NOTE: GE 2000 requires 34-35 credits; however, an art major automatically fulfills the Arts area requirement. Students must also complete the College Writing Requirement and the Mathematics Competency Requirement, as specified in the College Catalog.*

**B.F.A. in Studio Art:**

The B.F.A. in Studio Art is designed as a professional degree emphasizing the development of skills, concepts and sensitivities essential to the professional artist. Significantly increased studio course requirements make this program especially valuable for students interested in subsequently pursuing the M.F.A. as a graduate degree. Specific departmental requirements for this degree total 79 credit hours. This combines with the 31 credit hours of General Education 2000 and at least 10 credit hours of free electives to total 120 credit hours.

Admission is based upon evidence of exceptional talent and commitment. Grades of C or better are required in each foundations course with an average of no less than 2.5.

After completion of the studio foundation courses students may apply to this program which requires 73 hours in studio courses.

Application forms and description of the portfolio requirements are available in the department office; application and portfolio due dates are in October and March and will be published on the bulletin board. Candidates may be interviewed by the admissions committee.

The portfolio, which should demonstrate mastery of the foundation course material, must be professionally presented. A minimum of 15 works are required consisting of drawings and design projects. Advanced work, if any, may be included.

After acceptance, students must meet with their concentration advisor to prepare a Plan of Study (available in the department office).

Each B.F.A. student will be reviewed by a faculty committee at the conclusion of each semester. Students who do not meet the quality and quantity expectations of the 6 credit B.F.A. courses may have 3 credits dropped or be removed from the B.F.A. Dropped credits would need to be made up before moving on to the next level B.F.A. course. Exhibition of selected work is required upon completion of the degree.

A minimum GPA of 2.5 in the major is required for retention in the program.

**B.F.A. Concentrations include:**

- Graphic Design/Printmaking/Photography
- Sculpture/Ceramics/Metalsmithing & Jewelry Design
- Painting/Printmaking

Concentrations indicate: major art studio concentration area/studio art in related area(s). Different combinations are possible with consent of advisor.

**Requirements**

**General Education 2000\* ..... 31-32 credits**

**Foundations in Studio Art ..... 18 credits**

- Art 101 Drawing I
- Art 104 Design I
- Art 105 Drawing II
- Art 114 Design II



Art 204 Synthesis/3D ( <i>includes a separate Woodshop Lab</i> )	
Art 205 Synthesis/2D	
<b>Art History</b> .....	<b>12 credits</b>
Art 231 Prehistoric to Renaissance Art	
Art 232 Renaissance through Modern Art	
<i>Select One:</i>	
Art 331 Greek and Roman Art	
Art 332 Renaissance Art	
Art 333 Baroque Art	
<i>Select One:</i>	
Art 334 American Art & Architecture	
Art 336 19th Century Art	
Art 337 20th Century Art	
<b>Art Studio Concentration Area</b> .....	<b>24 credits</b>
Studio I ( <i>3 credit</i> )	
Studio II ( <i>3 credit</i> )	
Studio III (491) ( <i>6 credit</i> )	
Studio IV (492) ( <i>6 credit</i> )	
Senior Studio (497) ( <i>6 credit</i> )	
<b>Studio Related</b> .....	<b>12 credits</b>
<b>Senior Seminar: Art 400, Issues for the Artists</b> .....	<b>4 credits</b>
<b>Art Studio Electives:</b> .....	<b>9 credits</b>
<i>Note: Art 350 Topics, Art 380 Workshop, and Art 390 Independent Study, can be used as Studio Electives.</i>	
<b>Electives</b> .....	<b>10–12 credits</b>
 <b>Total</b> .....	 <b>120 credits</b>

*\*NOTE: GE 2000 requires 34-35 credits; however, an art major automatically fulfills the Arts area requirement. Students must also complete the College Writing Requirement and the Mathematics Competency Requirement, as specified in the College Catalog.*

### **B.A. in Art History**

The B.A. in Art History is designed to familiarize students with past and present art and the various forces that determined its form and content. This is accomplished through a contextual approach to visual studies, which places visual images in a web of social relationships. The two full-time art history faculty offer different approaches to the field, one more focused on intellectual traditions and processes, the other on class-based traditions and critical/ideological processes. Art History majors are supported in gaining historical information, as well as analytical and critical thinking skills and they are encouraged to move toward graduate study and/or other professional directions. The B.A. in Art History is designed as a broad based liberal arts degree. Departmental and cognate course requirements for this degree total 54 credit hours. This combines with the 31 credit hours of General education 2000 and at least 35 credit hours of free electives to total 120 credit hours.

### **Requirements**

<b>General Education 2000*</b> .....	<b>31–32 credits</b>
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**Foundations in Studio Art ..... 6 credits**

Any two studio courses from: Art 101, 104 or 105 (*substitutions may be made with permission of the advisor and the instructor of the substituted course*)

**Art History ..... 36 credits**

- Art 231 Prehistoric to Renaissance Art
- Art 232 Renaissance through Modern Art
- Art 331 Greek and Roman Art
- Art 332 Renaissance Art
- Art 333 Baroque Art
- Art 334 American Art & Architecture
- Art 336 19th Century European Art
- Art 337 20th Century Art
- Art 461 Seminar in Art History
- Art 493 Reading and Research in Art History

6 additional hours of 461 and/or 493. Each course may be repeated once or twice provided the topics and/or the instructors are different.

**Cognates ..... 12 credits**

At least 12 semester hours in related disciplines such as history, music, language, or literature, chosen with advisor's approval.

**Electives ..... 34–35 credits**

**Total ..... 120 credits**

*\*NOTE: GE 2000 requires 34–35 credits; however, an art major automatically fulfills the Arts area requirement. Students must also complete the College Writing Requirement and the Mathematics Competency Requirement, as specified in the College Catalog.*

**B.S. in Art Education:**

The B.S. in Art Education is designed as a professional degree that prepares students to become certified teachers of art in public schools, kindergarten through grade 12. Students who complete this program are eligible to receive certification upon application in over thirty-five states.

Students must apply for acceptance into the Art Education Program while enrolled in or after completion of the initial art education course ART ED. 303, Introduction to Art Education. The prerequisites for ARTE 303 are 15 semester hours of art including all studio foundations courses with a minimum grade of B-. Students apply through the Department of Art which then forwards recommendations to the Feinstein School of Education and Human Development, for formal acceptance to both the program and to the FSEHD.

To be accepted, the applicant must complete the following requirements by the end of the semester in which the candidate applies to the program:

1. Completion of at least 24 semester hours from a nationally or regionally accredited institution.
2. Attainment of a minimum grade point average of 2.67 over all.
3. Completion of counseling and Educational Psychology (CEP) 215: Educational Psychology with a minimum grade of B-.
4. Completion of RIC Writing Requirement and the Mathematics Requirement.

5. Completion of a statement of commitment to the art teaching profession.
6. Documentation of pre-professional experience with children or youth.
7. Submission of two recommendations: one from a college faculty member and one from a professional person familiar with the candidate's pre-professional experience with children or youth.
8. Successful completion of all the sub-tests of the Pre-Professional Skills Test (PPST) of the Praxis I Series.
9. Completion of ART ED. 303 with minimum grade of B-.
10. Completion of Studio foundations courses with a minimum grade of B- for each course.

The above requirements must be met before a student will be permitted to enroll in ART ED. 404. Retention in the Art Education Program requires a B- or better in all required art studio and art history courses, a B- or better in all art education courses, and a B- or better in FNED (*Foundations of Education*) 340 and 345. The Practicum I and II courses require a minimum grade of B for each course. Also, a minimum cumulative grade point average of 2.67 must be maintained both overall and in the art education major.

### Requirements

**General Education 2000\*** ..... 31-32 credits

**Foundations in Studio Art** ..... 15 credits

Art 101 Drawing I

Art 104 Design I

Art 105 Drawing II

Art 114 Design II

Art 204 Synthesis/3D or Art 205 Synthesis/2D (*includes a separate Woodshop Lab*)

**Art History & Aesthetics** ..... 15 credits

Art 231 Prehistoric to Renaissance Art

Art 232 Renaissance through Modern Art

Art 33\_ (Art History Elective)

Art 33\_ or Art 361 Seminar in Art History

Phil. 230 Aesthetics

**Studio Art** ..... 24 credits

Art 202 Painting I

Art 206 Ceramics I

Art 208 or 218 Printmaking or 217 Photo

Art 234 or 235 Sculpture or 221 or 223 Metalsmithing & Jewelry Design

Art 3\_\_ (level II Studio)

Art 491 (Level III Studio)

Art 380 or COMM 232 (Computer Graphics)

Art 2\_\_ or 3\_\_ (Studio Elective)

**Professional Program** ..... 30 credits

P 215 Educational Psychology

Art Ed. 303 Introduction to Art Education

Art Ed. 404 Practicum in Art Education I (Secondary)

Art Ed. 405 Practicum in Art Education II (Elementary)

Art Ed. 426 Student Teaching in Art Education

Art Ed. 464 Student Teaching Seminar in Art Ed.

Found. of Ed. 340 Foundations of Education

Found. of Ed. 345 Indiv. & Cultural Diversity

**Electives**..... **4-5 credits**

**Total** ..... **120 credits**

*\*NOTE: GE 2000 requires 34-35 credits; however, an art major automatically fulfills the Arts area requirement. Students must also complete the College Writing Requirement and the Mathematics Competency Requirement, as specified in the College Catalog.*

**M.A. in Media Studies:**

The M.A. Media Studies is a 36 credit hour Theory to Practice graduate study curriculum in the creative field of digital media. The interdisciplinary program offers two tracks: Design and Production or Critical Studies. Upon completion of a set of core courses that are required in both tracks, a student will specialize in one program track, and working closely with advisors, explore personal areas of interest and propose a master's project. The project is individualized and takes one of two forms. With the design and production option, the student will explore digital media tools and create a digital portfolio. With the critical studies option, the student will conduct independent research and write a master's thesis.

A student must receive B or better grade in all courses.

For application process, contact Art Department Office.

**Requirements**

**Core** ..... **16 credits**

Art 521 Electronic Media Production I

Comm 541 Media Theory

Film 551 Media Culture

Phil 532 Media Ethics: Law and Management

**Design & Production/Digital Portfolio Option** ..... **20 credits**

Art 522 Electronic Media Production II

Art 523 Digital Portfolio I

Art 524 Digital Portfolio II

Comm 579 Media Studies Internship

Elective\*

**Critical Studies/Thesis Option** ..... **20 credits**

Art 590 Directed Graduate Study

Art 691 Thesis

Comm 579 Media Studies Internship

Elective\*

Elective\*

**Total** ..... **36 credits**

\*Choose a course at the graduate-level in art, communications, computer science, english, philosophy, or theatre or consent of director of media studies.

**M.A.T. in Art Education:**

The 44 credit hour M.A.T. in Art Education is designed for students with a strong undergraduate background in art that wish to become certified art teachers. It includes professional coursework consisting of educational psychology, educational foundations, art education coursework, observational and practicum experiences, student teaching, a thesis, and additional courses in art to fulfil certification requirements.

**Admission Requirements:**

1. A completed application form accompanied by a twenty-five dollar nonrefundable application fee.
2. Official transcripts of all undergraduate and graduate records.
3. A minimum cumulative grade point average of B (3.00 on a 4.00 scale) in undergraduate course work.
4. An official report of scores on the Graduate Record Examination (GRE) or the Miller Analogies Test (MAT).
5. A minimum of 45 credit hours of studio art and art history courses.
6. A representative portfolio of art work.
7. Three letters of recommendation.
8. A plan of study approved by the advisor and appropriate dean.
9. A written statement of philosophy.
10. An interview with the art education program coordinator.

**Requirements**

**Foundations Component .....9 credits**

CEP 552 Psychological Perspectives on Learning and Teaching

FNED 541 Comparative Philosophies of Education

FNED 546 Contexts of Schooling

**Professional Education Component .....20 credits**

ARTE 504 Graduate Practicum in Art Education I

ARTE 505 Graduate Practicum in Art Education II

ARTE 515 Curriculum in Art Education

ARTE 525 Graduate Student Teaching in Art Education

ARTE 562 Graduate Seminar in Student Teaching in Art Education

ARTE 563 Graduate Orientation

**Academic Disciplines Component .....9-12 credits**

ART 560: Graduate Seminar in the Visual Arts

ART 4\_\_ or 5\_\_ X 2 or more: Two courses in studio art at the 400- or 500-level.

Additional art courses may be required if a student lacks sufficient background in drawing, design, painting, printmaking, sculpture, ceramics, computer graphics, and art history.

**Capstone courses ..... 6 credits**

ARTE 591: Readings and Research in Art Education

ART 691: Thesis

**Total ..... 44-47**

**M.A. in Art Education:**

The M.A. in Art Education is primarily designed for those individuals who have a Bachelors degree in art education and wish to pursue a graduate degree in this field. This program does not lead to certification.

**Admission Requirements:**

1. A completed application form accompanied by a \$25.00 nonrefundable application fee.
2. Official transcripts of all undergraduate and graduate records.
3. A minimum cumulative grade point average of B (3.00 on a 4.00 scale) in undergraduate course work.
4. An official report of scores on the Miller Analogies Test (MAT) or the Graduate Record Examination (GRE).
5. Three letters of recommendation.
6. A bachelor's degree in art education or its equivalent, including 45 credit hours of art courses.
7. A representative portfolio of work.
8. A plan of study approved by the advisor and appropriate dean.
9. A written statement of philosophy.
10. An interview with the Art Education Program Coordinator.

**Required Courses:**

**Art And Art Education ..... 12 credits**

ART 4\_\_ or 5\_\_ X 2: Two courses in Studio Art, Art History, or Theory at the 400- or 500-level

ART 560: Graduate Seminar in the Visual Arts

ARTE 515: Curriculum in Art Education

**Professional Education Component ..... 6 credits**

FNED 502: Social Issues in Education

**OR**

FNED 520: Cultural Foundations of Education

SPED 531: Instructional Approaches to Children with Special Needs in Regular Classes

**Professional Concentration ..... 12 credits**

Courses chosen from approved areas: See Advisor

**Capstone Courses ..... 6 credits**

ARTE 591: Readings and Research in Art Education

ART 691: Thesis

**Total ..... 36 credits**

**Note:** The M.A. program in art with a concentration in art education does not lead to teacher certification.

### **Art Department Minors:**

#### **Minor in Studio Art:**

The minor in studio art consists of a minimum of 21 credit hours (*seven courses*), as follows:

Art 101: Drawing I

Art 104: Design I

Art 105 Drawing II

Art 114: Design II

Art 204: Synthesis: Three Dimensional Emphasis (*Includes Woodshop Lab*)

**OR**

Art 205: Synthesis: Two Dimensional Emphasis

Art 2\_\_: One introductory-level studio art course

Art \_\_: One upper-level studio art course.

#### **Minor in Art History:**

The minor in art history consists of a minimum of 18 credit hours (*six courses*), as follows:

Art 231: Prehistoric to Renaissance Art

Art 232: Renaissance to Modern Art

Art 461: Seminar in Art History

**One course from:**

Art 331: Greek and Roman Art

Art 332: Renaissance Art

Art 333: Baroque Art

**One course from:**

Art 334: American Art and Architecture

Art 336: Nineteenth-Century European Art

Art 337: Twentieth-Century Art

One additional course from either of the last two groups.

#### **Honors Program:**

Departmental honors programs offer students the opportunity to do an independent research, critical, or creative project on a topic of the student's choice.

#### **Admissions:**

An applicant must have and maintain a minimum overall GPA of at least 3.00, and a minimum GPA in the major within the department of 3.25. Exceptions to these minimum standards may be made but students thus admitted will be considered to have only probationary status.

Written applications for admission must be submitted to the department chair who will, after review, refer them to the chair of the department Honors Committee.

Students may apply for admission between the fourth and sixth semesters.

#### **Honors Program Committee**

This committee, comprised of three area coordinators, will, in the presence of the candidate, evaluate the project for honors. The final grade for the project is the sole responsibility of the faculty member(s) guiding the candidate.

#### **Program Guidelines**

The student shall undertake a substantial piece of directed art work or research in a two-semester, six-

credit independent study course (*Art 390 or 391*) taken, normally, during the student's last two semesters. A detailed description of the proposal must be submitted on the standard independent study form the semester before the program is to begin. (*Due dates for proposals must comply with those set by the College Honors Program.*)

The advisor(s) will give the student their individual guidelines for the specific honors project. A copy of these guidelines must accompany the student's application.

The project should encourage, when applicable, the student's use of galleries, museums, libraries and archives in the geographic area.

The student's advisor(s) will meet with the student regularly through both semesters to discuss and evaluate the work in progress.

The completed project will be presented by the student to the department Honors Committee which will evaluate the work for honors in the presence of the student. Questions, responses and general discussion are required.

The student shall give the Art Department a copy of the approved completed project. Written projects should be inexpensively bound; studio projects should be recorded by slides placed in plastic holders in an appropriate cover.

Students whose GPA falls below 3.00 shall be dismissed from the program, as will those failing to complete the project on time. Appeals for reinstatement may be made to the department Honors Committee and to the Department Chair.

Students whose completed projects are not accepted for honors shall receive six elective credits in Art 390 or 391. Those finishing only one semester in the program may appeal to the department Honors Committee for up to three elective credits.

#### **Honors in Art Studio**

A written application containing a detailed and succinct description of the project must be approved and signed by two studio faculty members who will then act as the student's advisors and will evaluate and grade the project.

The finished honors project will be given special attention at the Senior Exhibition in Bannister Gallery.

Grade results are from consultation of all full time area faculty, i.e. all full time instructors of a particular subject.

Six credit hours shall be completed in honors work either as advanced or independent study.

A GPA of 3.75 must be maintained in all concentration courses to remain in the program.

#### **Honors in Art Education**

Students applying for honors in art education may choose one of the following formats for their honors projects:

1. A historical, philosophical, psychological, anthropological or sociological thesis that utilizes the appropriate research methodology and stylistic format of the discipline which focuses upon a critical contemporary issue in the field of art education.
2. A curriculum project that includes the development and testing of a comprehensive series of art learning activities incorporating substantive content in art history, art criticism and/or aesthetics. Student teaching placements may be used as test sites.

All decisions and conclusions must be clearly justified and all references must be appropriately



documented. The work must be correct in grammar and clearly written. Photographs or graphic illustrations, if included, shall be of professional quality.

Students shall be encouraged to explore model art education programs and projects through on-site visits.

A formal outline of the paper (*or curriculum*) is required at the end of the first semester.

A first draft of the final work shall be due in mid-March. The final draft shall be submitted to the department Honors Committee the third week in April.

#### **Honors in Art History**

The proposal must contain a detailed description of the topic, a statement of its importance and an initial bibliography.

A formal detailed outline or work-in-progress paper must be completed at the end of the first semester.

A first draft of the completed thesis is due no later than mid-March, the final draft by the third week of April. Several drafts will be required, if necessary.

An art history honors thesis must be original and clearly, cohesively and succinctly written. All conclusions must be justified and all references fully documented. Whenever possible, and if applicable, original and primary sources should be used, all illustrations must be of professional quality.

### **D. OTHER PROGRAMMATIC ACTIVITIES**

#### **Interdisciplinary Activities**

Dr. Howkins, professor of Art History, has offered two cross-listed courses in the Art Department and the Women's Studies and African/African American Studies Programs for over twenty years. She rotates her spring art history seminar to focus sequentially on Gender in Art, African American Art and Issues in Contemporary Art in a three-year cycle of course topics. She is presently serving as Director of Women's Studies and has served in the same position in the early 1980s, for a total of seven years by the close of the 2003 academic year. The director is responsible for scheduling courses, soliciting new program courses from participating faculty, chairing the Women's Studies Advisory Committee, encouraging faculty at large to integrate gender material into curriculum, coordinating and/or sponsoring special lectures and lecturers in Women's Studies, and advising students. Upon arriving at the College in the 1970s, Dr. Howkins was instrumental in the founding of the Women's Center on campus, the cooperative play-group for student/faculty children, and in promoting wage equity for women faculty.

#### **General Education Courses**

Dr. Howkins at present teaches a CORE 3 course entitled Art 162: Perspectives on Asian Art. The course is a one-semester, 4-credit introductory art history survey focusing on the visual traditions of Buddhist and Hindu India, and of China and Japan. Like other CORE courses, this one combines lecture and class discussion. It evaluates students via examinations, graded and ungraded written assignments, oral presentation and peer editing.

In both introductory art history survey, Art 231: Prehistoric to Renaissance and Art 232: Renaissance to Modern Art, about 50 percent of the students enrolled each semester are non-art majors and take the course for the Visual and Fine Arts category of the General Education Distribution Requirement.

#### **Film Studies Courses**

As of autumn 1999, the Art History area has also begun collaborating with the Film Studies Program.

In the main, this entails faculty members teaching courses occasionally (*once per year, on average*) in that program. As of autumn 1999, it also entails one faculty member serving as Chair of the program. The benefits thus far have been significant. Film Studies students have begun taking more art history courses, consequently providing themselves with the particulars of visual skill while also acquiring a fuller sense of pictorial traditions preceding the advent of film. Likewise, art history students have been encouraged, and many have begun, to take courses in Film Studies. The benefits of such cross-fertilization for art history specifically will be considerable, not only because of the influx of promising students in a related area but also because our own students will come into contact with a medium that places quite specific demands on its audience — demands markedly different from those normally available to students of art history.

#### The “Artist and Society Learning community (ASLC)”

This initiative was conceived of and implemented by the office of the Dean of Arts and Science in Fall 2002. The ASLC selects 25 incoming freshmen with planned majors in creative writing, film, and both the visual and performing arts. These students go through their first semester as a cohort group focused on the arts. 10 to 12 students also live in a special wing of the dormitories where they can mingle with and entertain the dozen or so commuting students. They all take three courses together: Western History with a historian of music; Freshman Writing with a novelist and short story writer; and a “Freshman Experience” seminar with an art historian. During the semester they go down one November Saturday by bus to the Guggenheim Art Museum and the Metropolitan Museum of Art in New York. They also attend Bannister Art Gallery openings, as well as theatrical and musical performances in the Nazarian Center for the performing Arts. Reports from Fall 2002 and Fall 2003 reveal that the students stick together beyond the semester, utilizing their professors and the dean as advisors. About two thirds of the students are in theater and art.

#### Special Talent Awards

Each year the department holds three talent award competitions:

- **Incoming Freshman:** Each Spring semester, high school seniors who have been admitted to the College are eligible to submit portfolios for the Incoming Freshman Talent Awards. The number of winners varies, depending on the quality of the portfolios submitted.
- **Graduating Seniors:** In March, students scheduled to graduate are invited to participate in the Senior Award In Studio Art competition, and the Senior Award In Art History. One winner is selected from each area (*Studio & Art History*) and honored with both a cash award and certificate at the annual Cap and Gown Convocation. The funds for the award are provided by the Art Club.
- **Special Talent Awards:** Each Spring semester a competition is held in two parts — seniors and juniors the first day, then sophomores and freshman the next.

Except for the Incoming Freshman, who drop off portfolios, the students exhibit their work in designated locations on competition days. Faculty judge all work and post a list of winners. Undergraduates receive a partial tuition waiver for the following academic year. The amount of winners depends on funds available from the College. (*See Appendix C: Talent Award Guidelines*)

### III. EVALUATION, PLANNING, AND PROJECTIONS

#### **A. ASSESSMENT OF ART DEPARTMENT PROGRAMS:**

While the Department of Art has always engaged in discussion and revision of its programs Rhode Island College and higher education in general are placing increased emphasis on the formal creation, implementation, and documentation of program assessment strategies and processes. The following text, created for the Committee for Assessment of Student Outcomes (C.A.S.O.), regarding assessment of the Art Studio Foundations Program represents the department's initial stage of assessment documentation. Eventually all of the Department of Art's Programs will produce similar documentation.

#### **Art Studio Foundations Assessment: (Report to C.A.S.O.)**

The Art Department has chosen its Foundations program as the beginning of its assessment for many reasons. The first is that the Department believes that if it is fulfilling its mission to students in this area, then it is preparing its students for continued study in all areas of the Department. The second reason is that the Department has developed significant momentum over many years because of a focused attention to regularly monitoring and assessing its Foundation program. The third reason is that the Department has numerous mechanisms already in place for producing adequate evidence of proper assessment. Therefore the Department's short-term goal is to use the Foundations program as its model to initiate documentation of the type of assessment needed in our field. The Department's long-term goal is to use the Foundations program model to later guide the faculty through building mechanisms and creating documentation for assessment in the various media areas within the Art Department.

#### **C. Art Foundation Concept:**

It is the belief of this faculty that a strong foundations program is essential to the understanding of basic concepts that students will need in their study of art. Students should complete their foundations courses within their first three semesters to allow sufficient time to properly sequence upper level course in their chosen concentration. During this time students should develop self-motivation and self-discipline. The necessity to work hard cannot be overestimated. Students should develop a professional attitude toward their work. A high standard of quality is expected at all times.

#### **D. Foundations Program Assessment Description:**

Art Department, February, 2003

#### **Outcomes:**

There are individual outcomes set for each of the six foundation courses. What the Department refers to as Course Outlines describes the desired student outcome with regards to specific studio and design principles. The desired outcome of each student in the individual foundation courses is the attainment of C level or higher competency for studio majors, B- level or higher for art education majors, with regards to the specified items in the course outlines.

Additionally, there is a program-wide outcome expectation for the student who has completed the foundations program. This means that in addition to the outcomes identified per specific courses in the program, students who complete the whole foundations program, in good academic standing, are expected to be prepared to enter any area of study in the art department, regardless of medium or format. Students should be competent at communicating verbally and visually within a two-dimensional and three-dimensional format within a C grade level of proficiency, a B- grade level for art education majors.

#### **Criteria for Assessment:**

There is a set of course objectives written for each of the six foundation courses. These course objectives, referred to in the Department as the "Course Outlines," form the criteria used for assessing the progress of students, the degree of competency students have acquired, the quality of student projects and the instructor's delivery of concepts paramount to the individual foundation course.

On a departmental level, the individual curricula of these six courses, identified in the Course Outlines, form the criteria for assessing how well the Foundations program is preparing the majority of our majors for upper level study in respective areas.

**Data Sources:**

**Student Projects:**

Each student produces original projects, which are designed to provide the opportunity for students to explore the criteria and to demonstrate competency with the concepts associated with the criteria.

**Classroom Discussions/Critiques:**

In-class discussions around slide lectures and project critiques indicate something about how students are being prepared to articulate an understanding of the criteria.

**Foundations Review:**

In the Foundations Review, an annual event, the body of faculty collect information and data regarding various teaching pedagogy, delivery of curricula, student response to lecture material, student response to project criteria and quality of student work. During this review, actual student works from each of the six courses are directly observed. Faculty will look at several hundred student projects in the course of this six hour review. Faculty will also discuss delivery of the curriculum during this review and advise one another on how to better convey the criteria in their lessons. *(See Appendix B: The 2003 Foundation Review Annual Report)*

**Student Evaluations:**

Student evaluations for each section give some insight into the information absorption rate of students. The evaluations also provide some feedback on student enthusiasm, on how inspiring the curriculum is, as well as the impact that the course criteria has had on their development. From a departmental administrative standpoint the evaluations allow the department to monitor and assess faculty/student interactions for full-time and part-time faculty.

**Classroom Observations:**

Direct classroom observations of full-time and part-time faculty further form an important link in student/faculty/curriculum interactions in the context of the course criteria. As part of this mechanism, senior faculty serve as mentors to junior faculty and adjunct faculty. Observers generate a written record of the observation noting apparent strengths and weaknesses. These are shared with the subject of the observation and kept on file in the art office as references for the chair's annual evaluation of faculty performance.

**Hall Gallery Exhibitions:**

Twice a year the Department hosts exhibitions, which promote the work done by Foundations students. One exhibition focuses on student work in the area of drawing and represents work from three of the six Foundation courses. The other exhibition focuses on student work in the area of design and represents the other three courses in the Foundations program. These exhibitions always form a point of discussion, both formal and informal, on the state of the Foundations program.

**Incoming Freshman Portfolio Awards:**

This is the program's initial assessment of incoming freshman skill levels. It marks the beginning of assessment by creating an incoming benchmark by which to measure the effect the Foundations program has on its students.

**Transfer Portfolio Review:**

The department requires all transfer students seeking program credit for a course taken at another

accredited institution to submit a portfolio of that work relating to the class(es) in question. Ninety percent of the time students are seeking transfer credit for a Foundations course. When the Portfolio Review Committee reviews these credit requests they form another benchmark by which the Department can measure the initial levels of transfer students entering the department.

**Freshman Talent Award:**

The Department sponsors a competition for all freshmen. Since freshmen are exclusively enrolled in Foundations courses, when they exhibit work for this competition, the faculty are making merit decisions based solely on Foundations work. This competition is scheduled at the end of spring semester, after students have nearly completed four of the six Foundation courses. This means that the Department is able to assess the Foundations program two-thirds of the way in.

**BFA Applications:**

Students wishing to apply to the professional degree program, Bachelor of Fine Arts, must organize an exhibition of their work as the main portion of their application. Since most students applying will do so in the spring of their sophomore year, as much as fifty percent of the work will come from Foundation courses and a significant portion of that will come from the final two Foundation courses. This means that the Department can evaluate the quality of work coming from the final third of the Foundations program. It also means that, overall, the Department is able to assess the effect that the whole Foundations program has had on these students as they are only two weeks from completing the program. This assessment mechanism represents a formal exit evaluation of students and the Foundations program.

**Reports from Faculty in the Individual Studio Areas:**

In the course of regular discussion in various departmental meetings as well as less formal conversations, the Foundations Coordinator or the body of studio faculty may get feedback from faculty in individual disciplines on the issue of how well the foundation programming is preparing students for upper-level study. This assessment mechanism represents an informal exit evaluation of students and the Foundations program.

**Plan for Analysis:**

Relying on the experience and credentials of our full-time faculty, discussion during the Foundations Review among us centers on the overall quality of student work among all of the foundation courses as an area and also per foundation course, but not always by individual section. Faculty compare the overall quality of the current selection of student works with selections of student works from previous Foundation Reviews. The faculty also comment on the general level of preparedness that students are arriving with in the studio-level courses. During the Foundations Review evaluation centers on whether students demonstrate a competency with regards to criteria, or, in the event that student work overall does not show evidence of the criteria, whether faculty have a clear understanding and clear delivery of the criteria.

The general comments and observations made by faculty usually lead into discussion of specific criteria in the course outlines, individual projects and current trends visible in the student body. All of the above analysis occurs during the review, with a majority of faculty present, and in the presence of select student work. The Foundation Coordinator records comments made during the review and publishes the Foundations Review Report during the weeks following the review. A copy of this report is delivered to all full-time art department faculty and all part-time studio art faculty. At the first department meeting of the spring semester, the whole body of art faculty is notified of any major issues that have surfaced during the Foundations Review and further discussion will be pursued and action would be taken when necessary.

**Plans for Using Results to Improve Teaching and Learning:**

The Foundations Coordinator publishes a report of the Foundations Review during the spring semester. This report contains all assessments, both general and specific, made during the review. This report is distributed to all full-time art faculty and part-time art faculty. The department as a whole discusses the content of the report and addresses concerns relating to individual courses, the foundations program as a whole and problem areas within student performance. In the event that issues relating to the Foundations Area should arise before or after the Foundations Review, the department is prepared to discuss these problems and relevant remedies. From these discussions a plan of action is determined and instituted when necessary. Any actions needed are overseen by the Foundations Coordinator and/or the department Chair. The Department aims to use all information collected through assessment means to improve the curriculum, faculty preparedness, facilities and more.

**Assessment in Art History:** *(submitted by the Art History Area)*

**Objectives for Student Learning:**

Students in the Art History Program are expected to:

Gain historical information regarding the span of Western and some non-western visual traditions, information deepened over a series of courses ranging from introductory to advanced research.

Gain historical information regarding the various socio-political and economic factors that impinge upon images and imagery, as well as how that impingement occurs.

Gain familiarity with a range of methodological approaches to historical analysis and interpretation.

Compose focused, coherent essays, moving between details and generalizations to achieve specific purposes.

Give evidence of constructive thinking in essay and paper writing via re-organization of information to make one's own sense of it, using analysis, synthesis, evaluation, interpretation, reflection and problem-solving.

Gather information from multiple sources with an eye to patterns, points of difference and overlap.

Develop skills of oral presentation.

Tolerate and work with ambiguity, indeterminacy and complexity.

**Methods of Assessment:**

Methods of assessment in the Art History Program include:

Examinations consisting of both image identification and essay.

Testing on reading material independently analysed by students outside of class sessions.

Oral presentation of research in seminars.

Problem-solving discussion tasks set up in class sessions.

Term papers requiring on-the-spot image analysis in a museum and/or in depth research on a particular topic.

Assigning of paper topics that require diverse methodological approaches to historical material.

Peer editing of term papers to gain both editing and writing skills.

Writing of multiple drafts of term papers to hone writing and thinking skills.

**Assessment in Art Education:** *(submitted by the Art Education Area)*

**Objectives for Student Learning:**

Content Proficiencies

1. Students will complete the Art Foundations strand of studio courses.
2. Students will complete a studio course in painting, ceramics, photography or printmaking, and sculpture, or metalsmithing, or jewelry design.
3. Students will achieve a proficient level of competence in one medium.
4. Students will achieve a mastery level of competence in one medium.
5. Students will gain historical information regarding the span of Western and some non-western visual traditions.\*
6. Students will gain knowledge of aesthetics.
7. Students will become knowledgeable of artistic development.
8. Students will learn aesthetic scanning techniques.
9. Students will learn the interdisciplinary connections of art to the other subject areas.
10. Students will connect the arts to the community environs.
11. Students will conceptualise thematic lesson ideas.
12. Students will observe art in action in the classrooms K-12.
13. Students will move from theory to practice in the classrooms K-12.

*\*taken from Art History Assessment document*

**Methods of Assessment:**

Pedagogical Proficiencies

1. Students must complete the Art Foundations strand of courses with a minimum of B- or 2.67 GPA in each course.
2. Students must complete studio work in painting, ceramics, photo or print making, and sculpture, or metalsmithing, or jewelry design and receive a minimum of B- or 2.67 GPA in each course.
3. Students must complete a Level II studio and receive a minimum of B- or 2.67 GPA.
4. Students must complete a Level III studio and receive a minimum of B- or 2.67 GPA.
5. Students must complete four art history courses and achieve a B- or 2.67 GPA.
6. Students must complete and pass Phil. 230 Aesthetics course.
7. Students must complete an Artistic Development Portfolio.
8. Students will learn various strategies for engaging students in interpreting works of art.
9. Students will create lessons connecting art with mathematics, language arts, science, and history and present to peers in class or at teaching sites.
10. Students will write lessons conceptualising various thematic constructs and present to peers in class or at each teaching site.
11. Students will prepare in portfolio form a museum visit for a fictitious class to connect to the community in a concrete manner.
12. Students will observe and assist art teachers for 10 hours in K-12 classroom settings.
13. Students will be assigned practicum placements for 24 hours and 20 hours in both the Secondary and

Elementary schools, and teach at least one lesson.

14. Students will student teach 7 weeks at an Elementary school site and 7 weeks at a Secondary school site to gain experience in teaching and move from theory to practice in art education.

15. Students must achieve a B- in the Introduction to Art Education course.

16. Students must achieve a B average in both Practicum Courses

## **B. CURRICULUM CHANGES 1993/1994 — 2003/2004** *(Listed in chronological order)*

Over the past ten years the Art Faculty members have concentrated on improving the Studio Art Curriculum, implementing new courses, updating existing courses, and other improvements designed to make our program a challenging and rewarding environment for our students.

### **1993**

- **Minor in Studio Art requirements changed from a minimum of 15 semester hours (5 courses) to a minimum of 21 semester hours (7 courses).** Requirements are now: 5 of the 6 Foundations courses, Art 101, 104, 105, 114, Art 204 or 205; one introductory-level studio art course, and one upper-level studio art course. Date of Action: 2.19.93/Effective Date: Fall 1993 *(Published in the RIC '94 -'95 Catalog, page 102)*

- **The course title for Art 219 was changed from “Fiber, Off-Loom” to “Surface Design on Fabric.”** Although basic off-loom techniques were still introduced, the course was broadened to include a variety of textile techniques. The new course description reflected these changes. Date of Action: 2.19.93/Effective Date: Fall 1993 *(Published in the RIC '94 -'95 Catalog, page 104)*

### **1994**

- **Title for Art 229 was changed from “Fiber, On-Loom” to “Structural Fibers.”** Although on-loom techniques were still introduced, the course was broadened to include emphasis on a more structural approach with on-loom weaving as one of the many processes covered. Date of Action: 12.16.94/Effective Date: Fall 1995 *(Published in the RIC '95 -'96 Catalog, page 107)*

- **Course description of Art 101: Drawing I changed** to clarify the emphasis and included two important elements of the course (linear perspective and presentation of art work) that went unmentioned in the catalog current at that time. Date of Action: 12.16.94/Effective Date: Fall 1995 *(Published in the RIC '95-'96 Catalog page 105)*

- **Course description of Art 224: Graphic Design I updated:** Reference to “paste-ups,” and other outdated terms were deleted. The course description now includes emphasis on conceptual development, visual problem solving, design process, research, analysis, typography, other graphic design principles, and computer skills. Date of Action: 12.16.94/Effective Date: Fall 1995 *(Published in the RIC '95-'96 Catalog page 106)*

- **Course description of Art 324: Graphic Design II updated to reflect changes in professional practice,** including new technologies and methods in the delivery of visual information. Reference to “mechanical reproduction,” “camera-ready mechanicals,” and “color separations” were deleted. The new course description includes emphasis on conceptual development, visual problem solving, typography, and



other graphic design principles. This course is primarily devoted to the study and practice of typography. Date of Action: 12.16.94/Effective Date: Fall 1995 (*Published in the RIC '95-'96 Catalog page 108*)

- **Course description for Art 205: Drawing III changed to reflect course content and purpose.** Art 114: Design II added as a prerequisite. New description included emphasis on the synthesis of the basic drawing language and fundamental design skills and the conceptual aspects of image construction. Date of Action: 12.16.94/Effective Date: Fall 1995 (*Published in the RIC '95-'96 Catalog page 105*)

## 1995

- **New Foundation course added: Art 204:Synthesis/Three-Dimensional Emphasis:** Course Description: Using both drawing and three dimensional techniques, a synthesis of the skills and concepts developed in the previous four foundation courses will be emphasized. The interaction of two and three dimensional approaches is stressed while developing an individual direction. Prerequisites: Art 101 (Drawing I), Art 104 (Design I), Art 105 (Drawing II) & Art 114 (Design II)
- **Art 204:Synthesis/Three-Dimensional Emphasis added as a requirement in the Studio Art Programs and major in Art Education Programs.**
- **Art 225: Figurative Modeling changed from a required course to an elective course.**
- **Art 204: Synthesis/Three-Dimensional Emphasis replaced Art 225: Figurative Modeling as the prerequisite for Art 202: Painting I, Art 208: Printmaking; Intaglio & Monotype, Art 215: Sculpture I, and Art 218: Printmaking; Lithography & Relief.**
- **Title of Art 205: Drawing III changed to Art 205: Synthesis/Two-Dimensional Emphasis.**

Students were given a choice of 2-D or 3-D Synthesis as their 5th Foundations course requirement. This choice was affected by their desired studio concentration major, educational goals, and faculty advising. Date of Action: 12.20.96/Effective Date: Fall 1997 (*This change published in the RIC '97-'98 Catalog pages 104, 105, 106, 107, & 112*)

## 1996

- **Art 101: Drawing I: General Drawing and Art 104: Design I were added as course selections in the General Education Program:** Distribution Requirements: Category A, Visual and Performing Arts. This change raised the number of students taking Art 101 & 104 dramatically. Date of Action: 1996/Effective Date: Fall 1997 (*This change published in the RIC '97-'98 Catalog page 86*)
- **The Master of Arts in Art with Studio Concentration was eliminated from the Art Program.** The MA in Studio Art was primarily an enrichment program providing students with additional experience that made it possible for them to enter professional programs such as a Master of Fine Arts, the terminal degree in the visual arts. Thus, it was a transitional program rather than an end in itself. Low enrolment made it unviable for continued offering. The Master of Arts in Art with Studio Concentration lacked institutional support including insufficient number of faculty, insufficient funding and insufficient facilities. Therefore the Department felt they could no longer offer this program. Date of Action: 1996/Effective Date: Fall 1997 (*The MA in Studio Art Program information last appeared in the RIC '96-'97 Catalog page 107*)

## 1997

- **Sculpture I & II replaced with two new courses: Art 234: Sculpture: Wood and Alternate Materials, and Art 235: Sculpture: Metal Casting and Fabrication.** The 1-2 sequencing of Sculpture I & II was dropped, making the order of the new courses to be of the student's choosing. This allowed for a more focused study in each area, plus the Art Education students now have two courses to choose from in order to fulfill their sculpture requirement. Also, Metalsmithing and Jewelry Design students find the more focused Sculpture: Metal Casting and Fabrication better suited to their plan of study as an elective. Date of Action: 1997/Effective Date: Fall 1998 (This change published in the RIC '98-'99 Catalog page 111)
- **A fifth level major studio concentration course requirement (Art 396) was added to the B.A. Program, and one studio elective was added to the required course for a B.A.** The fifth level studio course was consistently proven to be a culminating synthesis of technical skill, conceptual sophistication, historical awareness and the ability to devise and pursue individual strategies and ideas. This fifth course, and an additional studio elective provided students with additional learning experience. The strengthened portfolios, verbal acuity, and general increased confidence better prepared the B.A. students for the post-undergraduate world. Date of Action: 1997/Effective Date: Fall 1998 (This change published in the RIC '98-'99 Catalog page 108)
- **The studio elective requirement in the B.F.A. program was decreased from 18 credits to 12 credits. 6 credits was added to the general elective requirements.** This change was in response to the request of the Curriculum Committee to reduce the professional credits and give greater flexibility in the students' program of study. The Art Department Faculty believed that any further reduction of required courses for the B.F.A. degree would dilute it and bring it below the national standard for competitive B.F.A. programs. To reduce the studio requirement would jeopardize the graduate school readiness of our B.F.A. majors. Date of Action: 1997/Effective Date: Fall 1998 (This change published in the RIC '98-'99 Catalog page 107)

## 1999

- **Course title, description, and content changes for Art 104 and Art 114:** Previously both of the Foundations Design courses dealt with 2 & 3 dimensional visual structures. Partially because the content of these courses had become more focused, it was difficult to find staff who could teach both areas of design effectively. For that reason Design I now only covers the fundamentals of 2 dimensional composition and problem solving strategies. Similarly, Design II covers only 3 dimensional composition and problem solving strategies.

**Title for Art 104: Design I changed to Art 104: Design I: Two-Dimensional Design**

**Course Description:** Two-dimensional compositional strategies are applied through intuitive and logical organization of the visual elements. Students also develop basic problem-solving skills, while learning to think visually.

**Title for Art 114: Design II changed to Art 114: Design II: Three-Dimensional Design:** Course Description: The sequential development of planar and volumetric forms in real space provide the basis for study of visual structure. The role that media, process, and problem solving have in the development of form are also covered. Date of Action: 12.17.99/Effective Date: Fall 2000 (This change published in the RIC '00-'01 Catalog pages 120, 121, 122, 124, 127, & 332)

- **Admissions requirement for the B.F.A. Program changed:** The G.P.A. in the Foundations courses raised from 2.0 to 2.50, with a grade of no less than a C in any of those courses. Date of Action: 12.26.99/Effective Date: Fall 1999 (This change published in the RIC '99-'00 Catalog page 91)

## 2000/2001

- **Addition of the M.A. in Art with Concentration in Media Studies.** This cross-discipline program includes faculty from Studio Art, Communications, Philosophy, Film Studies, Theatre, English, and Computer Science. It offers both a Theory Emphasis and a Production Emphasis. So far the program has attracted a diverse group of students, including many RIC Graphic Design graduates. The first class will graduate Spring 2003. General Date of Action: 2000/Effective Date: Fall 2001 (*The following program information first appeared in the RIC '01-'02 College Catalog, page 129*)

- **Addition of two Digital Design Courses, Art 226: Pixel-Based Digital Design and Art 227: Vector-Based Digital Design.** These two courses serve primarily as support courses for the Graphic Design concentration although art students majoring in other concentrations sometimes enroll. Students often take these courses while completing the Foundations Program, gaining experience in design concepts using digital forms.

## 2002/2003

For all changes listed below: General Date of Action: 2002/Effective Date: Fall 2003

- **Deletion of separate Metals and Jewelry Design courses.**

- **Addition of "Metalsmithing & Jewelry Design" as a concentration.**

- **Addition of courses for the "Metalsmithing & Jewelry Design" concentration:** Two beginning level courses, "Art 221: Metalsmithing and Jewelry: Basic Fabrication/Forming" and "Art 223: Metalsmithing and Jewelry: Casting/Duplication Processes" were added, and designed to be taken in any sequence.

- **Deletion of the B.F.A. in Studio Art with Specialization in Manufacturing Jewelry Design.**

- **Deletion of the Fibers concentration.** With no full-time faculty in fibers, lack of qualified adjunct instructors available, and low enrolment, the faculty voted to eliminate this program. The classroom that this course met in will be used for Graphic Design, Foundations Design, and possibly as an area for photographing art works.

- **Additional Foundations Course requirement:** As of Fall 2003, the Foundations requirements for a B.A. or B.F.A. in Studio Art will require six courses: Art 101: Drawing: General Drawing, Art 104 Design I: 2-D Design, Art 105: Drawing II: Figure Drawing, Art 114: Design II: 3-D Design, Art 204: Synthesis/3-D Emphasis, and Art 205: Synthesis/2-D Emphasis. Note: Art 204 & Art 205 may be taken in any order) In order not to delay a student's transition to studio concentration courses, students will be encouraged to take level-one studio courses while enrolled in the Synthesis Courses (Art 204 & Art 205). For the B.S. in Art Education, students choose between Art 204 or Art 205, for a total of five Foundations courses.

- **BFA in Studio Art Program Updates: Students must now maintain a minimum grade of B in all their major studio concentration courses for admission and retention to this program.** At the end of each semester, each BFA candidate's work is reviewed by a committee of full-time faculty at the BFA Review. This event is similar to a graduate student review, with students being held to high standards. The student's instructor has total control over each BFA student's grade, however the judgments of other faculty members have considerable impact on a student's standing in the program.

- **Photography Concentration Updates:** With the completion of the new Photography Computer Lab in Whipple 103, the Photography courses will primarily use digital techniques instead of the traditional chemical processes image output.

### C. ISSUES FOR FUTURE CONSIDERATION:

Since the last NASAD report the art department has experienced a significant turnover with senior faculty retiring. This turnover has contributed to an important influx of new personnel which has expanded the diversity of the department. The positive influence of this new diversity can directly be observed within the various areas of the department as well as the direction of student work. The department also continues to utilize a changing pool of adjunct instructors which further brings unique perspectives to classroom instruction and departmental discussions. We are excited by the climate within the department and value the many voices and perspectives that we have. We will continue to encourage this type of atmosphere while integrating it with our demanding and evolving academic goals.

As an alternative, affordable art program to Rhode Island School of Design in Southern New England, the RIC Art Department continually prepares strong studio artists and art educators while serving its liberal arts function for the College and the community. The department is heavily invested in the foundations program because it continues to prove effective in preparing students with the skills and discipline needed to enter and succeed in their individual areas of study. All studio Faculty participate in discussion and instruction in the foundations area. Faculty in the individual areas can rely on the strength and breadth of the foundations curriculum and are able to exploit the skills attained by students. The strength of the foundations curriculum therefore allows the department to provide an aggressive and competitive climate in the upper studio levels.

The support from the upper administration has been very strong restoring the 15th tenure track full time faculty and investing in the multimedia computer lab for the Media Studies Graduate Program. The Dean of Arts and Science has been especially involved with the Media Studies Program as well as the 14 years old tradition known as the October Series — a month of interdisciplinary lectures, colloquia and performances revolving around a socially provocative Bannister Gallery exhibit. It has been the top priority for the Administration to upgrade the Art Center because it is one of the oldest buildings on campus without significant renovation.

The immediate concern of the building is safety. The Asbestos should be removed completely, the ventilation systems have to be installed in the 3-Dimensional studio areas, the heating system and the lighting have to be upgraded in all the studios. The Administration is aware of the problems and is planning to fix them systematically. The department has to operate in the current building without changing its structural perimeter for the next 6 to 10 years until the State can provide significant funds for either the expansion/renovation of the building or a new building on campus. The other concern is security and housekeeping. The building is now shut down between 2 am and 6 am and campus security is checking everyday during that time. This is a new security measure and we hope this will deter the theft problems. The daily cleaning of the studios, offices, and the bathrooms has been sporadic and causes an unhealthy environment for the faculty and the students.

Since the late '90s, several faculty members have been involved in digital imaging and media studies projects. These efforts became the basis for a new program approved in 2000, the Master of Arts in Art, Concentration in Media Studies. As we worked together with the faculty of various departments such as English, Communications, Philosophy, and Music, the "theory to practice" concept grew stronger and the interdisciplinary curriculum proved effective. There is increasing use of advanced Film Studies courses in Media studies. And Media Studies courses "Media Culture" and "Media Theory" themselves are now part of the College's revised Master of Fine Arts in Theater Program, particularly the track in "Performance and Society" which is tied to both the Trinity Repertory Company and a collaborative of

downtown Providence theaters. This emerging focus on digital imaging and media studies has also engaged our art education faculty working with the Rhode Island Department of Education and Office of Higher Education on “Media Literacy” project within a larger context — an increased focus on “Visual Literacy” in elementary and secondary schools.