



UNC
COLLEGE OF
ARTS & SCIENCES

THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

DEPARTMENT OF ART

HANES ART CENTER
CAMPUS BOX 3405
CHAPEL HILL, NC 27599-3405

T 919.962.2015
F 919.962.0722

October 20, 2011

Erika Lindemann
Office of Undergraduate Curriculum

Proposal to change degree requirements for the Studio Art BA and BFA degrees

Dear Erika,

Here is our final proposal for the Studio Art curriculum revision. We have submitted all of the title changes mentioned here as well as the last new course – the Senior Seminar. The revision includes revised distribution requirements for all three of the studio majors – The BA, the BFA and the BFA with Art History Emphasis. Note, the changes in the BFA with Art History Emphasis only changes the studio credits; the Art History component remains the same.

In addition to this revision, we also propose to implement new course codes to distinguish between Studio Art and Art History courses – (ARTS and ARTH or SART and HART).

We are very confident that these changes are beneficial improvements for the studio curriculum. Please do not hesitate to contact me if you have any questions.

Sincerely,

Beth Grabowski
Professor of Art

Assistant Chair and Director of Graduate Studies for Studio Art, beth.grabowski@unc.edu

And

James Hirschfield
Chair, Department of Art

cc: Robert Kintz, Student Services Representative, Art Department

Proposed Revision to BA, BFA and BFA/AH emphasis in Studio Art

Submitted by Beth Grabowski, Director of Undergraduate Studies in Studio Art

October 15, 2011

Introduction

During the academic year 2010 / 2011, the undergraduate committee for Studio Art program was charged with assessing the quality of the undergraduate degrees offered in studio art, and to make proposals for revision. The committee met over the course of the academic year and looked at our program critically. We identified several areas for improvement that we hoped to address via some revisions to the structure of the undergraduate degree.

The committee explored options via several routes, including:

- looking at programs of comparable institutions
- Gathering input from students and faculty
- Reviewing departmental assessments from previous years

Through this process, we identified several guiding principles for the curriculum revision. In brief, the goal was to ensure that the curriculum was rigorous yet flexible to meet the needs of both faculty and students. We were also committed to streamlining the path through the curriculum by eliminating structures that had become outdated and unwieldy. Additionally, with the implementation Connect Carolina's capacity to monitor prerequisites, it will be possible to track students through the curriculum in a way that supports optimal development by building on foundations established in early required foundation courses. The following are the core motivating concepts:

Goals for a Curriculum that is Demanding, Streamlined & Flexible

1. Create a rigorous course of study that addresses both skill-building and conceptual development. Further, the course of study must cultivate understanding of an ideation process that involves critical and creative thinking.
2. Students take courses in sequence; earlier (Tier I) courses develop both skill and concept to enable more advanced work without the need to address remedial skills in upper-level classes. Course sequence builds skills that supports and enables independent work.
3. Structure is flexible, allowing for any student to follow a path that supports their creative path/career goals.
4. Flexible structure also allows adaptation as culture changes around us
5. Structure allows for variety of artistic voice – does not privilege one way of working over another. All faculty approaches are valued.
6. Revision creates mechanisms that build community amongst Art Majors and aid identification with/commitment to the Art department, and their identity as art professionals.

Key features of revision

1. Elimination of variable credit courses (except for independent study)

2. Elimination of Professional seminar/Introduction of Art 300 and Art 500

The functions of Professional seminar will be distributed between two proposed new courses, Art 300 Studio 15 (new course proposal submitted and approved in spring, 2011) and Art 500, Senior Studio (submitted Fall 2011). The rationale for this is multifaceted. Logistically, it eliminates the awkward 2 credit-hour course, eliminating the need for students to take an odd variable credit in their advanced studies. Functionally, it distributes the course content that was in the Professional Seminar in to two separate courses that occur at different points in the curriculum. Pedagogically, this benefits students in that the content that develops an awareness of future professional options occurs earlier in their course work, allowing them to be more informed as they plan the remainder of their study.

The Art 300 Studio 15 course is also designed to build community amongst the art student population. Sequenced midway through the completion of the major, the seminar is designed to support the continuing formation of aesthetic and conceptual identity and begin professional development of Studio Art majors. The class will work collaboratively on a project of scale. This class will also increase the possibility for undergraduate interaction with the Artists in Residence in our program. The Art 500, Senior Studio functions as a capstone course for the major, continuing professional development as the graduating seniors plan and implement their culminating exhibition. Practically, this course will formalize the previously un-enforceable exhibition requirement for graduation.

3. Streamline the Foundations courses

The foundation classes are Art 102 Core Concepts: Image, 103 Core Concepts: Space and 106 Core Concepts: Time. Additionally, Art 101, Idea and Form will exist as a gateway course and is designed to introduce students to contemporary art making as concept and practice. (As a gateway course, this is not part of the major, but required before someone is allowed to declare the major.)

With core content guidelines in place for these foundation courses, there is increased consistency across sections. This acquisition of visual languages for work in all 2-D, 3-D and 4-D (temporal) forms allows upper level media-specific courses to be more focused, being relieved of this foundational introduction. These foundation courses also support upper-level concept-driven classes.

4. Eliminate concentrations

Acknowledging the variety of purposes for pursuing the Studio Art major and limited credit hours of the major, we support the idea that students should be able to define their own path through the major. Some students may want to focus, others desire breadth.

5. Other changes to note

BA is reduced from 41 to 39 credit hours (nicely divisible by 3)

The proposed curriculum

		BA	BFA	BFA /AH
A	<p>Gateway course- Art 101: Idea and Form 3 credit hours <i>(new course proposal submitted and approved spring 2011 – taught Fall 2011)</i></p> <p>Must be taken before students can declare BA or BFA Studio Major DOES NOT COUNT TOWARD MAJOR CREDIT HOURS</p> <p><i>Everyone takes this class. Open to non-majors, must be completed before declaring any Studio major. We will reserve most of these spaces for first year (including for C-Tops) and sophomore students.</i></p> <p><i>Take in the first or second year</i></p> <p><i>Must be completed before D)15-hour studio or E) Tier II courses can be taken. Take in the first or second year.</i></p> <p><i>Not required for the BFA/AH</i></p>	X	X	X
B	<p>Foundation Studio (Core Concepts courses)</p> <p><i>Everyone takes these classes. They are the courses that provide foundational framework for any artwork done in 2-D, 3-D sculptural forms or temporal forms such as video or performance. These are pre-requisites to most other studio classes. Can be taken concurrently with section A and C. Must be completed before D) 15-hour Studio. Students should aim to satisfy these requirements during their first and second years</i></p> <p>Art 102: Core Concepts: Image (currently titled 2-D Design) Art 103: Core Concepts: Space (Currently titled 3-D Design/Introduction to Sculpture) Art 106: Core Concepts: Time (Currently titled Introduction to Electronic Media)</p>	9	9	9
C	<p>Tier I Studio Classes – Courses with no Pre-Requisites</p> <p><i>Students can take some of these classes in parallel with Foundation courses but cannot take more than 2 of these courses before fulfilling all 3 Foundation. Mostly 100-level courses, these courses develop media-specific skills. Students can be selective, however, students may have to take additional courses from this section as electives in Section G if they are pre-reqs for Tier II or III studio</i></p> <p>Art 104 Basic Drawing, Art 105 Beginning Photo, Art 233 Wood Sculpture, Art 230 Women in Contemporary Art, Art 243 Metal Sculpture</p>	3	6	3
D	<p>Art 300: Studio 15; Art Majors Seminar Restriction: major status</p> <p><i>This class is taken when foundation work is done. Students are beginning to identify with the major/profession of being an artist. This course meets 2 x per week and combines professional development with critique. It introduces students to career path options with guest speakers, some practical professional skill such as grant-writing or applying to an exhibition. Has at least one art-making “project of scale” in the form of collaborative projects (outreach dimension) and/or work with visiting artists.</i></p> <p><i>(Possible future gate for BFA – Students would have to complete this course, passing with a “B” or better before eligible for BFA. We will consider this change after the new curriculum has been in place for a couple of years)</i></p>	3	3	0
E	<p>Tier II Studio</p> <p><i>Primarily intro level, media-specific studio classes, (mostly 200 & some 300 level courses)</i> <i>All have pre-requisites</i></p>	3	6	3

	Art 202: Painting I, Art 203: Sculpture I, Art 206: Int Elec Media, Art 208: Print Survey, Art 214: Life Drawing, Art 223: Life Sculpture, Art 213: Beginning Ceramics, Art 290: Special Topics, Art 324: Int. Drawing, Art 328 Screen Printing			
F	<p>Tier III Studio</p> <p><i>Intermediate and Advanced level studio Mostly 300 and above, some with multiple pre-reqs</i></p> <p>Art 302, Intermediate Painting, Art 303: Int. Sculpture, Art 305: Int Photography, Art 307 Mixed Media, Art 313-Int. Ceramic Sculpture, 314: Life Drawing II, Art330: Time, Art 336 Digitizing the Body, Art 338: Intaglio and Relief Printing, Art 348: Lithography, Art 356: Digital Photo, Art 402, Adv Painting, Art 403: Adv Sculpture, Art 405: Color Photography, Art 406: Interactive Media, Art 407: Body Imaging, Art 410: Public Art, Art413: Adv Ceramic Sculpture, Art 415: Conceptual Photo, Art 416: Video Art, Art 417: Advanced Mixed Media, Art 418 Adv Printmaking, Art 423: Installation, Art 428: Book Art, Art 515: Adv Photography, Art 590: Independent Study</p>	3	9	3
G	<p>Studio Electives</p> <p><i>Students complete their degree by taking any other studio classes.</i></p> <p><i>BFA students can elect to have one of these be an additional Art history class, BFA/AH students must take studio classes</i></p> <p><i>All students can use an Internship course to satisfy this requirement</i></p> <p>Any Tier I, II or III Courses or First-year Seminar. Honors* credits will also count here</p> <p>BFA students may also include an additional art History class here</p> <p>(* only 3 credits of Senior Honors can count in the BA degree, BFA/AH students pursuing honors can count honors credits here or in AH electives or split between the two, depending on the nature of the thesis project)</p>	12	18	12
H	<p>Art History</p> <p>BA: One AH course - can be any course (usually a survey class)</p> <p>BFA: Two Art History Courses, One must have contemporary Focus.</p> <p>BFA/AH: (9 classes)Two AH Survey classes, 5 Intermediate AH electives, two above 400 level</p>	3	6	27
I	<p>Senior Studio (New course, submitted October 2011)</p> <p>Restriction: Major status</p> <p><i>Capstone course for major. Offered spring semester only. Taken spring of Senior year,* course is organized around mounting the Senior Exhibition. Students take on all aspect of designing and executing the senior exhibition. Seniors learn about curatorial practice (perhaps run the Undergrad award winner's show in January) and logistics of mounting exhibition (preparing work, preparing gallery, PR, opening, deinstallation) Students produce a catalog for the senior exhibition and/or individual catalogs or web sites which includes images of their work, catalog essays (artist statements).</i></p> <p><i>Also continues/completes professional development agenda – Professional Package, resumes, websites . . .</i></p> <p><i>Benefit: Students own the senior exhibition a lot more and have faculty input of work produced for the exhibition.</i></p> <p><i>Course also has critique component - weekly critique sessions to discuss student work.</i></p> <p><i>Students can earn EE gen-ed credit</i></p> <p><i>* any student matriculating in May, August or following December – in the rare event of a student studying abroad during that semester (some December grads) we will let them satisfy this requirement via an independent study mechanism– possibly with an internship.</i></p>	3	3	3
	<i>Total Credit Hours</i>	39	60	60