

**PROPOSAL
FOR A LIBERAL ARTS MAJOR IN
IN STUDIO ART**

**SUBMITTED BY THE DEPARTMENT OF ART AND ART HISTORY
COLLEGE OF ARTS AND SCIENCES
OAKLAND UNIVERSITY**

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ABSTRACT

Studio Art is an academic discipline that embraces both visual communication and expression of an intellectual vision. Making art requires two primary areas of study: technical study of media and methods, and aesthetic and critical theory. Both are supplemented by a solid foundation in art history. Fine art is an aesthetic and intellectual discipline, the purpose of which is to produce art that has the power to change our perceptions of the world. It requires a high level of critical thinking and intellectual inquiry, delving into social, cultural, aesthetic and ideological exploration.

The Department of Art and Art History recommends that Oakland University grant a B.A. (Bachelor of Arts) degree with a liberal arts major in studio art. While the B.F.A. (Bachelor of Fine Arts) is considered a pre-professional degree, the B.A. is a liberal arts degree, fitting in with a university's goals of broadly based educational foundations. Seventy percent of Oakland's peer institutions, and 70% of the Big Ten institutions support a B.A. degree in studio art as fundamental to a liberal arts education. However, only 10% of the public and significant private institutions in southeast Michigan support a B.A. degree. Only Michigan State University recognizes the value of a strong liberal arts foundation for their visual arts students. This would place us in almost a unique situation with regards to the advanced study of the visual arts in southeast Michigan. Studio art in the context of a liberal education will teach students to connect with the visual world, to analyze it, interpret it, and to revel in it. The College of Arts and Sciences and Oakland University would be greatly enriched by the creation of visual art by its undergraduate students. Such creativity would allow students one more avenue for exploring the world in which they live by "enlarging those powers of mind and spirit" necessary for personal and intellectual growth.

The studio art major we propose focuses on three main disciplines: painting, drawing and photography. As noted in the College Art Association's *Standards for the B.A. and B.F.A. Degrees in Studio Art*, "There is no necessity that every institution offer work in all conceivable art disciplines. It is more important to teach fewer areas thoroughly and well than to cover a large number superficially." These three disciplines have a long history in the studio art program at Oakland University. They will allow us to build on our strengths. Students may specialize in one of the three media or in a program of two-dimensional art. All students are required to take core courses in all three areas of drawing, painting and photography, a progressive sequence of required and elective studio courses, a required art history sequence, and a capstone senior thesis course. The capstone course includes a required senior exhibition and a written thesis. In addition to fostering an interdisciplinary emphasis through the required course structure, the studio art major will include a critical writing component in all studio art classes. This will ensure depth of aesthetic and conceptual understanding and the ability to express this understanding with strong writing skills.

A major in studio art is strongly supported by students enrolled in art history and studio art classes. We anticipate a first-year enrollment of at least 40 studio art majors. With appropriate facilities we could easily expect to grow to 200 majors. Considering our current facilities, however, we will limit growth to 90 majors selected by portfolio review. We anticipate that Oakland University will be an attractive institution for students in southeastern Michigan who seek a B.A. degree in studio art.

This major has the unanimous approval of the faculty of the Department of Art and Art History.

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PROGRAM PROPOSAL

I. PROGRAM DESCRIPTION

A. What is Studio Art?

Art is our preeminent social and cultural mirror. Its universal image provides a reflection of our civilization that is at times enlightening and insightful; disturbing and ironic; provocative and critical. But above all, art is a reliable measure of our times. Art allows us to see our cultural evolution. Art of the past embodies a vital, visual connection with our social, political and cultural history. Contemporary art, whether literal or metaphorical, stands as a visceral, cultural testament. In the information age, art has morphed into new technologies and expanded our perception of possibilities in computer imaging, but it has also continued and refined the tradition of the static image. In an age of constantly shifting, fast-forwarding, pixel-dominated representation, painting and photography gives us pause for thought and reflection. A picture speaks to us intuitively, emotionally and intellectually as nothing else can. This is why we make art and why we immerse ourselves in study to search for the powerful image.

Studio art is an academic discipline that embraces both visual communication and expression of an intellectual vision. Making art requires two primary areas of study: technical study of media and methods, and aesthetic and critical theory. Both are supplemented by a solid foundation in art history.

B. History of Studio Art at Oakland University

Art was one of the original disciplines taught at Oakland University. John C. Galloway was the first chair of the Department of Art and Art History. By 1963 Oakland University had sufficient faculty and institutional support to offer a liberal arts major in art history and a liberal arts major in studio art. In 1965 the department moved into its new quarters in Wilson Hall. The University Art Gallery located in Wilson Hall (now the Meadow Brook Art Gallery) was built as a teaching arm of the department. It provided the required space for the exhibition of student and faculty works. Three faculty members taught all courses in studio art: John Galloway (Professor), John Beardman (Assistant Professor), and Morris Brose (Lecturer).

In 1966 Kiichi Usui (Assistant Professor) was added to the studio art faculty and was given the responsibility to develop the gallery for the department. Within a few years conflict rose over the focus and purpose of the gallery, that is, community development vs. academic and curricular needs. In 1972 the gallery was removed from the department and placed administratively under the Director of Cultural Affairs along with the Meadow Brook Theatre and the Meadow Brook Music Festival. Faculty and students would no longer have access to an exhibition space.

By 1974-75 the studio art faculty had grown to four full-time tenure/tenure-track members (John Beardman, Michael Brakke, Alvern Lostetter and Lawrence Rittenberg). In that academic year the department graduated 20 students, 11 of which received B.A. degrees with a liberal arts major in studio art. In 1975 the university decided to reallocate positions. The result was the elimination (suspension) of the liberal arts major in studio art and the dismissal of three tenure-track studio art faculty members. The last studio art major graduated in August 1977.

In 1981 the Department of Art and Art History requested and was granted the right to offer a liberal

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arts minor in studio art. The courses were staffed by John Beardman, who remained as the only tenured member of the studio art faculty, and by part-time lecturers. After Professor Beardman resigned his position in 1989, the university decided without consultation or review that the minor in studio art, as well as what remained of the studio art program in general, was to be eliminated by Fall 1991, and that the studio spaces were to be converted to all-purpose classrooms. This came upon the heels of our departmental self-study in 1990 and the recommendation of the College of Arts and Sciences Planning Council which stated that “the department should consider strengthening the studio art appointments and facilities.” In the end, the department was allowed to keep its small studio art program.

For the past decade there has been little contention over studio art. Indeed, the Meadow Brook Art Gallery even opened its doors to an annual student-faculty exhibition. But since the resignation of Professor Beardman, the studio art program had been staffed entirely by part-time faculty, and because of limited resources we had not been able to offer more than seven sections of studio art per fall and winter semesters. However, in 1999-2000 the department saw an encouraging reversal in the long-held attitude toward studio art. Two part-time Special Lecturers (Dick Goody and Andrea Eis) were promoted to full-time positions as Special Instructors, the Meadow Brook Art Gallery was returned to the department, and we received permission to increase our studio art course offerings. In addition, with the welcomed support of Louis Esposito, VPAA and Provost, and David J. Downing, Dean of the College of Arts and Sciences, the university approved a feasibility study for a Visual and Performing Arts Building. Although its outcome is less than certain and the studio art wing has been relegated to the second phase of the project, we are hopeful that this new university interest in the visual arts will continue in the twenty-first century.

C. Statement of Philosophy

Studio Art in General

Studio art in general embraces many disciplines, both in fine art and functional art, ranging from painting and drawing to graphic design and ceramics. Fine art is an aesthetic and intellectual discipline, the purpose of which is to produce art that has the power to change our perceptions of the world. The functional arts, which put art at the service of utility, aim at the manufacture of aesthetically pleasing practical objects. Whereas both areas of study require rigorous technical education, the fine arts also require a high level of critical thinking and intellectual inquiry, delving into social, cultural, aesthetic and ideological exploration. Instruction in the functional arts, on the other hand, tends to be narrowly focused on practical study of methods and technique, with a vocational emphasis.

Studio Art Program at Oakland University

The studio art program at Oakland University emphasizes fine art, through both the making and the epistemology of the creative object. As artists and educators we know that there are two spheres of instruction in the field of fine art: the perceptual sphere and the conceptual sphere. Perceptual education has very clear objectives, such as principles of accurate rendering, compositional design, color theory, usage of materials, and technique. The core curriculum, with its emphasis on drawing and photography, emphasizes the development of perceptual knowledge. The maxim that one must know the rules before they can be broken still prevails. Before the invention of photography, drawing was an essential component of a young adult's education. The ability to reproduce a three-

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dimensional object on a two-dimensional surface was as important as reading or writing. Anyone who wishes to embark on course of study in fine art must first learn to draw. Drawing is fundamental to the production of all visual art and is a language that can be taught as successfully as English grammar or geometry. Photography, from the very meaning of the word—'light writing'—is also a language, with basic principles of structure and form. Photography helps organize our response to the world around us, requiring compositional choices through its frame. It alerts us to the alternate layers of order in a seemingly chaotic visual field through its presentation of a three-dimensional world in two dimensions. Whether drawing, painting or photography is being taught, initially, the instructive process is didactic and systematic. One can make parallels with learning a musical instrument; a series of techniques must be practiced and mastered. Emphasis on the development of perceptual skills cannot be underestimated.

A fine art education must embrace technical proficiency, but it must work in tandem with conceptual study. Broadly speaking, conceptualization is the intellectual thought process which governs the making of art. It encapsulates critical thinking, aesthetics, art history, and sociohistorical context.

The proposed studio art major is a B.A. program, as opposed to one granting a B.F.A. While the B.F.A. is considered a pre-professional degree, the B.A. is a liberal arts degree, fitting in with the university's goals of broadly based educational foundations. In addition to fostering an interdisciplinary emphasis through the required course structure, the studio art major will include a critical writing component in all studio art classes, that will ensure depth of aesthetic and conceptual understanding and the ability to express this understanding with strong writing skills. As noted recently in the journal of the Society for Photographic Education, *Exposure*, "an artist must understand a range of conceptual systems, place his or her work within one of the practices, and comprehend the rationale and criteria by which to gauge its virtues and failures." [Steven Skopik, "Postmodernism and Pedagogy: Reassessing the Integration of Theory and Practice in Undergraduate Photography Curricula," *Exposure* 32, no. 2 (1999)]; (Appendix K).

The studio art major at OU focuses on three main disciplines: painting, drawing, and photography. As noted in College Art Association's Standards for the B.A. and B.F.A. Degrees in Studio Art adopted unanimously by CAA Board of Directors, January 31, 1979 (Appendix I), "There is no necessity that every institution offer work in all conceivable art disciplines. It is more important to teach fewer areas thoroughly and well than to cover a large number superficially." These three disciplines have a long history in the studio art program at Oakland and will allow us to build on our strengths. The emphasis on three disciplines allows students to take a focused approach while allowing experimentation and exploration. Specializations can be in one of the three media, or in general studio art. All students are required to take core courses in drawing, painting and photography, a progressive sequence of required and elective studio courses, a required art history sequence, and a capstone senior thesis course. The capstone course includes a required senior exhibition and a written thesis.

All studio art faculty, whether full-time or part-time, must be active exhibiting artists as well as exceptional teachers. This is critical to the major in studio art. Artists can be role models for their students based on the depth of their own creative inquiry, the seriousness of their work ethic, and the example of their transformation of thought into artistic expression.

D. Defining the Studio Art Major at Oakland University

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The teaching of studio art has changed fundamentally in the last ten years. It has become less based on free expression and intuition, and more focused on conceptual and intellectual understanding of the process of making art. Many established art programs have found it difficult to adapt to this new methodology. The program at Oakland has been developed specifically to address the deficit that we believe exists in more empirical, less structured programs. Our goal is to produce articulate, knowledgeable graduates with highly developed communication skills and creative problem solving abilities, who will have the confidence and insight to further their artistic careers.

The studio art major at Oakland University is a B.A. program, which differentiates it from art programs at academic institutions in southeast Michigan that almost exclusively grant B.F.A. degrees. (See II.E.) B.F.A. students tend to be narrowly focused in one field, for example in photography or painting. Our graduates will have a wider range of usable skills and a broader base of knowledge of the infrastructure of art in academic and commercial domains, in addition to being well prepared in the practical and creative aspects of making art. This educational strategy will enable them to take advantage of multiple career paths.

Because the emphasis in our program is on intellectual creative development, we expect our students to be highly articulate, with fine-tuned writing skills. Critical writing is an integral part of the studio art course structure, with writing components in every studio class. The art history requirement strengthens this aspect of Oakland's unique program.

E. Relationship with Art History Program

The faculty of the Department of Art and Art History support the integration of art history and studio art. Art history is integral to the study of the visual arts and studio art is an integral part of an undergraduate program in art history. Our proposed studio art program leading to a B.A. liberal arts degree strongly emphasizes that relationship by requiring all studio art majors to successfully complete 16 credit hours in art history.

Courses in studio art are generally required for a liberal arts major in art history. The Department of Art and Art History has maintained that relationship between the two disciplines for the past 40 years in spite of the dissolution of the studio art major in 1975. We have done so because it is unthinkable to offer a major in art history without the "hands on" experience of studio art. Currently we require one 4-credit course in studio art. Students have the option of completing our introductory drawing course SA206 Drawing I, or SA241 Historic Painting Techniques. With the adoption of a new studio art major, options will be either SA106 Introduction to Drawing or SA241 Historic Painting Techniques.

Within the last ten years the Department of Art and Art History has focused considerable attention on the relationship between these two disciplines. We have one studio art faculty member who teaches art history on a regular basis and one art historian who emphasizes a "hands-on" approach to his course on the history of prints and printmaking. In addition, our studio art course SA 241/341 Historic Painting Techniques, and art history courses AH361 Twentieth-Century Art, 1900-1945; AH362 Twentieth-Century Art, 1945 to the Present; AH366 History of Photography; and AH367 Film and the Visual Arts strongly connect the two disciplines. Our vision for the future is to maintain and strengthen a broad respect for both art history and studio art among our students and ourselves. Finally, we are united by the addition of the Meadow Brook Art Gallery which fosters the growth and understanding of both disciplines.

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F. The College Art Association & the National Association of Schools of Art and Design

On January 31, 1979, the College Art Association Board of Directors adopted a policy with regards to studio art, *Standards for the B.A. and B.F.A. Degrees in Studio Art* (See Appendix I). Much of the report is in agreement with the standards published by the National Association of Schools of Art and Design in its criteria for academic accreditation. Both the CAA and the NASAD are both committed to maintaining quality undergraduate programs in studio art. The CAA recognizes that programs in studio art vary widely from institution to institution and thus does not favor one degree program over another. However, it does set minimum requirements for both the B.A. and B.F.A. degrees in studio art.

According to the College Art Association, the B.A. degree in studio art is awarded as part of a general liberal arts degree program. The degree implies a combined study in some depth of both studio art and art history. The curriculum should be designed for breadth, rather than only a narrow specialization. Career preparation is not a primary objective. To earn a B.A. degree, a minimum of one-third and maximum of one-half of a student's total work toward graduation should be from the courses offered by the art department. This number should include a minimum of 8-12 credits in art history. The remainder should be in the liberal arts, particularly in the humanities, social sciences and physical sciences. Admission to the program may be either open, or by portfolio review or other screening devices.

The College Art Association does not believe that it is necessary to offer all art disciplines in order to be able to offer a degree in studio art. It is more important to teach a few areas well, than to cover superficially a broad range of disciplines. Exhibitions are encouraged as it is important for students to view their works in a public forum. Therefore, graduation exhibitions for majors are desirable.

Finally, the College Art Association recommends that the core of the studio art faculty should consist of full-time members of the institution who are currently involved in creative work of high quality. Faculty ratios (FTE) should not exceed 15-1. Enrollments in introductory courses should not exceed 25. Enrollments in advanced classes should be lower as appropriate. For institutions granting a B.A. degree, those "which have fewer than four well-qualified studio teachers, including at least one person who is competent to teach college-level art history, should consider carefully whether they are justified in offering a major in art, since both breadth of coverage and variety in points of view are vital to a strong major program." Alternatively, "one art historian and three studio instructors might be an acceptable alternative." Art programs should be adequately equipped, have "satisfactory working spaces for students," and have appropriate library, slide and exhibition resources. Although the National Association of Schools of Art and Design does not recommend that all undergraduate programs in studio art be accredited, accreditation does signify "that objective, external peer review is accepted and welcomed; that standards, procedures, and guidelines agreed to by peer institutions representing the field as a whole are in place and serving the students enrolled; that published threshold standards are adhered to in a fashion that provides a continuous base of academic strength and operational integrity; [and] that there is a long-term commitment to participate with and support other institutions in maintaining and developing the quality of art and design instruction throughout the nation" (See Appendix M). In time, we may want to consider seeking accreditation from NASAD. Neither Michigan State University nor Wayne State University is accredited by NASAD. The University of Michigan, however, is an accredited institution.

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II. RATIONALE FOR THE PROGRAM

A. Studio Art and Oakland University's Strategic Plan (1995-2005)

In 1995 Oakland University outlined its *Strategic Plan 1995-2005*, a plan which reflected the university's continued commitment to excellence in higher education. The major in studio art would be an asset in achieving those goals.

Strategy 1: "Oakland University views undergraduate education as central to its mission and will ensure an environment of learning excellence in order to educate a diverse body of students to be productive, contributing members of society." Studio art is an essential program for any institution committed to serving a broad undergraduate constituency. As an undergraduate major, studio art would expand the possibilities for learning to our primary student base. It would also help the university to reach its enrollment goals for 2005. Simply stated, students who now have serious academic and professional interests in the visual arts attend other institutions with degree-granting programs in studio art. Those who do come to Oakland University eventually transfer to other institutions for their junior-senior years.

Strategy 3: Oakland University is also committed to providing "an environment rich in human diversity." Art history has never been a discipline which has attracted a large diverse group of students. It has concerned us over the years and we have tried to build a diverse offering of courses with the hope that they would attract a diverse student body. Studio art with its vital need to express the human condition, offers us an opportunity to reach out to a broadly diverse student body. The recent exhibition of African-American artist Peter Williams at the Meadow Brook Art Gallery (September-October 2000) and the lectures and symposium organized in connection with the exhibition, is an example of how we as a department can use the visual arts to inspire and to teach diverse students.

Strategy 4: The university regards "research, scholarship and creative activities" as among its greatest strengths and is committed to its encouragement and support. A major in studio art would increase the creative activity on campus, both in terms of undergraduate participation in the program and an expanded faculty whose responsibility it would be to teach in this program. We envision a cooperative, creative endeavor between students and faculty. Our current student-faculty exhibition held annually in the Meadow Brook Art Gallery would be expanded and other alternatives would be explored to meet the needs of the students within the program.

Strategy 5: The university "views community outreach as an integral component of its activities, and will expand its efforts to serve the community consistent with the university's mission and vision." The Meadow Brook Art Gallery provides the Department of Art and Art History with the means by which we can serve the community through exhibitions, publications and lectures. Annually 27,000 individuals visit the Meadow Brook Art Gallery. Together the gallery and the Department of Art and Art History support an active schedule of lectures which are free and open to the public. The Meadow Brook Art Gallery is, and will continue to be, a vital educational tool of the department, the college and the university. Although not passed in the recent election on November 7, 2000, the close vote on Proposition A (Arts Funding) indicated solid public support for the arts in Oakland and Wayne Counties.

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Strategy 6: The university is committed to developing and supporting “areas of institutional excellence and distinction that contribute to national excellence.” The university’s commitment to the creative arts recently has been strengthened by the university’s approval for a feasibility study for a Visual and Performing Arts Building. By so doing, the university recognizes both excellence in the performing arts and its faith in the growth and excellence in the visual arts.

B. Studio Art and Creating the Future (June 13, 1998)

In 1997-98 Oakland University’s Board of Trustees established the Creating the Future initiative with one main objective: to decide how best to strengthen and improve the university. In the general overview of the College of Arts and Sciences it is stated that the college “strives to preserve and enhance a campus atmosphere in which critical inquiry, artistic creativity, and cultural and intellectual interchange animate both faculty and students” (p.11). The report also states that the college has had a “longstanding tradition” of reaching out “to the community through the fine and performing arts” (p.13).

These concepts were reinforced by two of the College’s four goals: “Maintain and foster the outstanding research, artistic and instructional activities of the college’s faculty;” and “Respond to the needs of the greater community with relevant and creative programs”(p.14). Of the four strategies identified by the College of Arts and Science Task Force, Strategy 2 reads as follows: “Enhance its [CAS] reputation as an intellectual and cultural resource for the community” (p.16). Included as a tactic within this strategy is the continued “building of outstanding artistic programs blending the work of both students and professionals,” such as collaborations between the Department of Art and Art History and other cultural institutions such as the Meadow Brook Art Gallery and the Detroit Institute of Arts. In fact, collaboration between the Meadow Brook Art Gallery and the Department of Art and Art History has been strengthened by the recent placing of the management of the gallery within the department. We continue to explore the relationship between the Detroit Institute of Arts, the Meadow Brook Art Gallery and the Department of Art and Art History. For example, in winter 2002 the Meadow Brook Art Gallery will host a collection of American folk painting from the DIA. The Department of Art and Art History will respond by offering AH350 American Art among its curriculum choices. We are also currently exploring the possibility of an exhibition of Native American Art from the Cranbrook Institute of Science in winter 2002, in conjunction with a 400-level art history seminar on Native American Art in fall 2001. In this case the students would be actively involved in the selection and description of the objects.

Finally, the College of Arts and Sciences Task Force recommended that the university “vigorously explore options to develop resources for a new performing arts/cultural center.” This center would provide a space for both the performing and the visual arts. As stated above, it is now under consideration by the university.

Although studio art was not an issue at the center of discussion during these meetings, certainly the emphasis placed on artistic endeavors, and community outreach through the arts, included the visual as well as the performing arts.

C. How the Goals of the College of Arts and Sciences Are Served

“The primary mission of the College of Arts and Sciences is to provide students with a liberal education. A liberal education broadens awareness of the major areas of human knowledge,

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significantly deepens knowledge in one or more areas, and lays the foundation for a lifetime of learning by enlarging those powers of mind and spirit needed not only for professional success but also for the enrichment of personal life” (1999-2000 Undergraduate Catalog).

The proposed major in studio art is firmly grounded in the principals set forth by the College of Arts and Sciences. A “liberal education” is at the heart of the studio art major. A broad based education is necessary for those who seek personal enrichment and for those who seek a professional career in the visual arts. Studio art in the context of a liberal education will teach students to connect with the visual world, to analyze it, interpret it, and to revel in it. The College of Arts and Sciences will be greatly enriched by the creation of visual art by its undergraduate students. Such creativity allow students one more avenue for exploring the world in which live by “enlarging those powers of mind and spirit” necessary for personal and intellectual growth.

D. Why Do We Need a Major in Studio Art at Oakland University?

The chief reasons a studio art major is essential at Oakland University are fourfold:

1. There are no Bachelor of Arts degrees in studio art offered in a public institution anywhere in either Oakland, Macomb or Wayne counties. Indeed, one would either have to travel as far afield as Michigan State University or be willing to enroll in a private institution such as Marygrove to find a B.A. in studio art. This is a significant deficiency, especially when one considers the strength of interest in the arts in this region, not just in terms of the number of art galleries and community art centers, but in the vigor of the fine arts programs in academic institutions such as Oakland and Macomb Community Colleges. Students interested in completing a B.A. degree in studio art at a public institution, who otherwise would be only too happy to take advantage of the considerable amenities and resources offered by Oakland University, are forced to go elsewhere.
2. The nearest B.A. degrees in studio art are offered at Marygrove College (private) and Michigan State University. The nearest B.F.A. degrees are offered at the Center for Creative Studies (private) and at Wayne State University. All of these institutions represent a considerable commute for students living in northern Oakland and Macomb counties. East Lansing is an almost impossible commute. Detroit is a difficult commute. The increase in commuter traffic and the consequent increase in travel time experienced by Oakland and Macomb county residents make any daily journey to Detroit, even out of rush hour, an arduous prospect. Oakland University, therefore, would be well placed to receive students from the new growth areas north along I-75. Oakland University would also be well placed to receive students from both Oakland Community College and Macomb Community College, both of which have active studio art programs. In addition, one should consider that many students would choose Oakland University precisely because they want to attend a public school and complete a liberal arts B.A. degree.
3. Oakland University cannot expect to maintain prolonged credibility in the arts without supporting a degree course in studio art. If Wayne State University, a peer institution, considers studio art a significant part of its curriculum, certainly this is justification enough for Oakland University, not merely to offer such a course of study, but to offer one of marked excellence.
4. A studio art major at Oakland University would have a positive impact on the cultural community within the university and in the surrounding area. Meadow Brook Art Gallery has established Oakland University as important center for visual arts in the Detroit metropolitan area, chiefly because of its

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focus on excellence in the contemporary arts. However, this considerable resource would be further validated were it supported by a studio art major. Beyond the cultural realm, the visual arts have a highly marketable public persona that is the envy of purely academic disciplines. This resource, which is currently underdeveloped, has tremendous public relations potential. A substantial studio art program would more effectively allow Meadow Brook Art Gallery to project Oakland University's excellence in the arts to the surrounding community. This would further improve Oakland University's standing as a cultural destination. Such improvement would increase interest; increased interest means increased revenues.

E. Strategy for Development of Studio Art Major

Examination of Studio Art Major at Peer Institutions

In 2000 the American Association of University Professors, Oakland University Chapter, was asked by Louis Esposito, Vice President for Academic Affairs and Provost, to compile a list of peer institutions for benchmark purposes. The 10 universities submitted were the following: George Mason University, Indiana University of Pennsylvania, Michigan State University, Michigan Technological University, Ohio University, State University of New York—Stony Brook, University of California—Riverside, University of Illinois—Chicago Circle, University of Texas—Dallas, and Wayne State University. The following is a comparative list of the Studio Art programs at these institutions, including Studio Art Minor, B.A. Degree in Studio Art, B.F.A. Degree in Studio Art, M.A. Degree in Studio Art and M.F.A. Degree in Studio Art. Dashes indicate the available information was unclear. With the notable exception of Michigan Technological University, all academic institutions in this group offer either a B.A. degree in studio art or a B.F.A. in studio art. Some offer both undergraduate degrees. In addition, half of the institutions offer graduate degrees in studio art.

	Minor	B.A	B.F.A.	M.A.	M.F.A.
PEER INSTITUTIONS					
George Mason University	Yes	Yes	Yes	No	No
Indiana University of Pennsylvania	Yes	Yes	Yes	Yes	Yes
Michigan State University	—	Yes	Yes	No	Yes
Michigan Technological University	No	No	No	No	No
Ohio University	—	Yes	Yes	No	Yes
SUNY—Stony Brook	Yes	Yes	No	No	Yes
University of California—Riverside	—	Yes	No	No	No
University of Illinois—Chicago Circle	Yes	No	Yes	No	No
University of Texas—Dallas	Yes	Yes	No	No	No
Wayne State University	—	No	Yes	Yes	Yes
Totals	5	7	6	2	5

Examination of Studio Art Major at Big Ten Institutions

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If we examine the Big Ten Institutions we find that all have prominent studio art programs; seven offer B.A. degrees in studio art, eight offer B.F.A. degrees in studio art and nine offer M.F.A. degrees in studio art.

	Minor	B.A	B.F.A.	M.A.	M.F.A.
BIG TEN INSTITUTIONS					
University of Illinois	—	No	Yes	No	Yes
Indiana University	—	Yes	Yes	No	Yes
University of Iowa	Yes	Yes	Yes	Yes	Yes
University of Michigan	—	No	Yes	Yes	Yes
Michigan State University	—	Yes	Yes	No	Yes
University of Minnesota	—	Yes	Yes	No	Yes
Northwestern University	Yes	Yes	No	No	Yes
Ohio State University	—	Yes	Yes	No	Yes
Purdue University	Yes	Yes	No	Yes	No
University of Wisconsin-Madison	—	No	Yes	Yes	Yes
Totals	3	7	8	4	9

Examination of Studio Art Major in Southeast Michigan

It is also important to compare Oakland University to other public and private academic institutions in southeast Michigan. Of these eleven academic institutions in southeast Michigan, seven offer B.F.A. degrees in studio art. Only Marygrove College and Michigan State University offer a B.A. degree in studio art.

	Minor	B.A	B.F.A.	M.A.	M.F.A.
INSTITUTIONS IN SE MICHIGAN					
Center for Creative Studies (private)	No	No	Yes	No	No
Cranbrook Academy of Art (private)	No	No	No	No	Yes
Eastern Michigan University	Yes	No	Yes	Yes	Yes
Marygrove College (private)	Yes	Yes	Yes	No	No
Michigan State University	—	Yes	Yes	No	Yes
Michigan Technological University	No	No	No	No	No
OAKLAND UNIVERSITY					
University of Michigan, Ann Arbor	—	No	Yes	Yes	Yes
University of Michigan, Dearborn	No	No	No	No	No
University of Michigan, Flint	—	No	Yes	No	No
Wayne State University	—	No	Yes	Yes	Yes
Totals	3	2	3	3	5

Curricular Uniqueness at Oakland University

Seventy percent of Oakland's peer institutions and 70% of the Big Ten institutions support a B.A. degree in studio art as fundamental to a liberal arts education. However, only 18% of the public and private institutions in southeast Michigan support a B.A. degree. Only Marygrove College (a private institution) and Michigan State University recognize the value of a strong liberal arts foundation for their visual arts students. This would place us in almost a unique situation with regards to the advanced study of the visual arts in southeast Michigan.

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It is important to compare the credit hour requirements of the B.A. degree programs in studio art at Michigan State University and Marygrove College with the proposed program at Oakland University. Michigan State University requires 36-40 credit hours in studio art, including a capstone course, and a minimum of 13 credit hours in art history. Marygrove College requires 44 credits in studio art, including a capstone course, and a minimum of 9 credit hours in art history. The program Oakland University would require 44 credit hours in studio art, including a capstone course, and 16 credit hours in art history.

In addition, the studio art program at Marygrove College is a general one and does not allow specialization in one area. Oakland's proposed studio art major would allow a specialization in either drawing, painting or photography. Finally, our program would be unusual in that it would require a writing assignment in all studio art courses as well as a senior thesis in studio art. An understanding of the art history, theory, and the basics of scholarship would be integral to the creative process.

F. Evidence of Support for Studio Art Major

Student Questionnaire

In order to identify the intensity of interest in a studio art major among our students the faculty of the Department of Art and Art History conducted a survey among the students enrolled in 200- and 300-level studio art and art history (See Appendix G).

The department received 125 responses from its undergraduate students. A strong majority of these students (91%) agreed or strongly agreed that studio art had an important role to play in a general liberal arts education. Students also either agreed or strongly agreed (99%) that Oakland University should offer a major in studio art. They also agreed or strongly agreed (77%) that more students would be interested in attending Oakland University if a major in studio art were offered. If a major in studio art were offered 50 students (40%) indicated that they would consider changing their current majors to studio art, while 73 students (58%) indicated that they would consider adding studio art as a second major. Combined together 80 students (64%) indicated that they would either consider adding and/or changing their major to studio art. Conservatively we can estimate at least 40 students (50% of those who indicated an interest in majoring in studio art) within the first year.

Among the 22 students who are currently minors in studio art (but not majors in art history), 18 students or 82% indicated that they would consider adding studio art as a second major, while 15 students or 68% indicated that they would consider changing their major to studio art. Among the 19 students who are currently art history majors (but not minors in studio art), 6 students or 32% indicated that they would consider adding studio art as a second major, while only 2 students or 11% would consider changing their major to studio art. Among the 18 students who are currently earning both a minor in studio art and a major in art history, 16 students or 89% would consider adding studio art as a second major, while 13 students or 72% would consider changing their major to studio art. Students who are currently earning a major in art history, but not seriously involved in studio art, are less likely to either add a major studio art or to change their major from art history to studio art. These figures, however, indicate the strong support for a studio art major among those students currently earning minors in studio art.

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Some of our students are experiencing some frustration with the current situation with regards to studio art; 31 students (25%) are considering a transfer to another 4-year academic institution in order to graduate with a major in studio art. This confirms what the department has suspected for decades; that is, that the university is losing students because a major in studio art was *not* offered. A pleasant surprise, however, is that almost the same number of students would consider returning to Oakland University after graduation in order to complete a major in studio art if one were offered. In general, the survey indicates to us that the department would have student support for a major in studio art and a substantial student enrollment at the initial establishment of the major.

Comments from students are overwhelmingly supportive. Of the 125 questionnaires completed, 55 students took the time to make thoughtful comments. Students cite issues of diversity, program opportunity and career development related to studio art:

“I believe that by adding a studio art major to the current curriculum, a more diverse student body will decide to attend OU. Considering that Oakland University is more affordable than larger schools, a studio art major would benefit both the college and the students. I myself am currently a computer science major with a minor in studio art. The minor will help me a great deal, but if I could double major, my chances of getting the job I want will increase immensely. This is a major that should be considered for Oakland students. Thank you.” (Student #48)

“O.U. would provide a great opportunity for students interested in studio art by enabling them to obtain their S.A. degree here. The teachers here are amazing and the classes already available are outstanding, so it would only improve the entire school to expand upon this program. It’s a shame to have to lose any of these creative students to other schools that have a more comprehensive program.” (Student #49)

“I believe that a strong studio/fine arts program serves as a important component of all history of art departments and should prove to be significant in future growth of the University.” (Student #51)

“To have a studio art major would take O.U. up to the next level in schools. What good school doesn’t offer a diverse education. It would make the school broader, more diverse, and more imaginative. Art is a part of life that should not be ignored. It should be treated with as much respect as business and engineering because it helps one [to] think creatively, which is needed in every major. A studio art major should definitely be established at Oakland University.” (Student #25)

“I am planning on transferring to Western [Michigan] University because they offer a very large photography program/classes! My major will be photography. Oakland University does not offer a major and/or enough photography classes, so I have to transfer to accomplish my major!” (Student #12)

Alumni Support

Alumni of the Department of Art and Art History also support the major in studio art (See Appendix H). A short list of alumni from the departmental Alumni E-Mail Network were

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contacted. Half of our former students who were contacted responded. Enthusiastic email has been sent from Shannon Bonner (1995), a graduate student at Michigan State University; Michelle Fulton (1996), an artist in Mexico; Andrea Gietzen (1990), photograph archivist at the Henry Ford Museum & Greenfield Village in Dearborn; Tim Gilbert (1971), a landscape architect in California; Kerrie (Hannon) Lorenzo (1993); Susan Morey Pickerton (1973), instructor in the Library Technology Program at New Mexico State University; Genevieve St. Onge (1999), a psychology major who is now a student at the School of Visual Arts in New York City; and Joelle Sedlmeyer (1998), photographic researcher at Corbis in New York City. In general, these former students address the issue of the importance of studio art in the competitive world of art and design. For Joelle Sedlmeyer a major in studio art would not only have enhanced her education, but would have allowed her “to be even more competitive in the job market.” She added, “Jobs like Graphic Design, Web design, and Animation want people with a Studio Art background and art historical knowledge.” For Andrea Gietzen “the process of making sculptures or taking photographs were critical to training my aesthetic eye. It is these experiences that gave me the preliminary background training for the job I have now as Photograph Archivist at Henry Ford Museum.”

G. Career Opportunities for Studio Art Majors

Graduates from a studio art program at Oakland will be technically proficient in their chosen field, articulate and informed critical thinkers, and well-grounded in art history. They will be well-versed and utterly immersed in the methodology and conceptualization of making art.

After completing a B.A. in studio art in a fine art discipline, students will be well prepared to consider professional life in many fields with ties to the arts, such as curatorial, research, and archival positions in museums and galleries, art history, critical writing, positions in the corporate world which require creative approaches to problem solving, and art education, as well as becoming professional visual artists. As noted in the Council of Arts Accrediting Associations' Briefing Paper *Giftedness, Arts Study, and Work* (See Appendix J), "the arts occupy significant territory in the field of human action. They are multi-billion dollar enterprises that require vast numbers of talented, creative and hard working people." The B.A. in Studio Art is also excellent preparation for further post-graduate study in the visual arts. Most graduate schools, including Cranbrook Academy of Art, the Art Institute of Chicago and UCLA , accept the B.A. as a preparatory degree for the M.F.A.

The program will also instruct students in the preparation of portfolios for both professional use and application for graduate study, as well as how to approach to galleries with a view to mounting an exhibition of their work. We are also committed to continuing and strengthening our museum and gallery internship program.

Beyond specific career preparation, the study of studio art develops a wide range of valuable qualities. In *Giftedness, Arts Study, and Work*, the Council of Arts noted that "serious study of any arts discipline develops creativity, increases intellectual skill, and provides specific insights and perspectives. . . Arts study is not just about art, but it is about thinking, analyzing, creating unique solutions for unique situations." Studio Art graduates will have set themselves on a path to use creative problem solving skills in a myriad of ways throughout their professional and personal lives.

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The Studio Art program at Oakland will offer seminars and workshops in career preparation. Specifically, discussion will cover careers in art practice, art theory, museum and gallery entry positions, and the varied careers in the commercial field which require creative approaches in the marketplace. Such careers in museums include:

- Curators—writing and research for exhibits, selecting objects for display
- Directors—business management
- Conservators—preserving museum objects
- Registrars, collections managers, museum specialists and technicians—classifying and cataloging artifacts
- Educators, interpretive specialists, docents—helping people learn
- Membership coordinators, marketing officers—fund-raising and development
- Public relations specialists—public relations
- Exhibit specialists/designers—graphic design
- Exhibit preparators—instruction
- Similar professions on a smaller scale are available in commercial and non-profit galleries.

In the photographic field, opportunities can also be found in:

- Commercial and advertising photography
- Picture editing
- Desktop publishing
- Graphic design
- Journalism
- Medical photography

General career opportunities are found in:

- Corporate curatorial consulting
- Arts organization consulting
- Collection management
- Teaching
- Illustration
- Publishing
- Architectural and antique conservation
- Estate appraising
- Free lance writing
- Visual resource curating
- Design consulting
- Antiquarian book trade

Current Jobs in Art: The National Employment Bulletin for the Visual Arts Professions (See Appendix E) is a national listing of employment vacancies for new and early career arts graduates. It identifies entry level and early career job openings in: educational institutions, community art centers, galleries, art publications, magazines, advertising departments, newspapers, public relations departments, college art departments, theatres, television and movie production studios, non-profit arts organizations, fashion houses, interior design studios, graphic art departments, museum and other cultural organizations, greeting card companies, comic and illustrated magazine publishers,

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book publishers, online sites, etc. Sample job titles include: technical illustrator, art director, creative director, graphic designer, layout artist, art teacher, curatorial assistant, commercial artist, production artist, graphic artist, scenic artist, illustrator, medical artist, gold/silversmith, photographer, painter, studio artist, art gallery researcher, ceramicist, computer graphics artist, assistant gallery director, art consultant, website designer, etc. In addition to these varied professional choices, graduates of Oakland University can establish careers as working, exhibiting artists.

H. Source of Expected Students

There should be interest for the major among current art history and studio art students, students who transfer from community or junior colleges with active studio art programs, traditional FTIAC students who have taken elective credits in studio art while in high school, and non-traditional students who wish to earn a liberal arts degree in a non-professional school. The combination of studio art with a strong commitment to art history should be very attractive to the returning student. A particular source of students will be from the area community colleges. At Oakland Community College, for example, 2,234 students enrolled in art and photography classes in winter 2001. Certainly as some of those students seek to complete a four-year liberal arts education, some of them will turn to Oakland University for their degree.

Our nearest academic competitors in studio art will be Wayne State University, the Center for Creative Studies, Marygrove College and the University of Michigan-Flint. Neither Marygrove College or the University of Michigan-Flint are serious competitors in the area of studio art. For the past 25 years, students who wanted to major in studio art and who wanted to continue to live in the area for personal or financial reasons had no choice other than to enroll in a large public institution such as Wayne State University, or a private, more focused and more expensive institution such as the Center for Creative Studies. We would expect to draw heavily from current and future students who find the commute to Wayne State University or the Center for Creative Studies prohibitive, either because of transportation costs, parking, or time constraints on their lives which prevent them from committing 1-2 hours on the expressway each day. As demographics continue to shift to northern Oakland county, more students will find the commute to Detroit undesirable or even impossible.

Although our program is more limited in scope than at Wayne State University and the Center for Creative Studies, the three areas of drawing, painting and photography are core specializations which will allow the student a springboard from which to explore other studio specializations or to apply for an advanced degree. In addition, our strong academic art history foundation makes us unique in the area and provides another attractive reason to attend Oakland University.

What kind of impact would we have on our sister institutions in Oakland, Macomb and Wayne counties? Students who begin academic course work at a community college will be encouraged to study the fine arts because of the possibility of continuing their studies at Oakland University. Because our degree will be limited, students who may begin their studies at Oakland University, but who prefer to study an area in which we do not specialize will be encouraged to pursue their fine arts degree at Wayne State University or the Center for Creative Studies. Students who complete their B.A. degree with a major in studio art at Oakland University will also find it possible to continue their studies at the graduate level either at Wayne State University or at the Cranbrook Academy of Art. We will not so much pull students away from our neighboring institutions, but rather will

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provide another opportunity for students to study studio art. More students involved in the arts will also increase the enrollments at the graduate level at our sister institutions.

I. Advice and Consent

The department has carefully studied the guidelines set down by the College Art Association, the professional organization for college and university faculty in art history and studio art. Its publication, *Standards for the B.A. and B.F.A. Degrees in Studio Art* (See Appendix I) has provided the department with the minimum requirements necessary to create and maintain a B.A. degree in the visual arts. It addresses issues such as definition of a B.A. degree, degree requirements, studio curriculum, exhibitions of student work, admissions, advising, faculty requirements, and facilities and resources.

The full-time faculty of the department of art history has been involved with the creation of this proposal and have unanimously approved of the studio art major, as described in the proposal, and its implementation.

III. SELF-STUDY

A. Current Status of the Department of Art and Art History

The Department of Art and Art History is not only a stable program, it is a strong, very active and healthy program at Oakland University. It is supported by five full-time art historians, two full-time studio artists (one of which is also the Director of the Meadow Brook Art Gallery), one curator of visual resources and two clerical staff people. In addition, 6 part-time faculty participate in the art history and studio art program, including the Director of Meadow Brook Hall. In addition, the department is responsible for the Meadow Brook Art Gallery which not only serves the public interest but is a supportive teaching arm of the academic program. Together we support an active lecture series in art history and studio art which again not only serves the public, but our students as well. We have proven our commitment to Oakland University and to the fine arts time and time again. There is no question that together we have the strength and commitment to launch a new parallel program in the visual arts.

More specifically, with the recent addition of two full-time Special Instructors (Dick Goody and Andrea Eis) we are two-thirds toward the minimum number of full-time studio art faculty recommended by the College Art Association for a major in studio art. We certainly have more than the one recommended full-time art historian to support the studio art major.

The Meadow Brook Art Gallery with its emphasis on contemporary art can serve as a tool of both the faculty and students in studio art by providing students with a hands-on experience of art and the artists who make it. In addition to the studio art faculty themselves, the artists whose works are exhibited in the gallery provide additional connection to the real world of the artist. Through lectures and symposia these guest artists will also provide additional learning experiences for our studio art

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students. In addition, the Meadow Brook Art Gallery will provide exhibition space for our studio art faculty and their students through student/faculty, solo faculty and senior thesis exhibitions.

B. How the Goals of the Department of Art and Art History Are Served

It is, and always has been, the responsibility and the goal of the Department of Art and Art History to provide excellence in the visual arts to all Oakland University students—to guide our students through an exploration of their own humanity through the visual arts. For the past twenty-five years this has been primarily through art history, not studio art. However, the department has always been committed to the importance of studio art, not only as a valuable tool for art history majors, but in its own right as a significant way by which we as human beings experience and express the world we live in. Studio art would enhance the arts and cultural programs at Oakland University, revitalize the Department of Art and Art History by stimulating new ideas, approaches and collaborations with each other and with our colleagues in the College of Arts and Sciences and in the professional schools.

C. Faculty/Staffing Needs

According to the College Art Association, institutions granting a B.A. degree should have no fewer than “four well-qualified studio teachers, including at least one person who is competent to teach college-level art history.” Alternatively, an acceptable minimum would be “one art historian and three studio instructors.” Meeting the minimum in art history is not a problem. Currently we have five full-time art historians on our faculty. We also have two full-time members of the faculty who teach studio art. However, currently their time is divided by their other responsibilities. Dick Goody (Special Instructor) currently teaches 2 studio art courses per regular fall/winter semesters. He is also the Director of the Meadow Brook Art Gallery. Andrea Eis (Special Instructor) teaches a maximum of 1 studio art course per fall/winter semester. She also has responsibilities to the Film Aesthetics and History Concentration and to the art history program. Therefore, we currently have the equivalent of slightly more than one full-time studio art faculty member.

With the approval of the studio art major, Andrea Eis will decrease her teaching load in film history and art history, and increase her teaching load in studio art to 2 studio art courses per fall/winter semester. But in order to reach the minimum set forth by the College Art Association, we will need to hire an additional full-time member of the studio art faculty. The full-time studio art faculty would, therefore, consist of Dick Goody in Painting, Andrea Eis in Photography, and a new full-time member of the faculty in Drawing. This arrangement would cover our three proposed areas of specialization within the major. These full-time positions would be supported by additional part-time lecturers where needed. Additional full-time faculty would be requested with enrollment growth which itself is dependent upon an increase in facilities support.

Initially we will not require additional support staff. However, as the program develops we will need additional part-time secretarial support and part-time photography lab tech support.

D. Faculty Qualifications

Both full-time and part-time studio art faculty are required to have a M.F.A. degree in studio art in their teaching speciality. The M.F.A. degree is the terminal degree for a studio artist teaching at the university level. They must be active artists with acceptable exhibition records. Teaching experience

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is required for full-time positions and is preferred for part-time positions. Studio art faculty must also be committed to the philosophy of a liberal arts education, a B.A. degree, and to a studio art major with a strong emphasis on art history, critical thinking and writing (see Appendix A).

E. Library Report

Mildred Merz, Associate Professor, from the Kresge Library has kindly prepared a report on the financial needs of the library for materials to support a major in studio art (see Appendix F). This she has done in consultation with Ann Pogany, the library's liaison to the Department of Art and Art History. The library has a solid collection of art history books suitable to the major in studio art, but has made few purchases over the last 25 years with regard to studio. Over a five-year period she recommends the purchase of 350 books, a number justified by the "strong liberal arts nature of the program and by the large amount of writing that the program is requiring." Ms. Merz also has identified 13 journals that would be supportive of studio art and recommends purchasing backfiles as well. In general, she concludes that although studio art, as compared to programs in the sciences, will not be expensive to fund, it has been woefully neglected since the suspension of the studio art major in the seventies. Total cost over five years is estimated at \$21,320.

F. Facilities

The following describes our current and future space needs.

Studio Space:

Current spaces allotted to studio art:

- 109 Wilson: painting studio 50' x 29'
- 114 Wilson: drawing studio 30' x 29'
- 113 Wilson: black & white photographic darkroom 19' x 27'
- 107 Wilson: photography clean room 19' x 17'
- 106 Wilson: video editing lab 19' x 10'
- 103 Wilson: faculty office 19' x 10'

This space serves for the studio art minor and is at best restrictive; for a studio art major it is inadequate. However, for a fledgling program, with careful scheduling, this space can be manipulated and used multi-purposely. It is implicit that as this program grows it will require additional classroom, lab, workroom, storage, office and locker space. When space becomes available near the studio art area, we will request that it be assigned to studio art. A color photography darkroom, for example, will be needed before we can implement the specialization in photography.

Gallery Space:

The Department of Art and Art History also operates the Meadow Brook Art Gallery. This considerable resource (which carries the endorsement of the Detroit Institute of Arts as a museum quality facility for D.I.A. traveling exhibitions) provides the studio art major with its principal source of public exposure, providing a face to this important program. The art gallery offers art students the opportunity to field their work in a professional environment adding further credibility to the program. Such exposure in the form of high quality undergraduate art exhibitions provides both the department and Oakland University with considerable prestige. This facility is also a crucial educational element in the studio art major in that it serves as a venue for artists' lectures, gallery talks and symposia. A serious studio art program must have an authentic gallery space from which

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to project its ethos. It must also serve as a venue for the presentation of positive artistic role models for its students. Meadow Brook Art Gallery, with its emphasis on excellence in contemporary art, serves this purpose admirably.

G. Equipment & Support Needs

A major in studio art will require new equipment and an increased use of models in both drawing and painting classes. Immediate needs in drawing include tables, easels, extractor filter and clamp lights; future needs in drawing include horses, a print case and plaster casts. Immediate needs in painting include easels; future needs include a radial saw and painting racks. Both drawing and painting will require an increase use of models for life classes. Photography will require the construction of a color photography darkroom fully equipped, as well as well as much needed standard equipment for black-and-white photography. As the program grows there will be added pressure on our clerical staff.

For a general breakdown of equipment and labor costs see, Part V. Cost Analysis. For a detailed list of equipment needs, see Appendix L.

H. Impact on Art History Program

The implementation of a major in studio art will have a positive impact upon the art history program. The addition of both faculty and student artists in the department will enliven the dialogue among our immediate colleagues and among our students. There are, however, practical considerations as well as philosophical ones.

The department does not anticipate the significant loss of art history majors to studio art. The vast majority of students enrolled as art history majors have made that choice based on their interests, not because a studio art major was unavailable.

Because of the 16 credit hours required by all studio art majors, we expect to see additional pressure on our art history program, especially with regards to enrollments in AH300 Critical Thinking and Writing in Art History; AH361 Twentieth-Century Art, 1900-1945; and AH362 Twentieth-Century Art, 1945 to the Present. Critical Thinking and Writing in Art History is a high-intensity writing course and thus is kept to a low enrollment of 10 students. The other 300-level courses have an enrollment maximum of 20-25. Currently we teach Critical Thinking and Writing in Art History once each fall/winter semester and the other courses either once a year or once every other year. These courses currently attract a capacity enrollment. Since we are limited either by philosophy (as in the case of the writing course) or by the size of our equipped classrooms, we will have to offer these courses more frequently. This initially will lead to our need for part-time faculty support to teach general education courses in order to free full-time faculty to teach the above curriculum. Within three years, however, we will need an additional full-time member of the art history faculty, preferably a specialist in contemporary art and modern media.

Resources will always be an issue. The university currently does not fund the complete financial needs of our department, thus stretching those resources to provide for the needs of a new major will be difficult. For the short term, the art history faculty is willing to make sacrifices. In the long term, more resources will be required for general supplies and services and especially for equipment.

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IV. PROGRAM PLAN

A. Requirements for a Liberal Arts Major in Studio Art

All majors in studio art would be required to successfully complete a core group of studio art (12 credit hours) and a core group of art history courses (16 credit hours). They will also be required to complete a specialization (32 credit hours) in one of the following field areas: two-dimensional art, drawing, painting or photography. A total of 60 credit hours would be required by the program.

Writing is an essential requirement in all studio art courses. Writing assignments at the 100-300 level may include written reports on theme, content and contemporary relevance of studio art assignments and projects, as well as critical theory and written analysis with regard to contemporary criticism. Writing assignments at the 400 level will consist of a paper on the final body of work with regard to its development, growth and execution, especially in terms of its relationship with work done in prior classes. The paper will also investigate contemporary relevance and doctrine in terms of current critical thinking: social-political critical theory, dealing with issues such as feminism, psychology and political doctrine, and aesthetic critical theory investigating areas such as Modernism and Post-Modernism, etc. Reading, as well as writing assignments, will be required as well.

Core Courses in Studio Art

- SA106 Introduction to Drawing (4)
- SA115 Introduction to Painting (4)
- SA161 Introduction to Photography (4)

Core Courses in Art History

- AH101 Introduction to Western Art II (4)
- AH300 Critical Thinking and Writing in Art History (4)
- AH361 Twentieth-Century Art, 1900-1945 (4)
- AH362 Twentieth-Century Art, 1945 to the Present (4)

Specialization in Two-Dimensional Art

- SA206 Drawing I (4)
- SA215 Painting I (4)
- SA261 Photography I (4)
- SA375 Conceptual and Postmodern Art (4)
- SA400 Senior Thesis in Two-Dimensional Art (4)

Three elective courses (12 credits) in studio art, two of which must be at the 300 level.

Specialization in Drawing

- SA206 Drawing I (4)
- SA306 Drawing II (4)
- SA207 Life Drawing I (4)
- SA308 Large Format Drawing (4)
- SA406 Senior Thesis in Drawing (4)

Three elective courses (12 credits) in studio art, two of which must be at the 300 level.

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Specialization in Painting

- SA215 Painting I (4)
- SA220 Life Painting I (4)
- SA241 Historic Painting Techniques I (4)
- SA315 Painting II (4)
- SA415 Senior Thesis in Painting (4)

Three elective courses (12 credits) from in studio art, two of which must be at the 300 level.

Specialization in Photography

- SA261 Photography I (4)
- SA262 Color Photography I (4)
- SA268 Video Art I (4)
- SA361 Photography II (4)
- SA461 Senior Thesis in Photography (4)

Three elective courses (12 credits) from in studio art, two of which must be at the 300 level.

B. Requirements for a Liberal Arts Minor in Studio Art

A minimum of 24 credits in studio art courses, to be distributed as follows:

1. SA106, SA115, SA161
2. 12 credits from SA courses at the 200, 300 and 400-level; at least one four-credit course must be at the 300 level

C. Departmental Honors in Studio Art

Graduating seniors may apply for departmental honors. To be considered, students must have completed 24 credits of studio art at Oakland University with a GPA of 3.60 or higher in the major, must submit a portfolio of studio art work after consultation with a full-time member of the studio art faculty, and must have demonstrated citizenship within the department or field, as evidenced by such activities as active participation in *La Pittura*, serving as a volunteer at the Meadow Brook Art Gallery or participation in area arts organizations. All materials must be submitted to the chairperson at least four weeks prior to the last day of classes of the semester in which the student intends to graduate. If a student intends to graduate at the end of the spring session, they must submit all materials at least four weeks prior to the last day of classes of the preceding winter semester.

D. Course Offerings in Studio Art

To convert our studio art program from one that grants a liberal arts minor in studio art to one that grants both a liberal arts major and a minor in studio art with specific area concentrations, we will need both to eliminate and to add to our current curriculum. Those courses listed below which are *italicized* will no longer be offered by the department. All studio art courses (both current and new) would include a writing component. For current studio art curriculum, see Appendix B. For current studio art course sample syllabi, see Appendix C. For revised course descriptions, new studio art course proposals and Course Action Forms, see Appendix D.

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Current Courses:

- SA105 *Fundamentals of Studio Art* (4)
- SA206 Drawing I (4)
- SA215 Painting I (4)
- SA221 *Watercolor I* (4)
- SA232 *Mixed Media I* (4)
- SA241 Historic Painting Techniques (4)
- SA261 Photography I (4)
- SA268 Video I (4)
- SA284 *Sculpture I* (4)
- SA306 Drawing II (4)
- SA315 Painting II (4)
- SA321 *Watercolor II* (4)
- SA332 *Mixed Media II* (4)
- SA341 Historic Painting Techniques II (4)
- SA361 Photography II (4)
- SA368 Video Art II (4)
- SA384 *Sculpture II* (4)
- SA392 Topics in Studio Art (4)
- SA395 Projects in Studio Art (2)
- SA399 *Field Experience in Studio Art* (4)
- SA 495 Independent Study in Studio Art (4)

New Courses:

- SA106 Introduction to Drawing (4)
- SA115 Introduction to Painting (4)
- SA161 Introduction to Photography (4)
- SA207 Life Drawing I (4)
- SA220 Life Painting I (4)
- SA262 Color Photography I (4)
- SA307 Life Drawing II (4)
- SA308 Large Format Drawing (4)
- SA309 Media Drawing (4)
- SA320 Life Painting II (4)
- SA325 Mural Painting (4)
- SA330 Illustration Art (4)
- SA362 Color Photography II (4)
- SA363 Digital Photography (4)
- SA364 Alternative Photographic Processes (4)
- SA365 Large Format Photography (4)
- SA370 Installation and Site-Specific Art (4)
- SA375 Conceptual and Postmodern Art (4)
- SA400 Senior Thesis in Two-Dimensional Art (4)
- SA406 Senior Thesis in Drawing (4)
- SA415 Senior Thesis in Painting (4)
- SA461 Senior Thesis in Photography (4)

Course Catalog Descriptions (New and Revised):

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SA 106 Introduction to Drawing (4)

The fundamentals of drawing, through accurate observation of the physical world, are explored in this course: tools, techniques, rendering, linear perspective and chiaroscuro.

SA 115 Introduction to Painting (4)

This course serves as an introduction to the technical, intellectual, inventive and expressive possibilities of oil painting on canvas.

Prerequisite: SA 106

SA 161 Introduction to Photography (4)

This course is an introduction to the technical, intellectual, inventive and expressive possibilities of a broad range of traditional and non-traditional photographic processes.

SA 206 Drawing I (4)

Building upon traditional perceptual drawing skills, this class moves towards more conceptual and experimental issues and applications of drawing.

Prerequisite: SA 106

SA 207 Life Drawing I (4)

Drawing from the life model, this course focuses on the traditional practices of anatomical rendering.

Prerequisite: SA 206

SA 215 Painting I (4)

This class focuses on technique, perceptual development and personal expression. Accurate rendering in paint of proportion, volume and chiaroscuro is given precedence.

Prerequisite: SA 115

SA 220 Life Painting I (4)

The course focuses on objective study and formal construction of the figure using oil paint. Emphasis is placed upon accuracy and chiaroscuro.

Prerequisite: SA 215

SA 241 Historic Painting Techniques (4)

Studying the techniques of the Old Masters, this course focuses on the tools and methods of five hundred years of western painting, particularly oil glazes on panel, egg tempera on panel, fresco and oil on canvas.

Prerequisite: AH 101 or SA 115

SA 261 Photography I (4)

This course focuses on the development of traditional photographic technique and the conceptual practice of photography as a fine art medium.

Prerequisite: SA 161

SA 262 Color Photography I (4)

This course is concerned with the development of the technical and conceptual skills necessary

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to use color photography as an expressive medium.

Prerequisite: SA 261

SA306 Drawing II (4)

Building upon SA206, this course explores issues in contemporary drawing, emphasizing personal expression, use of materials and aesthetic critical theory.

Prerequisite: SA206

SA307 Life Drawing II (4)

This advanced course expands upon SA207 emphasizing the responsive, formal and conceptual possibilities of the figure in the realization of a coherent, expressive body of work.

Prerequisite: SA207

SA308 Large Format Drawing (4)

This course explores the formal, conceptual, expressive and dynamic possibilities of large-scale drawing.

Prerequisite: SA306

SA309 Media Drawing (4)

This course pushes the boundaries of traditional drawing by examining new methods of working and new and non-traditional materials, exploring cutting-edge of new media and contemporary art.

Prerequisite: SA306

SA315 Painting II (4)

The focus of this course is on the expressive and experimental possibilities of painting within the context of contemporary art and current aesthetic critical theory.

Prerequisite: SA215

SA320 Life Painting II (4)

This advanced course focuses on the expressive possibilities of the figure, placing emphasis of the completion of a cohesive body of exploratory figurative paintings.

Prerequisite: SA220

SA325 Mural Painting (4)

This course examines the working practices and expressive possibilities of wall or large scale painting both commercially and aesthetically.

Prerequisite: SA315 or SA215 and SA308

SA330 Illustration Art (4)

This course examines the working practices of illustration art with particular focus on production (materials and techniques) and the market place (commercial and business applications of illustration).

Prerequisite: SA206 or SA215 or SA261

SA341 Historic Painting Techniques II (4)

Building on SA241, this class focuses on a particular epoch or artist for a more refined directed

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individual course of study.

Prerequisite: SA241

SA 361 Photography II (4)

This course focuses on advanced photographic technique, personal expressive form, contemporary photographic issues and aesthetic critical theory.

Prerequisite: SA 261

SA 362 Color Photography II (4)

Building upon SA262, this course is an advanced study of the technical and conceptual practice of expressive color photography, emphasizing the meaning of photographic form.

Prerequisite: SA 262

SA 363 Digital Photography (4)

This course explores digital photographic processes (cameras, scanners and digital manipulation) as tools to create conceptually relevant art.

Prerequisite: SA 261

SA 364 Alternative Photographic Processes (4)

This course explores a broad range of alternative photographic processes, emphasizing personal expression through experimental form.

Prerequisite: SA 261

SA 365 Large Format Photography

This course explores the formal, conceptual and expressive possibilities of large format photography through the use of a large format camera and creation of large format photographic prints.

Prerequisite: SA 261

SA 370 Installation and Site-Specific Art

An interdisciplinary exploration of installation and site-specific art within the aesthetic and conceptual context of contemporary art, emphasizing planning, development and production of large-scale, site-specific installation art.

Prerequisite: SA 261

SA 375 Conceptual and Postmodern Art (4)

This advanced course explores the intellectual and expressive possibilities of conceptual and postmodern art through the creation of theoretical, meaning-based art work.

Prerequisite: SA 261

SA392 Topics in Studio Art (4)

No changes in description.

SA395 Projects in Studio Art (2)

No changes in description.

SA400 Senior Thesis in Two-Dimensional Art (4)

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Focusing on directed individual study, the student completes a coherent body of advanced art work, culminating in a thesis exhibition and thesis paper.

Prerequisite: the completion of all subordinate field area courses.

SA406 Senior Thesis in Drawing (4)

Focusing on directed individual study, the student completes a coherent body of advanced drawings, culminating in a thesis exhibition and thesis paper.

Prerequisite: the completion of all subordinate field area courses.

SA415 Senior Thesis in Painting (4)

Focusing on directed individual study, the student completes a coherent body of advanced paintings, culminating in a thesis exhibition and thesis paper.

Prerequisite: the completion of all subordinate field area courses.

SA 461 Senior Thesis in Photography (4)

Focusing on directed individual study, the student completes a coherent body of advanced photography, culminating in a thesis exhibition and thesis paper.

Prerequisite: the completion of all subordinate field area courses

SA 495 Independent Study in Studio Art (4)

No changes in description.

E. Sample Four-Year Curriculum for Studio Art Majors

	Fall	Winter
Year 1	AH101 Introduction to Western Art II SA106 Introduction to Drawing	SA115 Introduction to Painting SA161 Introduction to Photography
Year 2	AH300 Critical Thinking & Writing SA Field Specialization (200 level)	SA Field Specialization (200 level) AH361 20th-Century Art, 1900-1945
Year 3	AH362 20th-Century Art, 1945/today SA Field Specialization (200 level)	SA Field Specialization (300 level) SA Elective (200 or 300 level)
Year 4	SA Elective (300 level) SA Senior Thesis (Capstone)	SA Elective (300 level)

F. Recruiting, Retention, Monitoring and Advising Students

Recruiting students will not be a problem. Current recruiting methods as well as student-faculty exhibitions at the Meadow Brook Art Gallery will help us advertise our new program in studio art. Once the major is approved, announcements will be sent to area art centers, galleries, high schools and community colleges. Minority students will be encouraged to participate in the studio art major and every effort will be made to recruit minority students and faculty. Exhibitions of minority artists,

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such as the Peter Williams Retrospective at the Meadow Brook Art Gallery (fall 2000), will also aid in the recruiting and retention of minority students.

Retention can be achieved by a variety of means: an excellent and valuable program with a strong philosophical foundation clearly articulated by publications and reinforced by the faculty, the preeminence of the Meadow Brook Art Gallery with its stimulating exhibition schedule, first-rate teaching, appropriate technological equipment and spaces adequate to support the activities of the academic program, program and career advising.

The nature of studio art is that it is a hands-on subject. Faculty work individually with students to develop creative skills. Group and individual critiques insure that no student ever is lost in the system. Emphasis will be placed on a student's final portfolio which is the culmination of a 4-year studio art program. Portfolios are continually monitored as the student progresses through the program. A senior exhibition at the Meadow Brook Art Gallery will also help to launch a student and her/his work into the public sphere.

Students will be advised in a three-part system: 1) the College of Arts and Sciences for general advising, 2) the Art and Art History Chief Academic Adviser who monitors student progress in general education, art history and studio art, and 3) a Studio Art Faculty Advisor in the student's area of interest who will insure progress in one of the three areas of specialization, either drawing, painting or photography.

G. Program Evaluation and Assessment

The students pursuing a studio art major will be assessed by two methods: 1) their senior thesis and its accompanying portfolio, and 2) a letter addressed to them two years after graduation asking them to evaluate their experience in studio art. At the senior level a studio art student must not only have the requisite creative skills but be able to write about art effectively. This parallels the assessment in art history which evaluates students' 300 and 400-level research and writing projects and requests a response by letter three years after graduation. The faculty annually discuss these issues which become part of our assessment portfolio.

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V. COST ANALYSIS

A. SBRC Budget Format (in constant dollars)

	Year 1	Year 2	Year 3	Year 4	Year 5
Students:					
Enrollment	40	60	90	90	90
Credit Hours (12 credits)	480	720	1080	1080	1080
Tuition Rate (av. \$128 per credit)	128	128	128	128	128
Revenue:					
Tuition Revenue	61,440	92,160	138,240	138,240	138,240
General Services Fees @ \$125	5,000	7,500	11,250	11,250	11,250
Activities/Recreation Fees @ \$90	3,600	5,400	8,100	8,100	8,100
Lab Fees @\$48 per 4-cr course based on 2.5 SA courses per student per year	4,800	7,200	10,800	10,800	10,800
<u>Total Revenue</u>	<u>74,840</u>	<u>112,260</u>	<u>168,390</u>	<u>168,390</u>	<u>168,390</u>
Expenses:					
New Faculty Salaries (P-T salaries based on \$2,500 per section taught)					
P-T SA Faculty 15,000	20,000	25,000	25,000	27,500	
F-T SA Faculty	45,000	45,000	45,000	45,000	45,000
P-T AH Faculty	7,500	10,000			
F-T AH Faculty			45,000	45,000	45,000
Staff Support					
P-T Photo Lab Tech			7,500	7,500	7,500
P-T Secretary			12,500	12,500	12,500
Labor					
Life models	600	1,200	2,520	3,180	3,180
Student employee	500	500	1,000	1,000	1,000
Equipment (Drawing)	4,880	1,850			
Equipment (Painting)	1,725	2,410			
Equipment (Photography)	15,195	635	11,910		1,500
Construction (Photography)	10,000		500		
Lockers (30 units)		4,700			
Exhibitions	3,000	3,000	5,000	5,000	5,000
Supplies & Services	3,000	5,000	7,000	7,000	7,000
Library	6,000	6,250	3,170	3,190	2,710
<u>Total Expenses</u>	<u>110,675</u>	<u>99,860</u>	<u>168,510</u>	<u>154,370</u>	<u>157,890</u>
<u>Net Institutional Revenue</u>	<u>-35,835</u>	<u>+12,400</u>	<u>-120</u>	<u>+14,020</u>	<u>+10,500</u>

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B. New Faculty/Staff Positions

Year 1:

Studio Art Full-Time Faculty Position in Drawing - \$45,000

Year 3:

Art History Full-Time Faculty Position in Modern Media- \$45,000

Photography Part-Time Laboratory Technician Position - \$7,500

Clerical Staff Part-Time Position - \$12,500

C. Space Requirements

With our limited current facilities, we will be able to offer a major in studio art with a specialization in general two-dimensional art immediately. In order to offer the complete range of courses as listed, we will need additional drawing and painting studios, a darkroom for color photography, storage space and locker space. In order to reach our anticipated growth of ca.200 majors new or enlarged facilities will be required.

D. Equipment Requirements

See: III.G. Equipment & Support Needs and Appendix L.

E. Estimated Budget for Studio Art Major

See: V.A. SBRC Budget Format

VI. IMPLEMENTATION: FIVE YEAR PLAN

A. Phasing in the Program

The major in studio art with a specialization in two-dimensional art will be implemented immediately upon approval of the major in studio art. Within two years we should also be able to offer specializations in drawing and painting. A specialization in photography, however, is dependent upon a color darkroom. Space and financial support will be required before a specialization in photography can be offered. We realize that as we phase in the program, some 200- and 300-level studio art courses may at first be “piggy-backed” to facilitate the curriculum needs of the students enrolled in the program. For example, we currently offer SA 215 Painting I and SA 315 Painting II concurrently in the same classroom with the same faculty member.

B. Annual Increase in Library Holdings

Year 1= \$6,000; Year 2=\$6,250; Year 3=\$3,170; Year 4=\$3,190; Year 5=\$2,710

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C. Purchase of Equipment

Purchase of equipment will be phased in over a five-year period based on need and budget.

D. Course Offerings Each Semester for Five Years

SA 395 Projects in Studio Art, SA 495 Independent Study in Studio Art and all 400-level senior thesis courses will be taught over-load. Some courses at the 200- and 300-level have been and will continue to be taught piggy-backed. Currently 8 sections of studio art are taught each fall/winter semester. The number of new sections reflect our projections for part-time and full-time studio faculty. The introduction of new courses are bolded and *italicized*.

Semester 1: ***SA 106 Introduction to Drawing*** (2 sections)
 SA 115 Introduction to Painting
 SA 161 Introduction to Photography (2 sections)
 SA 206/306 Drawing I/II
 SA 215/315 Painting I/II
 SA 241/341 Historic Painting Techniques I/II
 SA 261/361 Photography I/II
 SA 268/368 Video Art I/II
 SA 395 Projects in Studio Art
 SA 400 Senior Thesis in Two-Dimensional Art
 SA 406 Senior Thesis in Drawing
 SA 415 Senior Thesis in Painting
 SA 495 Independent Study in Studio Art

Semester 2: SA 106 Introduction to Drawing (2 sections)
 SA 115 Introduction to Painting
 SA 161 Introduction to Photography (2 sections)
 SA 207/307 Life Drawing I/II
 SA 215/315 Painting I/II
 SA 261/361 Photography I/II
 SA 262/362 Color Photography I/II
 SA 375 Conceptual and Postmodern Art
 SA 395 Projects in Studio Art
 SA 400 Senior Thesis in Two-Dimensional Art
 SA 406 Senior Thesis in Drawing
 SA 415 Senior Thesis in Painting
 SA 495 Independent Study in Studio Art

Semester 3: SA 106 Introduction to Drawing (2 sections)
 SA 115 Introduction to Painting
 SA 161 Introduction to Photography (2 sections)
 SA 206/306 Drawing I/II
 SA 215/315 Painting I/II
 SA 241/341 Historic Painting Techniques I/II
 SA 261/361 Photography I/II
 SA 268/368 Video Art I/II

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SA 220/320 Life Painting I/II

SA 308 Large Format Drawing

SA 395 Projects in Studio Art

SA 400 Senior Thesis in Two-Dimensional Art

SA 406 Senior Thesis in Drawing

SA 415 Senior Thesis in Painting

SA 461 Senior Thesis in Photography

SA 495 Independent Study in Studio Art

Semester 4: SA 106 Introduction to Drawing (2 sections)
SA 115 Introduction to Painting
SA 161 Introduction to Photography (2 sections)
SA 215/315 Painting I/II
SA 261 Photography I/II
SA 262/362 Color Photography I/II
SA 309 Media Drawing
SA 370 Installation and Site-Specific Art
SA 395 Projects in Studio Art
SA 400 Senior Thesis in Two-Dimensional Art
SA 406 Senior Thesis in Drawing
SA 415 Senior Thesis in Painting
SA 461 Senior Thesis in Photography
SA 495 Independent Study in Studio Art

Semester 5: SA 106 Introduction to Drawing (2 sections)
SA 115 Introduction to Painting
SA 161 Introduction to Photography (2 sections)
SA 207/307 Life Drawing I/II
SA 215/315 Painting I/II
SA 241/341 Historic Painting Techniques I/II
SA 261 Photography I/II
SA 268/368 Video Art I/II
SA 325 Mural Painting
SA 395 Projects in Studio Art
SA 400 Senior Thesis in Two-Dimensional Art
SA 406 Senior Thesis in Drawing
SA 415 Senior Thesis in Painting
SA 461 Senior Thesis in Photography
SA 495 Independent Study in Studio Art

Semester 6: SA 106 Introduction to Drawing (2 sections)
SA 115 Introduction to Painting
SA 161 Introduction to Photography (2 sections)
SA 206/306 Drawing I/II
SA 215/315 Painting I/II
SA 220/320 Life Painting I/II
SA 261 Photography I/II
SA 262/362 Color Photography I/II

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SA 268/368 Video Art I/II
SA 308 Large Format Drawing
SA 375 Conceptual and Post-Modern Art
SA 395 Projects in Studio Art
SA 400 Senior Thesis in Two-Dimensional Art
SA 406 Senior Thesis in Drawing
SA 415 Senior Thesis in Painting
SA 461 Senior Thesis in Photography
SA 495 Independent Study in Studio Art

Semester 7: SA 106 Introduction to Drawing (2 sections)
SA 115 Introduction to Painting
SA 161 Introduction to Photography (2 sections)
SA 206/306 Drawing I/II
SA 207/307 Life Drawing I/II
SA 215/315 Painting I/II
SA 241/341 Historic Painting Techniques I/II
SA 261/361 Photography I/II
SA 268/368 Video Art I/II
SA 363 Digital Photography
SA 395 Projects in Studio Art
SA 400 Senior Thesis in Two-Dimensional Art
SA 406 Senior Thesis in Drawing
SA 415 Senior Thesis in Painting
SA 461 Senior Thesis in Photography
SA 495 Independent Study in Studio Art

Semester 8: SA 106 Introduction to Drawing (2 sections)
SA 115 Introduction to Painting
SA 161 Introduction to Photography (2 sections)
SA 215/315 Painting I/II
SA 220/320 Life Painting I/II
SA 261/361 Photography I/II
SA 268/368 Video Art I/II
SA 309 Media Drawing
SA 262/362 Color Photography I/II
SA 364 Alternative Photographic Processes
SA 395 Projects in Studio Art
SA 400 Senior Thesis in Two-Dimensional Art
SA 406 Senior Thesis in Drawing
SA 415 Senior Thesis in Painting
SA 461 Senior Thesis in Photography
SA 495 Independent Study in Studio Art

Semester 9: SA 106 Introduction to Drawing (2 sections)
SA 115 Introduction to Painting
SA 161 Introduction to Photography (2 sections)
SA 206/306 Drawing I/II

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SA 207/ 307 Life Drawing I/II
SA 215/315 Painting I/II
SA 241/341 Historic Painting Techniques I/II
SA 261 Photography I/II
SA 268/368 Video Art I/II
SA 325 Mural Painting
SA 365 Large Format Photography
SA 395 Projects in Studio Art
SA 400 Senior Thesis in Two-Dimensional Art
SA 406 Senior Thesis in Drawing
SA 415 Senior Thesis in Painting
SA 461 Senior Thesis in Photography
SA 495 Independent Study in Studio Art

Semester 10: SA 106 Introduction to Drawing (2 sections)
SA 115 Introduction to Painting
SA 161 Introduction to Photography (2 sections)
SA 206/306 Drawing I/II
SA 215/315 Painting I/II
SA 241/341 Historic Painting Techniques I/II
SA 261/361 Photography I/II
SA 268/368 Video Art I/II
SA 330 Illustration Art
SA 370 Installation and Site-Specific Art
SA 395 Projects in Studio Art
SA 400 Senior Thesis in Two-Dimensional Art
SA 406 Senior Thesis in Drawing
SA 415 Senior Thesis in Painting
SA 461 Senior Thesis in Photography
SA 495 Independent Study in Studio Art

E. Implementation of New Internal Procedures

Recommendations for new courses, part-time faculty, equipment purchases and the day-to-day operations of the studio art major would be made by the full-time members of the studio art faculty in consultation with the Chair of the Department of Art and Art History who has the responsibility of overseeing both art history and studio art. Depending upon the growth and increasing complexities of the studio art program, we eventually will need to appoint one full-time faculty member as an administrative assistant to the Chair for the purposes of overseeing the studio art program, with an appropriate course reduction.

The new advising system will take place immediately upon the establishment of a major in studio art. Studio art majors will continue to be advised by the Chief Academic Advisor who will continue to have the responsibility to advise on university and college requirements. Studio art majors, however, will also have an advisor in their area of specialization.

Upon the establishment of a major in studio art, the Chair will undertake a review of the budget in the Department of Art and Art History for fair and equitable distribution of both supplies and services

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and gift funds.

F. Predicted Enrollment Level Each Year

The department surveyed our peer institutions for official total enrollment of undergraduate students and official number of undergraduate majors in studio art. All undergraduate enrollment figures were taken from *Peterson's Guide to 4 Year Colleges*, 31st edition (2001). The number of studio art majors were supplied by the individual institutions through email or phone requests. Some institutions could not be reached or did not have easily accessible figures. This is indicated by N/A (not available).

	# SA Majors	Undergraduate Enrollment	%
George Mason University	264	14,547	1.81
Indiana University of Pennsylvania	275	11,502	2.39
Michigan State University	300	33,687	0.09
Michigan Technological University	0	5,474	0
Ohio University	400	16,554	2.41
SUNY—Stony Brook	N/A	12,480	N/A
University of California-Riverside	90	10,120	0.09
University of Illinois—Chicago	N/A	16,104	N/A
University of Texas—Dallas	N/A	5,974	N/A
Wayne State University	640	16,542	3.86

Of particular interest is the large number of studio art majors compared to total undergraduate enrollment at Wayne State University. This suggests a strong interest in the visual arts in the tri-county area. It also suggests that Oakland University would be able to grow a substantial studio art program.

Oakland University has an undergraduate enrollment of 11,037 (*Peterson's Guide 2001*). According to the above figures, the average percentage of studio art majors to undergraduate enrollment is 1.76%. Oakland should, therefore, expect a minimum of 194 studio art majors. However, our current limited facilities will place a restraint upon our enrollment growth. We will cap enrollment growth to 90 studio art majors. Once that number is reached, the major will be available through student application and portfolio review. We believe that with the proper facilities we could easily reach and even surpass the peer institution average of ca. 200 studio art majors.

We estimate the following enrollment growth over a five-year period.

Year 1: 40
Year 2: 60
Year 3: 90
Year 4: 90
Year 5: 90

G. Steady State Operation of the Program

We anticipate that by the end of the third year we will achieve “steady state” operation of the

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program. By then all courses which are core to the program (possibly with the exception of photography) should be in place (see VI.D.). Student enrollment will continue to grow through the end of the third year. At that point we will limit growth by requiring application to the major.

H. Studio Art Scholarship and Departmental Grants

Currently the department offers a number of small grants to majors and minors. They are supported by funds given by faculty, alumni and friends. With a new major in studio art we would modify most of these grants which currently do not include studio art. They include a Travel Stipend (\$1,000-1,500) which provides tuition for study abroad, Study and Travel Grant (\$200) to support travel to museums while traveling abroad, Graduate Study Grant (\$200) which provides a small token of support for those pursuing graduate degrees in the discipline, and an Undergraduate Research Matching Grant (\$100) for students receiving university support for research. Currently our Travel to Museums Grant (\$25) pays for the entry fee to a museum in the United States currently for both art history majors and studio art minors, and Exhibition Awards in Studio Art (\$50-100) are given as part of the annual student-faculty exhibition.

In addition, Brian Murphy, Director of the Honors College, has established the Mark Murphy Endowed Scholarship in Photography, a \$45,000 endowment fund which provides tuition support for an undergraduate student for one or more consecutive years. The first award will be granted fall 2001.

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