Core Studio Options:
Revision of Core Studio Fall 2010

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The First Year Program
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Introduction

In 2008-2009 at CCA, the Senior Cabinet structure shifted. Steve Beal moved from Provost to President of the College, and a new Provost, Mark Breitenberg, was hired. In addition, Melanie Corn was placed in the new position of Associate Provost. These changes facilitated communication and increased the attention available to tend to the new shifts at the campus. The college was also restructured into Divisions with faculty leadership in Director of Division positions.

With these shifts the discussions concerning college-wide curriculum became a central focus. For years, the First Year Program (FYP), which develops the Core Studio courses, has been a site for criticism and disagreement as to the goals, delivery, skills, and curricular configuration of these course requirements.

Since the restructure of senior administration, FYP has been directed to address concerns, primarily voiced through the Design and Architecture Divisions, that the current courses approach the material through Fine Art methods. Furthermore, the Design and Architecture Programs mostly did not agree with the language, methods, or student learning outcomes that they observed in the students entering their majors. While this critique is pertinent to only a few majors at the college, FYP acknowledges the merits of the argument and found thoroughly assessed reasons to make changes to the Core Studio courses. Students have documented in evaluations that they would like courses to be less general allowing more time to focus on specific skills. It has also been documented that a disparity in entry-level skills seems to have appeared, and FYP may need to produce a venue for basic literacy. Conversely, some very promising students have voiced their concerns that the generality of some FY courses does not challenge their abilities. Additionally, First Year faculty have clearly communicated that the list of necessary skills is too long for a single course. While the transition to an Options-based Core curriculum model is not a full restructure and maintains the current 12 units of Core Studio (Drawing 1, 2D, 3D, and 4D), the following proposal better addresses these multiple concerns.

The Core Studio curriculum is one part of the mission of FYP. The Program will continue to communicate closely with Student Affairs concerning retention, advising, and orientation, as well as to work towards extracurricular first-year experiences for incoming freshman, such as an Honors Program and FY exhibitions. FYP develops all assessment material, and organizes the First Year Portfolio Review needed to maintain college-wide level review. There is also coordination and communication with 100-level courses and the Humanities and Sciences Division.

The following proposal addresses the changing needs of the incoming students, the increased pressure upon programs that have multiple accrediting groups, and the desire for greater commitment from all programs to assure the First Year Program and the Core Studio Curriculum find a shared pedagogical mission that will align itself with the 2010-2015 Strategic Plan.

CSCC Committee:
Chairs: KC Rosenberg (FYP Chair) and Susanne Cockrell (FYP Assistant Chair)
Members: Carol Elkovich (FYP), Richard Elliott (TEXTL Chair), Andrew Lyndon (ANIMA Chair), Jean Oppermann (FASHN Assistant Chair), Craig Scott (ARCH), Cinthia Wen (GRAPH Chair), Tom White (FYP)

First Year Program Overview

In the first year at CCA, students explore different approaches to creative practices while building the necessary skills in preparation for their majors. The First Year Program's Core Studio courses emphasize craft, work ethic, visual literacy, critical exploration of ideas, and effective communication. These goals are bolstered by a vigorous commitment to constructive critique, guided research, presentation of ideas, and the highlighted importance of collaboration.

Core Studio requirements provide options that can help students find direction at the college as well as guide students with clear intentions toward particular programs to the shared foundational skills, methods, and processes that will prepare them for entry into their major. Students pick two courses per semester from selections within Drawing 1, 2D, 3D, and 4D. At the end of the first year, students participate in the First Year Portfolio Review, a capstone experience that informs and reviews work made in the First Year Core Studios and discusses student's preparedness for the majors.

Academic courses in visual studies, English, and critical studies strengthen writing proficiency and critical inquiry skills, allowing students to familiarize themselves with the social, historical, and cultural contexts in art, design, architecture, and writing. In addition, the first year provides opportunities in studio electives for students to investigate majors and explore new media.

Working closely with Academic Advising, Student Affairs, and Residential Life, the First Year Program provides structure and guidance to help students acclimate to college life at CCA.

Through sponsored field trips and special projects, the First Year Program provides students with opportunities to integrate with the larger CCA community, as well as the vibrant, creative culture of the Bay Area. The Program’s committed faculty of artists, designers, architects, and writers reflects the diverse cultural fabric of the area. Students join a network that will remain in their lives and practices, connecting them to CCA's campus throughout their careers.

Core Studio Options
Curriculum Proposal

The Core Studio Curriculum Committee (CSCC) was created in May 2009 to develop a shift in the Core Studio Curriculum. It met ten times between May and October to review the skills, tools, and methodologies for each Core Studio.

While similar to the existing structure, the proposed changes will require students to take one course in each category (Drawing 1, 2D, 3D, and 4D) totaling 12 units or 4 courses of studio requirements.

The Proposal changes the current Core Studio course names by replacing "Visual Dynamics" with more specific, skill-based course options within each category for students to select (Ex: 2D: Color Translations, 3D: Form Versus Function, Drawing 1: Measured Drawing, 4D: Action and Interaction). Each of the categories has at least three skill-specific options. The Proposal's goal is to make skill sets more transparent to the students, faculty, and program leadership at the college. By reading the course descriptions, students will more easily navigate and choose their courses. None of the courses are highlighted as required or recommended; there are no "wrong" choices. It is expected that students who have more focused direction in their majors will easily select the appropriate course for their specific skill set.

After confirmation with Program Chairs, The CSCC has identified specific skills to be covered in all Core Studio courses. There was a strong attempt to incorporate into the new curriculum any shared skills among more than one program. The CSCC has sorted through the recommended skills from all programs and has defined three levels of Learning Outcomes: Program Learning Outcomes, Student Learning Outcomes, and Course-Specific Skills. Through this new Proposal, all Programs will see a clear strengthening of these desired skills.

In order to strengthen the communication between programs, some significant statements defining The Core Studio curriculum and The First Year Program have been formed through the committee.

- Core Studio curriculum's main focus will be on work ethic, craft, and formal properties.

- One of the defining elements of a Core Studio course is an emphasis on comparing disciplines to introduce students to interdisciplinary approaches that are distinct from programmatic, introductory studio electives.

- While the CSCC recognizes that many skills are shared across disciplines, the Proposal is committed to balancing Architecture, Design, and Fine Art skills within the Core Studio Options.

- The FYP will make a concerted effort to have representation of the faculty from across the college. The commitment is to hire approximately 1/3 Architecture and Design Faculty, 1/3 Fine Art Faculty, and 1/3 faculty based in The First Year Program.

- The First Year Program is a cross–campus, "horizontal" program working alongside the Divisional Structure at the college and reports to the Provost. FYP collaborates with The Programs at the college providing excellent preparation for entering freshmen. This collaboration is integral to building connections to the majors. FYP is a program unto itself, coordinating and maintaining college-wide initiatives and review of FY Students. The FYP also collaborates with Student Affairs, Academic Advising, and Enrollment Services to ensure retention.

- Faculty teaching in the First Year Program models mutual respect for all majors and skills at the college. The Program Learning Outcomes emphasized throughout Core Studio are rooted in pedagogical foundations and will continue to incorporate contemporary pedagogical approaches such as developmental learning, role modeling, design methods, considerations of learning styles, and issues addressing power and privilege. Faculty members are expected to develop and update for teaching excellence, and FYP will continue to support this commitment.

- Contributing to the First Year Program through teaching and committee work is viewed as service to the college encouraging strong commitment from ranked and tenured faculty at the college.

- The language used to publicly describe Core Studio courses is designed to be comprehensible to both students and parents, confirming the skills covered in the required course.

This model will benefit students by allowing them to choose courses and produce a constellation of skills, essentially building their educational experience, while gaining fundamental skills. Students will get more time to work on projects, will better understand the skills covered in the courses, and will be more engaged based on their decision to take the course.

This model will benefit faculty members by allowing room to explore the material in more depth, and will encourage them to teach to their strengths and areas of specialty.

The Programs have been considered in every step of this process, first in the collection of desired skills to be taught in the first year, and second, in the integration of programmatic language to produce a shared voice for the Core curriculum. The First Year Program looks forward to future commitment from all Programs to engage in discussions around transitioning the students in Core Studio to the majors at the college. The most exciting discourse surrounding this Proposal and the work of the CSCC is the agreement that there are a specific set of shared, critical skills from different approaches and disciplines that will ultimately produce a strong foundation for all CCA students.

Core Studio Curriculum Committee (CSCC):
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CCA Recommended Program for First-Year Students and Undeclared Students

This is a suggested sequence of courses that applies to students matriculating in Fall 2010 and Spring 2011. Your schedule should be based on individual needs and advisor approval.

	Freshman	
Electives:	Elective 3 units	Elective 3 units
Core Requirements:	Core Studio 3 units	Core Studio 3 units
	Core Studio 3 units	Core Studio 3 units
H & S Requirements:	Introduction to the Arts 3 units	Introduction to the Modern Arts 3 units
	English I (Language Dynamics) 3 units	Foundations in Critical Studies 3 units
	Total Semester Units = 15	**Total Semester Units = 15**

Suggested Studio Electives:

The following classes may be taken during your first year of study. Your enrollment counselor or your advisor will work with you on creating an appropriate schedule for your first year at CCA.

Animation
Animation 1

Architecture
Intro to Architecture
Studio 0

Ceramics
Intro to Ceramics

Community Arts
Intro to Communtiy Arts

Fashion Design
Garment Structures

Film
4D
Language of Film

Furniture
Intro to Furniture
INDUS: Design Communication 1

Glass
Basic Glass

Graphic Design
Getting Graphic: Intro to Graphic Design
PHOTO: Tools 1: Basic B & W

Illustration
PNTDR: Life Drawing

Industrial Design
Intro to Industrial Design

Interior Design
Space Studio

Jewelry/Metal Arts
Jewelry/Metal Arts 1

Painting/Drawing
Painting 1
Life Drawing

Photography
Tools 1

Printmaking
Intro to Printmaking

Sculpture
3D

Textiles
Intro to Textiles

Visual Studies
Intro to Visual Studies: Eye Openers

Writing & Literature
Intro to Writing & Literature
First Year Writer's Studio

Core Studios

One class from each category must be completed within the first year of study.

Drawing 1: Form and Gesture or **Drawing 1: Measured Drawing** or **Drawing 1: Real to the Imagined** or **Drawing 1: Drawing Basics**

2D: Text, Image, Content or **2D: Multiple Processes** or **2D: Color Translations**

3D: Form Verses Function or **3D: Hand Production** or **3D: Shifting Between 2+3 Dimensions**

4D: Time Based Narrative or **4D: Action and Interaction** or **4D: Image, Motion, Process** or **4D: Digital Media Basics**

First Year Program • Core Studio

Program Learning Outcomes • 2010-11

The following are to be delivered in all four Core Studio courses and will be included in the syllabi. More specific materials and skills will fluctuate from course to course.

Visual Literacy
Students will learn:
to demonstrate how to analyze and discuss function, form, and materiality
to understand how diverse cultural contributions connect to the content of the class.
to understand strategies for presentation
to understand changes in point of view
to understand critical analysis and interpretation of images, objects, space, and time
to demonstrate development and use of intention
to understand consideration of the audience in the context of the work

Work Ethic
Students will learn:
to understand time management
to demonstrate care and consideration in finished work
to demonstrate engagement in working process and course material
to demonstrate evident research in projects, through writing, class endeavors, materials, and media evident in project books
to demonstrate exercises that reflect time investment and practice, thumbnail sketches, and other incremental processes
to understand a practice that envisions professionalism and commitment

Craft
Students will learn:
to demonstrate coordination of fine motor skills with visual strategies
to demonstrate precision in working with materials, tools, and media
to demonstrate digital literacy

Verbal Communication
Students will learn:
to understand how to constructively critique their own and others' work
to demonstrate to articulate the process of making and thinking to an audience
to demonstrate how to apply glossary terms to work and within discussions and presentations

The following College-wide Undergraduate Student Learning Outcomes should be included in Core Studio as a survey:

Methods of critical analysis
Knowledge of historical and contemporary context of visual practice
Awareness of cultural diversity
Written skills
Interdisciplinary skills

Teaching Approach:
The First Year faculty members teaching Core Studio courses bring their own interests, experiences, and styles of teaching to delivering student learning outcomes. They are committed through excellence in teaching to making connections through the course material to contemporary issues such as power and privilege, sustainability and reuse, and the role and purpose of art, design, and architecture in society.

CORES-100 Drawing 1 General Course Description

Drawing is a fundamental skill and a practice that is integral in the art, design, and architecture programs at the College. Drawing 1 courses are designed to increase competency through the development of observational skills. These courses will introduce how drawing is informed by diverse cultural contributions and connects to multiple disciplines. Through developmental assignments, students practice the craft and precision of drawing, while coordinating fine motor skills with visual strategies. Attention is given to building professional time management skills.

Students can opt to take one of four drawing courses. Each class emphasizes a focused approach and select materials to develop and strengthen drawing skills. Formal properties include: line, contour, volume, value, shadow, composition, negative/positive space, figure/ground relationship, perspective, planar analysis, focal points, and proportion.

Core Studio Options

Drawing 1: Real to the Imagined

This course works from observational drawing using external objects, including manufactured and organic forms, and emphasizes making imaginary forms believable on paper. Utilizing rendering, gesture, perspective, and abstraction, participants will be introduced to iteration using tracing paper and working with improvisational methods using graphite, charcoal, and ink with pen and brush.

Course-Specific Learning Outcomes
Tools: charcoal, pen/ink
Materials: tracing paper, found surfaces (optional)
Formats: series and sequence
Methods & Processes: abstraction, gesture, imagination, improvisational, non-objective (optional), perspective (30%), rendering, visualization

Drawing 1: Measured Drawing

An introduction to the ways that drawing can precisely communicate form and space on paper. Students will explore landscape and the built environment, practice drawing on-site, and learn to layer and revise with tracing paper. This course emphasizes the translation of observed objects and space into two-dimensional representations, including a demonstrated ability to use measuring and drafting tools, conventions of lineweights, the projective relationship within orthographic drawing (plan, section, and elevation), paraline drawing (axonometric and isometric), and perspective drawing.

Course-Specific Learning Outcomes
Tools: pen/ink
Materials: tracing paper, vellum
Methods & Processes: perspective (55%), rendering, technical drawing, iteration, versioning (layers w/ tracing paper), visualization

Drawing 1: Form and Gesture

An introduction to seeing specifically and drawing expressively. Students will increase their manual dexterity through the practice of observational drawing. Working from natural and manufactured objects, organic forms, and the human figure, students create the illusion of three-dimensional forms on the two-dimensional plane. Utilizing contour line, mass drawing, value, and diagrammatic drawing, students will explore realism and abstraction. Tools include graphite pencil, charcoal, Conté crayon, ink, and brushes.
Course-Specific Learning Outcomes
Tools: charcoal, Conté (optional), sumi-ink
Materials: found surfaces (optional)
Methods & Processes: abstraction, gesture, imagination, improvisational, non-objective (optional)

Drawing 1: Drawing Basics (Drawing Literacy)

This course is designed to introduce students to the tools, methods, daily practice, and importance of drawing. The class emphasizes observation and visualization as well as a survey of subjects including objects, landscapes, and figures. Tools include graphite pencil, charcoal, ink, and brushes.

Course-Specific Learning Outcomes
Tools: charcoal, Conté, pen/ink, sumi-ink
Materials: found surfaces (optional)
Methods & Processes: gesture (figure introduction), imagination (optional), rendering

The following are delivered in all Drawing 1 Core Studio Options:

Tools	Materials	Formats	Methods and Processes
graphite (varied lead weights and color pencil)	paper	multiple view/vignettes thumbnail drawing	drawing from observation formal properties (ex: contour, line, value) perspective (10%) variation in size

CORES-104 - 2D General Course Description

In these courses students investigate how we communicate and form a visual voice, while integrating their thinking and intentions with their craft. Changes in point of view, interpretation of images, diverse cultural contributions and visual vocabulary are discussed. Two-dimensional formal properties such as composition, figure/ground, value organization, grouping principles, and rhythm and pattern will be covered. These courses engage in methods other than drawing and will cover cutting, measuring, gluing, thumbnail sketching, digital literacy, and presentation.

Students can opt to focus on the two-dimensional plane through color mixing, the relation of text to images, or the processes and materials that develop surface. Each of the 2D courses will establish a practice that builds professional time management skills, while encouraging students to add depth to their work through developmental assignments, design methods, research, writing and versioning.

Core Studio Options

2D: Text, Image, Content

Placing text and image in the picture plane can create multiple layers of meaning and communication related to writing and the book. Formal aspects of the relationship will look at contrast, form, and emphasis. Through hand and digital tools, students will create collage, photomontage, and visual narrative formats that include graphic novels, art books, and posters.

Course-Specific Learning Outcomes
Tools: Adobe InDesign, Adobe Illustrator, ink, paint (optional)
Materials: presentation board, paper, digital prints, collage
Formats: alternative presentation (image in proximity), book, graphic novels, digital presentations, posters
Methods & Processes: binding, painting (optional), type image relationship 50%, versioning

2D: Multiple Processes

Multiple Processes emphasizes working practices that involve a progression of actions to achieve a final result. This chain reaction--from collage, to printmaking, to fabric, to the book--can extend and vary the image making process. Through this concentrated build-up of techniques, students explore interdisciplinary approaches with a strong emphasis on idea generation and communication.

Course-Specific Learning Outcomes
Tools: Adobe nDesign, brushes, paint, printing press, sewing tools
Materials: fabric, ink , found materials, paper
Formats: alternative presentation (image in proximity), book, layering, relief
Methods & Processes: binding (optional), diagramming, versioning, painting, printmaking, type image relationship (10%),

2D: Color Translations

Color is a key element in effective communication. In this course, students will mix paint and investigate surfaces, layers, and edges; additionally, students will explore digital luminosity using color as a way to move across the 2D plane. Using various color theories, field studies, and deciphering of cultural codes, student will analyze and translate relationships to color and their intentions. Utilizing color wheels, charts, and swatches, students will create projects that will include pigment, paint, fabric, printmaking, and digital prints.

Course-Specific Learning Outcomes
Tools: Adobe Illustrator, brushes, paint, printing press, sewing tools (optional)
Materials: canvas, fabric, presentation board, paper
Formats: layering, presentations, single frame and multiple frames,
Methods & Processes: color theories (split palette, CMYK, luminous), diagramming, painting, printmaking,
type image relationship (10%)

The following are delivered in all 2D Core Studio Options:

Tools	Materials	Formats	Methods and Processes
Adobe Photoshop	adhesives	grids (visual literacy	brainstorming
cutting tools	paper	process books	collage & photomontage
measuring tools		series and sequence	digital imaging (10%)
		single frame	gluing
		thumbnail sketching	narrative
			optical, color analysis and relationships (Albers) 10%

CORES-108-3D General Course Description

This course introduces fundamental concepts of three-dimensional art, design, and architecture. Using a variety of materials, processes, and tools, students investigate form and function including mass, weight, movement, balance, and structure. Students will learn various construction methods and how to make effective material choices. Emphasis will be on connecting intention with craft. Each of the 3D courses helps students create a safe studio practice and build professional time management skills. Research and iterative studies are designed to add depth to thinking and working processes. Students will consider issues such as sustainable materials, reuse, diverse cultural contributions and how objects function in the world.

Core Studio Options

3D: Form Versus Function

This course investigates the possibilities of simultaneously achieving utility and stunning form. By researching the human form and everyday living environments, students will make objects that are both functional and aesthetic. This course emphasizes scale, measurement, and structural integrity. Students will make plans and prototypes while using a variety of materials including wood, cardboard, and fiber, in addition to demonstrating an ability to use hand and power tools.

Course-Specific Learning Outcomes
Materials: cardboard, chip board, wood, fabric/fiber, reclaimed/recycled materials
Formats: site-related, the body
Methods & Processes: model making, prototyping, simple joinery (binding, latching, wrapping)

3D: Hand Production

Making by hand is the center of production in this course. Students will experiment with wood, plaster, fabric, and cardboard in addition to building connections between their intentions and the crafted object. Multiples and one-of-a-kind projects will be fabricated in the studio using hand tools, power tools, and molds. Projects may have a sculptural approach or be born from a functional necessity. Emphasis is on the integrity, economy, and efficiency of material, pointing to issues of recycling and reuse.

Course-Specific Learning Outcomes
Materials: wood, plaster, clay, fabric/fiber, wax, wire
Formats: large and small scale, installation (optional), multiples/iterations, the body
Methods & Processes: additive & reductive, mold making, simple joinery (binding, latching, wrapping)

3D: Shifting Between 2 + 3 Dimensions

In this course students will engage with three-dimensional space through two-dimensional methods used for planning, model building, and presentations, as well as various types of drawing methods (sketch, diagram, orthographic, and paraline projection). Students will use hand and power tools as well as various materials such as wood, fabric, wire, and recycled materials. By researching specific sites and human activity, students will create practical solutions to daily situations, such as shelters, modular units, and clothing.

Course-Specific Learning Outcomes
Materials: cardboard, chip board, wood, plexiglass (optional), reclaimed/recycled materials
Formats: small scale to installation (optional), multiples/iterations, site-related
Methods & Processes: additive & reductive, cross section/elevation drawing, model making, prototyping

The following are delivered in all 3D Core Studio Options:

Tools
hand tools (clamps, cutting tools, files)
measuring tools
power tools (band-saw, drill press, drills, jigsaw, table saw)

Materials
adhesives
wood

Methods and Processes
fabrication (making)
measurement
planning
sketch model

CORES-112 General Course Description

Digital media and communication technology shape our experiences and perceptions of time, ourselves, and the larger world. Working in the fourth dimension, students investigate interactive media, storytelling, diverse cultural contributions, personal and public actions, and social connections. Students explore collaboration, digital tools, and sequence structure in varied interdisciplinary forms. All 4D courses emphasize designating roles in team projects and time management.

Formal concepts include sound and image relationships, composition in frame, appropriation, image transformation, editing, interactivity, performance, and presentation strategies. Each option focuses on specific skills such as digital video, the web and interactive media, and participatory projects. All 4D courses emphasize media literacy and digital literacy, professional file management skills, and an orientation to CCA's digital labs and equipment.

Core Studio Options

4D: Time Based Narrative

This course introduces students to the skills and techniques used in creating short digital videos, installations, and events. Emphasis is on collaboration, digital tools, film production, narrative structures (such as documentary, cinema, and the Public Service Announcement), and presentation strategies. Skills include storyboarding, set design, shooting, editing, sound, digital color, projections, and interactive environments.. Software may include Final Cut Pro, GarageBand, Adobe Photoshop.

Course-Specific Learning Outcomes
Tools: digital still and video cameras, digital sound recorder
Formats: digital movies, digital sound, installation, light projections, performance
Methods & Processes: documentary, film production

4D: Action and Interaction

This course introduces students to the possibilities of mining social networking systems, collective storytelling, and archives for making projects. Students will explore how we translate our interests in community and the social imagination into generative projects and working methods. Emphasis is on the use of blogs, websites, performances, and public interventions to explore daily life and the social world. Skills include plans and mapping, interviewing, site research, documentation, and web site production. . Software may include Adobe Dreamweaver, Adobe Photoshop and Final Cut Pro.

Course-Specific Learning Outcomes
Tools: digital sound and video recorders
Formats: blog (hypertext), digital sound, documentation, ephemera, website
Methods & Processes: community process and actions, interactivity, morphing/transformation of images, public interventions, sampling/appropriation

4D: Image, Motion, and Process

This course introduces students to the application and transformation of images. Emphasis is on process-driven and studio-generated projects. Students will consider open source, appropriation, and authorship creating inventories of personal and public material. Skills include image sequencing, editing, sampling, morphing, print versus screen, sound recording, and audio-visual relationships. Software may include Adobe Photoshop, GarageBand, and Final Cut Pro.

Course-Specific Learning Outcomes
Tools: digital still and video cameras, digital sound recorders
Formats: digital movies, digital sound,, website
Methods & Processes: interactivity, morphing/transformation of images, sampling/appropriation

4D: Digital Media Basics

This course is for students who have had little experience working with computers and the Mac platform. Designed to orient students to the Apple computer and CCA's digital labs, students will learn navigation and file management skills in order to work efficiently in the digital environment. Students will make a blog, a short digital film, and other documents of time-based activities outside the classroom. Emphasis will be on building Adobe Photoshop skills.

Course-Specific Learning Outcomes
Tools: digital still and video cameras, digital sound recorders
Formats: digital movies, digital sound
Methods & Processes: file management, documentary, film production

The following are covered in all 4D Core Studio Options:

Tools	Formats	Methods and Processes
Adobe Photoshop	blog (hypertext)	digital imaging
digital still cameras	storyboard	images sequencing
		narrative structure
		editing

Time Frame

Phase 1
FALL 2010

- Implement Core Studio Options
- Matching faculty with the 4 Studio options
- Faculty developing syllabi incorporating new Student Learning Outcomes
- Teaching and classroom resources
  Faculty development to learn moodle, illustrator, low stakes writing
- Pilot extra curricular transition to major cohort for Architecture
  Use Honors Program as Model
- Cohorts need coordination and budget from participating programs
- Assessment of new courses at the end of the semester by students and faculty

SPRING 2011

- FY Embedded Advising and transition to major discussions
- Connect pilot cohort and advising (retention)
- Expand roles of A&D committed faculty teaching in core to FY embedded advising
  Need program commitment and participation
- Begin discussions about transfer students
  Start to identify and develop ways to meet the needs of this population
- Add more specific major panel reviews for the FY Portfolio review
  Possibly expand the review as an entrance to the major, need commitment from programs for this.
- Collect Annual Assessment Materials - Metrics

Phase 2
FALL 2011/ SP2012

- Respond to assessment from SP 2011
- Adjust SLO's and course offerings as needed
- Review extra-curricular transition to major cohorts make adjustments
  Use FY Honors Program Model
- Discuss and possibly develop Spring12 Core Studio courses to have cohorts
  FY Advising direct students to cohort classes. GD, ARCH, COMMUNITY
- Develop a teaching effectiveness metric
  Must be built by faculty within the program
- Assess FY Advising
  Committed A&D faculty teaching in Core begin to advise too

Phase 3
FALL 2012/ Spring 2013

Prepare for Program Review FALL 2013

First Year Program's Alignment with the 2010-1015 Strategic Plan

The following excerpts from the 2010-2015 Strategic Plan apply specifically to the goals and concerns of the First Year Program in the process of revisioning Core Studio.

IVC. Fostering Excellence

2. Improve disciplinary expertise and professional preparation while supporting breadth of knowledge and interdisciplinary experience.

a. Ensure that the First Year Program retains interdisciplinary and experimentation while adding opportunities to build discipline –specific skill and knowledge.

• Core Studio Options seeks to meet the request of the Design and Architecture Programs to build and fortify discipline specific skills and knowledge into Core Studios and in students' first year on campus.

• Core Studio Options addresses the concerns of the First Year Program that Core Studios are general and obligated to deliver too much information without the time needed to develop skills and depth.

• Core Studio Options will continue to be taught with attention to breadth and interdisciplinary thinking while strengthening the delivery of skills. Core Studio Options are designed to uphold the philosophy of the college where students have a year to explore and build connections before entering a major.

• The success of this revised structure will be dependent on the ongoing support from the Programs to provide faculty to teach in FYP, those who can deliver the skill sets and approaches outlined in the Core Studio Student Learning Outcomes. Upon assessment, we hope for a multiple-year commitment from faculty to create the continuity needed to support teaching excellence. .

• Faculty teaching Core Studio Options from across the college are required to teach to a range of disicplines, at least two, as a way to bridge disciplines and encourage interdicsiplinary thinking and exploration. As first-year students are together as one cohort in the first year, the blending of disciplines and interests in Core Studio creates an environment condusive to comparing disciplines, building common language, and exploring possibilities for collaboration in the classroom. This approach is distinct from specific courses offered by individual programs and is integral to the philosophy of FYP at CCA.

VC. Fostering Excellence

3. Enhance our learning environment and resources.

a. Increase first-year retention to 80 percent and maintain overall retention of 87 percent.

• FYP works closely with Academic Advising, Student Affairs, and Residential Life to track students through their first year at the college (First Year Retention Outreach Group) offering support and guidance in the transition to college and building connections they need to be successful at CCA.

• Core Studio Options builds stronger communication between the Programs at the college, strengthening student skills and their introduction to disciplines and faculty at the college. It will also foster connections to majors as well as empower students in self-directing their education in the first year.

• The presence of more faculty members from across the college teaching in Core Studio Options will also help in communicating back to the programs about the skill level and sophistication of first-time freshmen at CCA. We have many promising students and many that struggle with time management, stress, and motivation.

• We consider a diverse faculty a rentention strategy that role models and mentors under-represented groups at the college. The presence of a diverse pool of faculty members teaching in Core Studio Options from across the college provides possibilities for working with issues of power and privilege with students in the classroom. The FYP considers this a priority and expects programs will share their faculty that represent social and cultural diversity.

d. Ensure that our facilities and technology resources continue to meet the needs of our growing and changing enrollment while improving efficiency.

• The First Year Program is challenged to meet the digital Student Learning Outcomes for 2D. This has been an ongoing predicament for the FYP, particularly in light of criticism of Core Studio from the Design and Architecture Programs. Minimal access to digital labs have made it difficult for 2D instructors to do more than introduce Adobe Photoshop and print media within a two-week module. We need facitlites for the 2D classes where hand craft and digital skill-building can be fluid and fostered side by side. This kind of learning environment is now common among other art and design programs.

• The First Year Program has included a Laptop Initiative in its annual goals and Educational Technology budgets for the last four years. This would be one solution for meeting the SLOs. We continue to be in conversation with Educational Technology, looking specifically at how to make this affordable and practically manageable.

• SMART classrooms reflect paradigm shifts in teaching. FYP would like to see the Core Studio learning environment reflected in facilities, class structures, and pedagogy. Student-centered learning requires students to have laptops and classrooms to be flexible and multipurpose.

• With an increase of Design faculty teaching in Core, we plan to have two 2D Options deliver an introduction to AdobePhotoshop and Illustrator within the context of the class. This will only be possible with appropriate facilities. These are not software-driven classes, but applied digital tools.

• Core Studio Options will require adjustment in our FY facilities, such as creating a classroom for design drawing in the Core Studios on College Avenue, finding digital labs for 2D classes, and upgrading the 4D lab and digital equipment.

IVC. Fostering Excellence

IV. B. Cultivate Diversity

2. Develop our pedagogy and curriculum to reflect social and cultural diversity

a. Conduct an audit of diversity in the major curricula and implement a plan for ensuring that diversity is a central program learning outcome.

• The First Year Program has organized several initiatives to develop pedagogy and curriculum to reflect social and cultural diversity over the last five years. We consider a diverse faculty a rentention strategy that role models and mentors under reprepresented groups at the college. The FYP continues to prioritize increasing faculty of diverse backgrounds. We will expect that programs will prioritize diversity in their hiring and share them with the FYP.

• In future pedagogical workshops, the FYP will be presenting issues and strategies for working with diversity and learning styles in the classroom.

V. Context and Challenges for the 2010-15 Plan
Changing Demographics

The previous strategic plan took place during a period in which the number of high school graduates in the United States increased dramatically. The population of first-time freshmen reached a plateau in 2008–9 and is expected to decline moderately through 2014–15. In general, enrollment growth among first-year students will be challenging. To compensate the college will bolster its outreach to potential transfer students and explore programming for adult learners. The State of California will experience this decline in high school graduates and will also see an 11 percent decrease in its Caucasian population. The majority of public high school graduates in the state will soon be minorities. This will offer us a great opportunity for increasing diversity but may put pressure on the college to stay below our ceiling of a 30 percent tuition discount rate.

• The FYP will begin planning for a larger Transfer Student population and ways to integrate them quickly in the college while still ensuring they have the skills they need to be successful throughout the college programs. Within the proposal time frame, phase 2 will begin a series of discussions with Program Chairs and Advising about a more comprehensive trajectory for the transfer population. Various issues of support, and equivalent achievement will be discussed along with all other ideas of transitioning to the majors. Some ideas may include, transfer cohorts and cohort classes.

First Year Program Response to 2008-2009 WASC and NASAD recommendations as written in final reports excerpted below.

WASC
from "Educational Effectiveness Review Report"
submitted on December 15, 2008

Based on the assessment experience, the panel made a series of recommendations addressing pedagogy, curriculum, resources, and the assessment process itself, which were included in the final report.

The panel made the following recommendations regarding curriculum:
2. The college should develop and articulate a cross-college curricular strategy for getting students from the introductory level of college-wide learning outcomes to the mastery level. The resulting strategy should be made clear to program chairs, and some system of accountability for realizing this strategy should be enacted. (page 36)

• The First Year Program will assist the college in creating and reviewing curricular strategies in order to best meet Student Learning Outcomes at the introductory level. This implies fostering excellence in the classroom, helping build better communication between Design, Architecture, and Fine Art Programs, and a balanced representation of faculty members teaching Core Studio. We hope to implement an effective faculty/peer review process and refine our curricular assessment process between 2010 and 2013 when the FY has a program review.

• The First Year Portfolio Review (College Level Review), and documentation of the FYPR we collect, has the potential to be a useful measuring tool, along with Junior and Senior exit reviews, for looking specifically at student learning and mastery throughout their time at CCA.

• The First Year Program will also continue to work closely with Student Affairs, Residential Life, and the Programs in addressing transition to major and retention issues.

from "Report of the Visiting WASC Team for the Educational Effectiveness Review" Spring 2009
In the meeting with FYP faculty and one student, the team learned that FYP assessment showed students needing improvement in communication skills. The faculty are planning modifications to the curriculum to assist students meet this LO. The team would encourage CCA to investigate cross-curricular outcomes and pedagogy for speaking and writing. The discussion with FYP faculty also covered the area of quantitative literacy. The team observed that while quantitative skills may be used throughout the arts disciplines, no program or college-wide outcomes have been developed to measure student learning or faculty teaching methodology.

• The First Year Program is working with the Humanities and Sciences Program to develop ways to introduce low stakes writing assignments into the Core Studios. Students will generate written responses to readings, as a form of critique, and perhaps as one component of a research project. Writing offers practice with using terminology and applying critical analysis. It also offers alternative forms of expression for quiet, tentative, and/or foreign students. Many FY faculty members incorporate writing into their classes now, but we want to develop this further with H&S in order to create writing standards across the college.

• While Architecture mandates the development of quantitative skills, the arts curriculum should also be more attentive to this area. Measuring, ratio, formula, estimation, and many other mathematical or quantitative skills are central to the creative process (CFR 2.4, 2.7), and CCA should ensure that its graduates gain the necessary quantitative skills.
(pages 26-27)

• Core Studio Curriculum Committee CSCC was created in May 2009 and met ten times between May and October to review the skills, tools, and methodologies for each Core Studio. We specifically addressed the need to add and strengthen quantitative skills to meet Fine Art, Design, and Architecture expectations of what students should be exposed to in the first year. We have restructured our four Core Studios to make skill sets more transparent to the students, faculty, and program leadership at the college. We have also clarified what is appropriate content for Core Studio, and what should be left to the programs to deliver. Students will have the opportunity to choose a course that will emphasize quantitative skills, (for example, Drawing 1: Measured Drawing, and 3D: Shifting Between 2+ 3 Dimensions) as listed in the course descriptions. In the resturcturing process, the CSCC decided that measuring skills should be added to all the Core Studios to varying degress.

• In addition, there is a task force that was formed at CCA this year to look closely at the presence of quantitative skills and skill building across the college curriculum. We will hear more about this reporting in the next year.

NASAD
from NASAD Spring 2009 report

Section II. B Specific Curricula: Fashion, Renewal of Final Approval
6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

Teaching students to draw is a challenge. The student learns by practice and repetition, in the same way one learns to play a musical instrument. We believe that all design majors at CCA would be well served by requiring strong observational drawing skills in more than one first year course (examples include; Anatomy, Life Drawing for Design, 2D, etc.). Additionally, courses focusing on basic Adobe Illustrator and Photoshop skills taught in Core would benefit all design majors, since a majority of the design majors at CCA require competency in both the Adobe Illustrator and Photoshop.
(page 49)

• Core Studio Options will offer four Drawing 1 courses, beginning in Fall 2010. These courses offer varying skill sets and approaches. This will offer more in-depth studies and discipline-specific skills rather than a more general survey.

• If facilities permit, Core Studio Options would like to offer two courses in 2D that will introduce Adobe Illustrator and Photoshop.

• Access to digital facilities limits Core Studio's capacity to teach software applications or offer a digital component in all Core Studios. The exception is that 4D has a designated digital lab. Until we have additional facilities to meet both studio and digital components of courses, and/or a laptop initiative, we will continue to emphasize digital skills in the 4D studio.

• Core Studio seeks to introduce students to software applications in the flow of generating assignments and are not intended to teach students a thorough, working knowledge of applications.

• We recommend that Programs offer software-driven electives or workshops that first-year students can take in order to prepare themselves for their major. This might include summer workshops.

8. Plans for addressing weaknesses and improving results.
We are in ongoing discussions with our director of Design and other design program chairs to urge changes in the Core (First Year) Program that will better suit our students and program needs.
(page 49)

> • CSCC was formed to address the needs of specifically the Design and Architecture programs and their criticism of Core Studio. It would be more productive for FYP to have phrases like “better suited” and “program needs” represented by student assessment and program curricular review materials, in order to make those comments accessible.
>
> • The Design and Architecture Programs particularly have not been satisfied with the language, methods, or student learning outcomes they observed in the students entering their majors. While this critique is pertinent to only a few majors at the college, FYP acknowledges the merits of the argument and found thoroughly assessed reasons to make changes to the Core Studio courses. Students have documented in evaluations that they would like courses to be less general allowing more time to focus on specific skills. It has also been documented that a disparity in entry-level skills seems to have appeared, and FYP may need to produce a venue for basic literacy. Conversely, some very promising students have voiced their concerns that the generality of some FY courses does not challenge their abilities. Additionally, First Year faculty have clearly communicated that the list of necessary skills is too long for a single course. While the transition to an Options-based Core curriculum model is not a full restructure and maintains the current 12 units of Core Studio (Drawing 1, 2D, 3D, and 4D), the following proposal better addresses these multiple concerns.

Section II. B Specific Curricula: Graphic Design, Renewal of Final Approval
6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

SPECIFIC CHALLENGES OF THE GRAPHIC DESIGN PROGRAM
a. Further maximize the potential of our students’ first-year experience and education
(page 77)

> • FY’s Core Studio Options will deliver more discipline-specific skills while providing breadth and interdisciplinary exploration. The First Year Program also proposes developing extra-curricular, program-specific cohorts in which first-year students would be invited to participate. Cohorts should be developed by both FY and the Programs. Cohorts would seek to better connect students to a program in their first year by building a community of first-year students, graduate students, and faculty members teaching in that program. This could be modeled after the FY Honors Program.

8. Plans for addressing weaknesses and improving results.
In reference to aforementioned 'Specific Challenges' in [6]:
a. Collaborate with program chairs within the design programs and develop a strategy to strengthen design education to make better use of the first-year experience.
(page 77)

• One key reason we founded the CSCC and Core Studio Options is to stregthen our design education in the first year. Chair of Graphic Design, Cinthia Wen, was on the CSCC and contributed significantly to defining ways to strengthen design skills in Core Studio. One of her strategies is to offer two sections of Intro to Graphic Design each semester as a complimentary strategy to make sure first-year students have the opportunity to get the introductory skills needed before they enter the major in their sophmore year. Core Studio is not solely repsonsible for making sure students are prepared to enter the major.

• We offer students the opportunity to sign up for a design/architecture FY Portfolio Review in the spring. They present the work they have made in their first year to a panel of Design and Architecture faculty. Writing majors have their own review. In spring 2010 we hope to have the FYPR with a design/architecture panel take place in San Francisco in order to build a connection to SF-based Programs.

• It is critical to have design faculty commited to teaching in Core. Continuity is also important for building connections and linking students to programs. FYP will work closely with the Chairs of the Design programs to ensure the presence of design faculty in the program.

• In the future there may be a possibility of extracurricular cohorts to build connections to specific majors. We hope to pilot an Architecture FY cohort in 2010-11 in collaboration with the Architecture Program.

• In phase two of the Core Studio Options Proposal, we want to look at the possibility of creating Spring semester courses that have programmic cohorts to serve as a transition to the major.

Points for Consideration:
Questions and concerns to sort out during the next phases of implementation

Faculty

• Emphasis will be on creating a balance of Architecture, Design, Fine Art, and designated FY faculty teaching Core Studio. FY faculty are foundation specialists and maintain faculty continuity in the program. They serve as FY advisors and have made significant contributions to the program. As the faculty increase FY from A+D Programs, it may start to affect FY designated faculty. FYP will work to balance these needs. We would like support in finding other places and Programs in the college for them to teach, as they have been engaged and committed faculty for many years.

Budget

• Core Studio Options requires a review of the First Year Budget. Additional resources will be needed in order to support such things as furniture for classrooms (work tables), renovating classrooms as needed, faculty development, more lines for administration and coordination of AD presence in FY.

Technology

• FY is lacking a digital classroom/facilities to meet the 2D Student Learning Outcomes. We need a fluid 2D Studio that has both hand production and digital workspace.

• FY will continue to advocate for a laptop initiative.

• Faculty development grants to learn how to teach specific computer applications.

Programmatic Points and Issues

• We are aware that Core Studio Options does not completely respond to Architecture's pressure to meet their Program's accreditation requirements. Architecture will still need to continue with programmatic strategies.

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• Priority must go to students completing their First Year course requirements regardless the faculty or the kind of Core Studio course available to the student. FYP expects college-wide participation and mutual regard concerning the enrollment and communication of Core Studio courses to students. All Core Studio courses will benefit all students. The possibility of students dropping courses because they are not taught by a particular discipline or faculty will cause imbalance in course scheduling and negatively impact the students, facilties and faculty.

• FYP provides a broad first-year experience and a baseline foundational curriculum. Students apply to the college and not to the programs. First Year Program needs to balance experimentation, craft, and skills in a year of focused transition. At the end of the first year, students have a capstone level review and then move out of their foundation year at the college.

• First Year Program collaborates with the college's Programs and reports to the Provost. This collaboration is integral to building connections to the majors and successful retention.

• FYP will work to coordinate schedules of Intro to Major classes with Core Studio to work for the students' schedules. Flexibility of faculty switching the classes they teach will become-more difficult.

• Intro to Major courses will need to be reviewed for content overlap with Core Studio.

• For proper assessment of FYP, we recommend the college implement a Junior Review question/survey about FY Core Studio to all majors at the college.

Admissions and Advising

• Further discussions about spring admits need to be considered. They create a cohort of students out of sync. This is a retention issue.

• Students enrolling in the fall will have a schedule created for them by ESO counselors. FYP will discuss strategies with Advising to educate Admissions about Core Studio Options. Part of that plan will be to write a script for advising students in the summer for fall admission.

• FYP plans to discuss the Spring semester. It is a stronger place for advising to assist students in finding classes in alignment with their interests and majors.

Transition to Major

• As a start to discussing transition to major, the First Year Program would like to work closely with the Architecture program to pilot a First Year Architecture Cohort in 2010-2011, an extra curricular cohort for building connections to the department. This is one retention strategy and a way to prepare students for the major. It will need to be led by an Architecture faculty member and possibly with a Grad TA. This will need to be considered in budget requests by Architecture and FYP.

• As per the phases in time frame, further discussions with advising will occur.

• Further discussion on how to distinguish between a first semester entrance and a second semester transition within Core Studio courses will take place in Phase 2 (2011/2012).

Further Suggestions to Programs

• Programs should consider developing entrance portfolio reviews to recommend to students ways to proceed and be successful in their majors. This would be an advising tool only, not a way to reject an interested student from the major.

• Programs who need more in-depth skills past what Core Studio can offer are suggested to consider the development of summer programs. For example, courses in Illustrator, InDesign, sewing, and drafting.

First Year Faculty: Values Purpose and Vision

We believe that an esthetic sensibility is central to innovative cultural production, and a critical design sense the key to a sustainable future. The First Year Program educates students in the fundamental principles and skills common to art, design and architecture. We build visual awareness through experimentation and rigorous practice emphasizing the development of hand and eye skills, visual and digital literacy, and the work ethic needed to sustain a studio practice. In this process we seek to build a confident and reflective first year community where students establish connections to a discipline, faculty, the larger Bay Area, as well as their own personal vision.

The First Year Program works closely with a dedicated group of teachers from across the college who are responsible for co-creating the Core Studio curriculum. We build diverse and progressive learning environments inviting difference, individual learning styles and an interdisciplinary approach to making and problem solving. Committed to hiring artists, architects and designers who match the diverse cultural fabric in which we live, we encourage critical awareness and active participation in building a global world view.

Our purpose is to inspire our students to grow and refine the skills, aptitudes, insights and accomplishments that go beyond their dreams and expectations. Integrating collaboration and design thinking across the curriculum, Core Studio prepares students to enter their major. Challenging our students to understand their work in a larger social context they begin to exercise the pragmatic and flexible creative thinking that artists and designers need in order to shape collaborative networks and manage a highly unpredictable future.

Notes from FY Faculty Retreat
2009

Drawing

Course title: Craft Design
visual triggers and devices
structure and grounding
object persuasion
drawing with the comfort of uncertainty
powers of ten – contextual dominoes
process of problem solving
invention and navigation
building a personal aesthetic

Course title: Material Madness
ideation and experimentation
mixed media – alternative process, traditional and non-traditional
ecological practices

Course title: The Uncertainty Principle
spontaneity and uncertainty
drawing from observation and drawing from ideation

Course title: Contemporary Myth
historical contexts
explore historical content, political art
perspective
iconography, manipulation
structure

Course title: Traversing Boundaries: Drawing, Gender and Power
- aesthetics and social power

Problems/Challenges:
shouldn't throw out materials list or skills, but the emphasis might change w/ each track
some debate about color and figure – less collapsible
needs to be distinctive from Figure Drawing course

2D

Course title: Signs, Symbols, Cultures
re-appropriation and meaning
Students choosing their material; finding who you are through material

Course title: The Food Chain
animal, mineral, and vegetable

Course title: Time Tunnel
Questioning how past belief constructs our present. Student will learn design principles and how to communicate effectively through the picture plane. Strong emphasis on ideation and use of wet media and printmaking.

Course title: Live, Eat, Color
explaining psychological and sociological color symbologies
gouache, watercolor, digital

Course title: Traversing Boundaries: Drawing, Gender and Power
- aesthetics and social power

Problems/Challenges:
shouldn't throw out materials list or skills, but the emphasis might change w/ each track
some debate about color and figure – less collapsible
needs to be distinctive from Figure Drawing course

Course title: Color Stereotypes Stripped
Learn and discuss building and 2D surface and break down language using paint and printmaking.

Course title: Stormchasers
Multiple views and brainstorming of personal vocabulary. Student will learn to bring depth into their subject through different perspectives. They will use paint and alternate materials.

Problems/Challenges:
topics might be too flexible, shifting grounds

3D

Under the organizing principle “Materiality and Process”

Course title: Some Assembly Required
interdisciplinary
concept-driven
found materials
research and journal
identity

Course title: Factory as Teacher
hand skills, multiples, original vs. copy
writing and following directions, planning
group models of working
production and fabrication

Course title: Performative Materials
Cross cultural materials (wood, stone)
Common methods
Collaboration and audience

Problems/Challenges:
time consuming to teach basic skills
flowing projects in a more seamless way
creating a space for all voices
be careful that classes don’t merge (2D is too similar to 3D, etc…)

4D

PSA: Public Service Abstraction
The course would have three major projects with smaller exercises throughout.

The first project would be a teaser PSA for a cause chosen each student. The teaser footage would be taken in what I call a Motion Potluck, wherein I spend a class period in a dark room with all the students, who have brought in materials to film abstractly. This is very experimental and collaborative; I may divide them into teams here. We then turn that footage into an abstract PSA teaser (meaning, not specifically communicating but enticing)(30 seconds max)(Final Cut) with typography and/or voice-over and music (GarageBand).

The second project would be to create a website around your cause; this gets them to research it and to find potential “experts” to interview on camera for the upcoming documentary. This is the phase to gain information that can be communicated in detail. (Dreamweaver, PhotoShop, Illustrator). I could also see getting their teasers to be a splash screen intro for this website.

In that phase, I’d image smaller exercises or in-class demonstrations that teach: a. the difference between pixel and vector; b. what resolution (dpi) is and how it differs in print vs. screen; c. digital color; d. other digital literacy stuff...

The final project will be to condense / reduce the information from the website and combine it with the visual language derived from the teaser, into a short documentary film that achieves both form and content (2-3 minutes max). This idea of reducing and editing is key to the communication and management of the project. In the end, I could see getting this documentary compressed and uploaded on the website above, so that everything is in one neat package.

This course would cover all of the Principles, minus media culture somewhat. It would cover all of the Approaches, minus maybe Self Expression; however, that could be apart of the cause.

Class Title: Reduce, Reuse, Subvert!
The class will introduce students to the history of the “found object”, sampling, as well as issues of authorship and originality. In addition we will discuss appropriation as cultural critique, parody, diversity, found footage, and culture jamming.

Skills:
To demystify and think critically about living in a media and media-saturated society
To use communication technology to explore cultural production
Sequencing
Editing
Storyboarding
Sound Projects
Narrative structure
Collaborative production
Research skills
Critical analyses skills
Framing and composition

Class Title: Storytelling 101 - an Introduction to Narrative
This class provides students with an overview of narrative concepts from traditional practice to more recent discourse surrounding hyper-narratives. Part of the course objective is to compare and create linear narratives of film and video and non-linear narratives of interactive digital media like that available on the world wide web.

Skills:
Digital video camera use
Sequencing
Editing
Storyboarding
Building an interactive website
Narrative structure
Collaborative production
Research
Framing and composition

Class Title: Telling lies and liking it
An introduction to the theory, history, and practice of image manipulation for political gain, fraud, and entertainment in photography and cinematography. Class will address topics such as: Image editing and manipulation, Political and ethical issues, and Hyperreality/Constructed Reality.

Skills:
To demystify and think critically about living in a media and media-saturated society
To use communication technology to explore cultural production
Photo based projects
Photoshop/Final Cut and AfterEffects
Framing and composition
Movement
Sequencing
Editing

Problems/Challenges:
- crossover courses – in conversation with each other or redundant?

Notes from CSCC meetings

CSCC Notes
Sept. 16, 2009, 9am-11am, B1 (Oakland)

In Attendance: KC Rosenberg, Susanne Cockrell, Craig Scott, Andrew Lyndon, Carol Elkovich, Richard Elliott

Update: KC and Susanne met with the Provost to receive feedback. He suggested that the course titles be simplified to better reflect the skills taught. The courses need to offer a good balance between creativity and skills. 9 sections/options of each class are probably too many; it would be better to offer 3-4.

The new courses can be used as both a recruitment and retention tool. Descriptions can be posted on the website to draw students in and interest them when they are looking at schools.

Skills for Drawing 1

Imagination
Hand skills
Sketchbook – figuring out which material is best
Intention, discovery, autonomy of choice
Increase ability to exteriorize an internal idea
Matching materials and tools to intention
Use of formal principles (untouchable)

Figuring out which skills are changeable depending on the specific section

Observational
Still life
Figure
Site
Ability to draw objects, light, shadows, things to be observed

Skills of observation:
proportion
render
measurement
ability to create drawings which accurately reflect observed volume, space, and texture

Something in the course description that would point to the subject distribution of students?
needs to be overall
needs to be able to work with the online system
individual program pages could have a section on which skills are most important
we want students to have a balance of skills. Pushed by the first come first serve basis and also by advising in fall for spring semester
goal to even out classes overall

Visualization
Orthographic drawing
Technical drawing terms
Freehand perspective
Programmatic drawing
from 2D imagination to 3D
pre-observe a 3D object

Pre-visualization
ability to create 2D drawings to create 3D space for objects within set parameters

Cross-section drawing
More than one point perspective

Overall, freehand is untouchable while the others should be more flexible
Hand production should be untouchable, but the specific tools and materials are flexible

Craft
Making, caring, consideration, finishing

Tools
Exposure to and ability to use a selection of drawing tools

Methods and processes
Versioning
Contour
Improvisational
Scale
Format and presentation
Abstraction

Materials
surface
paper
illustration board
velum
mylar
tracing paper
found surfaces

Formats
large scale
small scale
vignettes/multiple views
series and sequence
diptych

CSCC Notes
Sept. 23, 2009, 9am-11am, B1 (Oakland)

In Attendance: KC Rosenberg, Susanne Cockrell, Craig Scott, Andrew Lyndon, Carol Elkovich, Richard Elliott, Jean Oppermann, Cinthia Wen

2D
It's important to emphasize the difference between 2D and Drawing 1. 2D should include cutting and measuring tools.

Methods and Processes
building conceptual communication through brainstorming
mapping
many 2D faculty do make maps in their classes
mapping is also a large part of the beginning process for ARCH students
term also used to mean finding equivalency in Animation
diagramming
beginning process of design, another way of saying iteration
collaboration
versioning
collage
binding
relief, woodcut, linocut

Color
The committee had a discussion about how much color theory should be included in 2D and how to implement it. Under the current structure, each 2D class is required to allot 10% of the class to color theory. Because of the number of other topics to cover, there isn't enough time to fully cover color theory. It was suggested that one of the new 2D classes could deal specifically with color. The other courses would retain the 10% requirement for basic color theory, while things like split palette, CMYK, etc… would be flexibles.

Skills Across the Disciplines
language used to describe skills varies across the divisions
difficult to figure out how to filter Design and Arch skills in current structure
important to also maintain interdisciplinarity
courses for specific major can't be required in Core

Skills levels are very mixed when students enter the college. FY review can serve as a contact place between programs and their majors. Programs can access skill levels and recommend classes for students to take over the summer to catch up. Reps from the different programs could also participate in the reviews.

Graphic Design skills (compiled by Cinthia Wen from of survey of GD faculty)
Illustrator, Photoshop, InDesign
Mock-up, comping, craft skills
Using exacto blade
Straight line, line control
90 degree angles
perfect circles
mounting on board
book binding
sketching and thumbnail drawing

3D

Important skills for specific programs
GD: comping, model making
ARCH: digital modeling, scale, planning, prototyping
Fashion: working with fabric
Textiles: hand construction, making with tools

Formats for 3D
project books
site-specific
scale models
presentation
installation
body and function
multiples
sketch model
scale variation

4D

Non-digital tools
storyboard
process book

Formats
projections
documentation
ephemera

Methods and Processes
narrative and storytelling (untouchable for 4D)
public space and collaboration
participatory actions
community actions
interactivity
morphing
hypertext

CSCC Notes
Sept. 30, 2009, 9am-11am, B1 (Oakland)

In Attendance: KC Rosenberg, Andrew Lyndon, Carol Elkovich, Richard Elliott, Jean Oppermann, Tom White

Skill list
current list has too many distinct/flexible skills and needs to be consolidated
from the list of consolidated skills, what would be shared between all classes?
A remedial section could be offered in both 4D and Drawing for students who haven't really developed these skills yet

4D

Tools
4D must have a web or video component, but not necessarily both
external hard drive is required
not all students have the programs they need, need to work on laptop initiative

Methods and Processes
narrative storytelling and online research are inflexibles
media literacy
appropriation/sampling

4D course ideas
Interventions
Gets students out into the community
Co-creations
Collaborative
Digital Literacy (basics class)
Narrative format
Cover film and web
Using blogs (good for Writing majors)

2D

Ongoing concerns
lack of support for 2D digital component
figuring out how much color theory will be covered
does every class need a dedicated process book? (agenda item for FY fall retreat)
faculty training on Illustrator

CSCC Notes
Oct. 7, 2009, 9am-11am, B1 (Oakland)

In Attendance: KC Rosenberg, Susanne Cockrell, Andrew Lyndon, Craig Scott, Cinthia Wen, Jean Oppermann, Tom White

4D
offer a Digital Literacy class for those who need extra help
reducing number of new 4D courses to 4 (including Digital Literacy)

2D
digital imaging should be covered in all, but there is a concern about facilities and lab support
Need a cost effective way to cover materials for a color class. Possibly follow the Fashion Program's lead and add a lab fee

3D
Narrowing down the number of courses: combine "Some Assembly Required" and "Hand Factory" into one class
Also offer a 2D-3D translations course

Drawing
offer Basic Drawing course for those with little experience drawing
need to discuss AP credit waivers with ESO. AP Studio is inconsistent. With the new structure, it will be more difficult to waive because there will be something for everyone

Communicating to Students
faculty should spend some time on the first day of class explaining the new system
students would have freedom to swap classes during the first week
potentially use Moodle to post syllabi
showing example work from each class

Summer Programs
Summer programming offered for ARCH and GD students to help them get up to speed
In addition to summer, GD will also offer more Tools 1 course during Fall & Spring

CSCC Notes
Oct. 14, 2009, 9am-11am, B1 (Oakland)

In Attendance: KC Rosenberg, Susanne Cockrell, Andrew Lyndon, Craig Scott, Cinthia Wen, Jean Oppermann, Tom White

Developing Course Descriptions

2D
clearly stating the emphasis of the class in each description
craft, time management, and design principles used in all
Photoshop also covered in all; use in general description

Drawing
make sure to use language that is accessible to students and parents
courses should focus on hand drawing (not enough lab support for digital)
Measured Drawing description is too dry (want to be informative but also have a tone that draws students in)

4D
descriptions should include emphasis, tools, and possibly example projects
Co-Creations description sounds too much like a beginning Media Arts course. To flesh it out, mention more specifics about how it covers narrative, blogs, collaboration, projection, and installation.

CSCC Notes
Oct. 21, 2009, 9am-11am, B1 (Oakland)

In Attendance: KC Rosenberg, Susanne Cockrell, Andrew Lyndon, Craig Scott, Cinthia Wen, Jean Oppermann, Tom White

The committee selected “Core Studio Options” as the terminology for the new system.

3D
needs a new general description
challenging because 3D is a dimension not usually addressed on a High School level
focus on value of craftsmanship, making, and use of hands
DIY component – would like to create a reuse center sometime in the future

Other concerns
GD is considering doing a skill-based test for their incoming students and offering more Intro to GD classes
Difficulty for Spring ARCH admits, hard for them to get up to speed. This is a larger conversation that can’t really be addressed by CSCC and would need to be brought to the Provost
Problem of delivering Photoshop and Illustrator in 2D because of lack of lab resources

	THE FIRST YEAR PROGRAM	1/25/10 Draft			
	CORE STUDIO OPTIONS: DRAWING 1				
	Core Studio: Drawing 1 General Description Drawing is a fundamental skill and a practice that is integral in the art, design, and architecture programs at the College. Drawing 1 courses are designed to increase competency through the development of observational skills. The course will introduce how drawing is informed by diverse cultural contributions and connects to multiple disciplines. Through developmental assignments, students practice the craft and precision of drawing, while coordinating fine motor skills with visual strategies. Attention is given to building professional time management skills. Students can opt to take one of four drawing courses. Each class emphasizes a focused approach and select materials to develop and strengthen drawing skills. Formal properties include: line, contour, volume, value, shadow, composition, negative/positive space, figure/ground relationship, perspective, planar analysis, focal points, and proportion.	An introduction to the way that drawing can communicate precisely about form and space on paper. Students will explore landscape and the built environment, practice drawing on-site, and learn to layer and revise with tracing paper. Emphasis is on the translation of observed objects and space into two-dimensional representations. This includes understanding the use of measuring and drafting tools, conventions of lineweights, the projective relationship within orthographic drawing (plan, section and elevation), paraline drawing (axonometric and isometric), and perspective drawing.	An introduction to seeing specifically and drawing expressively. Students will increase their manual dexterity through the practice of observational drawing. Working from natural and manufactured objects, organic forms, and the human figure, students create the illusion of three-dimensional forms on the two-dimensional plane. Utilizing contour line, mass drawing, value, and diagrammatic drawing, students will explore realism and abstraction. Tools include graphite pencil, charcoal, Conté crayon, ink, and brushes.	This course works from observational drawing using external objects, including manufactured and organic forms, and emphasizes making imaginary forms believable on paper. Utilizing rendering, gesture, perspective, and abstraction, participants will be introduced to iteration using tracing paper and working with improvisational methods using graphite, charcoal, and ink with pen and brush.	This course is designed to introduce students to the tools, methods, daily practice, and importance of drawing. The class emphasizes observation and visualization as well as a survey of subjects including objects, landscapes, and figures. Tools include graphite pencil, charcoal, ink, and brushes.
		Measured Drawing	**Form and Gesture**	**Real to the Imagined**	**Basic Drawing**
	Methods and Processes				
1	imagination		x	x	optional/ depends on the class
2	visualization	x		x	
3	observation	in all	in all	in all	in all
4	gesture		x	x	x (figure introduction)
5	rendering	x		x	x
6	perspective	x 55%	10.%	x 30%	10%
7	technical drawing	x			
8	abstraction		x	x	
9	non-objective optional		optional	optional	
10	versioning, iteration (layers w/tracing paper)	x		x	
11	improvisational		x	x	
	Tools				
12	graphite (varied lead weights and color pencil)	in all	in all	in all	in all
13	charcoal		x	x	x
14	sumi-ink		x		x
15	conte		optional		x
16	pen/ink	x		x	x
	Materials				
17	paper	in all	in all	in all	in all
18	vellum	x			
19	tracing paper	x		x	
20	found surfaces		optional	optional	optional
	Format				
21	series and sequence			x	
	Program Learning Outcomes: (offered in ALL)		**All Drawing 1 courses cover**		
	work ethic, craft, formal properties		drawing from observation		
	comparing and contrasting at least 2 disciplines in order for students to be introduced to interdisciplinary approaches		formal properties (ex: contour, line, value)		
			thumbnail drawing		
	Glass Program's suggested skils 2, 5, 6, 9		multiple views/vignettes		
			perspective (10% for courses not emphasized)		
	Fashion Program's sugessted skills 6, 11, 15, 16		variation in size		

	THE FIRST YEAR PROGRAM	1/25/10 Draft		
	CORE STUDIO OPTIONS: 2D			
	Core Studio: 2D General Description In these courses students investigate how we communicate and form a visual voice, while integrating their thinking and intentions with their craft. Changes in point of view, interpretation of images, diverse cultural contributions and visual vocabulary are discussed. Two-dimensional formal properties such as composition, figure/ground, value organization, grouping principles, and rhythm and pattern will be covered. These courses engage in methods other than drawing and will cover cutting, measuring, gluing, thumbnail sketching, digital literacy, and presentation. Students can opt to focus on the two-dimensional plane through color mixing, the relation of text to images, or the processes and materials that develop surface. Each of the 2D courses will establish a practice that builds professional time management skills, while encouraging students to add depth to their work through developmental assignments, design methods, research, writing and versioning.	Color is a key element in effective communication. In this course, students will mix paint and investigate surfaces, layers, and edges; additionally, students will explore digital luminosity using color as a way to move across the 2D plane. Using various color theories, field studies, and deciphering of cultural codes, student will analyze and translate relationships to color and their intentions. Utilizing color wheels, charts, and swatches, students will create projects that will include pigment, paint, fabric, printmaking, and digital prints.	Placing text and image in the picture plane can create multiple layers of meaning and communication related to writing and the book. Formal aspects of the relationship will look at contrast, form, and emphasis. Through hand and digital tools, students will create collage, photomontage, and visual narrative formats that include graphic novels, art books, and posters.	Multiple Processes emphasizes working practices that involve a progression of actions to achieve a final result. This chain reaction--from collage, to printmaking, to fabric, to the book--can extend and vary the image making process. Through this concentrated build-up of techniques, students explore interdisciplinary approaches with a strong emphasis on idea generation and communication.
		Color Translations	**Text, Image, Content**	**Multiple Processes**
	Tools			
1	brushes	x		x
2	printing press	x		x
3	InDesign		x	x
4	Illustrator	x	x	
5	sewing tools (optional)	optional		x
6	paint	x	optional	x
7	ink		x	
	Methods and Processes			
8	diagramming	x		x
9	versioning		x	x
10	type image relationship	10%	x	10%
11	painting	x	optional	x
12	printmaking	x		x
13	binding		x	optional
14	collage and photo montage	in all	in all	in all
15	color theory (split palette, CMYK, luminous)	x		
16	narrative	in all	in all	in all
	Materials			
17	fabric	x		x
18	canvas	x		
19	presentation board	x	x	
20	paper	in all	in all	in all
	Format			
20	book		x	x
21	relief			x
22	layering	x		x
23	alternative presentation (image in proximity)		x	x
	Program Learning Outcomes: (offered in ALL)		**All 2D courses cover**	
	work ethic, craft, formal properties		cutting tools	gluing
	comparing and contrasting at least 2 disciplines in order for students to be introduced to interdisciplinary approaches		measuring tools	digital imaging 10% digital prints
			adhesives	optical,color analysis and relationships (Albers)
			Adobe Photoshop	paper
			brainstorming	process books
			measuring	single frame
			thumbnail sketching	grids (visual Literacy)
			series an sequence	

	THE FIRST YEAR PROGRAM	1/25/10 Draft		
	CORE STUDIO OPTIONS: 3D			
	Core Studio: 3D General Description: This course introduces fundamental concepts of three-dimensional art, design, and architecture. Using a variety of materials, processes, and tools, students investigate form and function including mass, weight, movement, balance, and structure. Students will learn various construction methods and how to make effective material choices. Emphasis will be on connecting intention with craft. Each of the 3D courses helps students create a safe studio practice and build professional time management skills. Research and iterative studies are designed to add depth to thinking and working processes. Students will consider issues such as sustainable materials, reuse, diverse cultural contributions and how objects function in the world.	Making by hand is the center of production in this course. Students will experiment with wood, plaster, fabric, and cardboard in addition to building connections between their intentions and the crafted object. Multiples and one-of-a-kind projects will be fabricated in the studio using hand tools, power tools, and molds. Projects may have a sculptural approach or be born from a functional necessity. Emphasis is on the integrity, economy, and efficiency of material, pointing to issues of recycling and reuse.	This course investigates the possibilities of simultaneously achieving utility and stunning form. By researching the human form and everyday living environments, students will make objects that are both functional and aesthetic. This course emphasizes scale, measurement, and structural integrity. Students will make plans and prototypes while using a variety of materials including wood, cardboard, and fiber, in addition to demonstrating an ability to use hand and power tools.	In this course students will engage with three-dimensional space through two-dimensional methods used for planning, model building, and presentations, as well as various types of drawing methods (sketch, diagram, orthographic, and paraline projection). Students will use hand and power tools as well as various materials such as wood, fabric, wire, and recycled materials. By researching specific sites and human activity, students will create practical solutions to daily situations, such as shelters, modular units, and clothing.
		Hand Production	**Form Vs Function**	**Shifting Between 2 + 3 Dimensions**
	Methods and Processes			
1	sketch model	in all	in all	in all
2	prototyping		x	x
3	measurement	in all	in all	in all
4	simple joinery, binding, latching, wrapping	x	x	
5	model making		x	x
6	cross section/elevation drawing			x
7	mold making	x		
8	additive and reductive	x		x
	Materials			
9	wood	in all	in all	in all
10	cardboard		x	x
11	wire	x		
12	clay	x		
13	fabric/fiber	x	x	
14	reclaimed/recycled materials		x	x
15	chip board		x	x
16	plexiglass (optional)			optional
17	wax	x		
	Format			
18	site related		x	x
19	large format	x		
20	the body	x	x	
21	installation (optional)	optional		optional
22	multiples / iterations	x		x
	Program Learning Outcomes: (offered in ALL)		**All 3D courses cover**	
	work ethic, craft, formal properties		power tools (band-saw, drill press, drills, jigsaw, table saw)	
	comparing and contrasting at least 2 disciplines in order for students to be introduced to interdisciplinary approaches		hand tools (clamps, cutting tools, files)	
			measuring tools	
			adhesives	
			planning and sketch model	
			fabrication- making	
			project book	
			wood	

	THE FIRST YEAR PROGRAM	1/25/10 Draft			
	CORE STUDIO OPTIONS: 4D				
	Core Studio: 4D General Description Digital media and communication technology shape our experiences and perceptions of time, ourselves, and the larger world. Working in the fourth dimension, students investigate interactive media, storytelling, diverse cultural contributions, personal and public actions, and social connections. Students explore collaboration, digital tools, and sequence structure in varied interdisciplinary forms. All 4D courses emphasize designating roles in team projects and time management. Formal concepts include sound and image relationships, composition in frame, appropriation, image transformation, editing, interactivity, performance, and presentation strategies. Each option focuses on specific skills such as digital video, the web and interactive media, and participatory projects. All 4D courses emphasize media literacy and digital literacy, professional file management skills, and an orientation to CCA's digital labs and equipment.	This course introduces students to the skills and techniques used in creating short digital videos, installations, and events. Emphasis is on collaboration, digital tools, film production, narrative structures (such as documentary, cinema, and the Public Service Announcement), and presentation strategies. Skills include storyboarding, set design, shooting, editing, sound, digital color, projections, and interactive environments. Primary tools include digital still and video cameras.	This course introduces students to the possibilities of mining social networking systems, collective storytelling, and archives for making projects. Students will explore how we translate our interests in community and the social imagination into generative projects and working methods. Emphasis is on the use of blogs, websites, performances, and public interventions to explore daily life and the social world. Skills include plans and mapping, interviewing, site research, documentation, and web site production. Primary software may include Dreamweaver, WordPress, and Adobe Photoshop.	This course introduces students to the application and transformation of images. Emphasis is on process-driven and studio-generated projects. Students will consider open source, appropriation, and authorship creating inventories of personal and public material. Students will make flip books, animated .gifs, sound projects, motion graphics, and slide shows. Skills include image sequencing, editing, sampling, morphing, print versus screen, sound recording, and audio-visual relationships. Software may include Adobe Photoshop, Pro Tools, and Final Cut Pro.	This course is for students who have had little experience working with computers and the Mac platform. Designed to orient students to the Apple computer and CCA's digital labs, students will learn navigation and file management skills in order to work efficiently in the digital environment. Students will make a blog, short digital films, and other documents of time-based activities outside the classroom. Emphasis will be on building Adobe Photoshop skills.
		Time Based Narrative	**Action/Interaction**	**Image, Motion, and Process**	**Digital Media Basics**
	Primary Tools				file management
1	digital still	in all	in all	in all	in all
2	video camera	x		x	x
3	mp3 sound recorder	x	x	x	
4	Dreamweaver		x		blog
5	Final Cut Pro	x		x	iMovie
6	Photoshop	in all	in all	in all	in all
	Methods and Processes				
7	film production	x		x	x short narrative film
8	documentary	x		x	
9	public interventions		x		
10	community process and actions		x		
11	interactivity		x	x	
12	sampling, appropriation		x	x	
13	morphing, transformation of images		x	x	x (photoshop)
	Format				
14	digital movies	x		x	x
15	documentation, ephemera		x	x	
16	light projections	x			
17	story board	in all	in all	in all	in all
18	digital sound	x	x	x	
19	website		x		
20	blog (hypertext)		x	x	x
21	installation	x			
22	performance	x			x
	Program Learning Outcomes: (offered in ALL)		**All 4D courses cover**		
	work ethic, craft, formal properties		narrative structure		
	comparing and contrasting at least 2 disciplines in order for students to be introduced to interdisciplinary approaches		digital literacy		
			media literacy		