# Application for Registration of a New Program

## Task 1: Institution and Program Information

### Institution Information

<table>
<thead>
<tr>
<th>Institution Name:</th>
<th>City University of New York (CUNY) - Borough of Manhattan Community College (BMCC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institution Code (6 digits):</td>
<td>370500</td>
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<tr>
<td>Institution Address:</td>
<td>199 Chambers St.</td>
</tr>
<tr>
<td>City:</td>
<td>New York</td>
</tr>
<tr>
<td>State/Country:</td>
<td>NY</td>
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<tr>
<td>Zip:</td>
<td>10007</td>
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<td>Regents Regions:</td>
<td>New York County</td>
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### Program Information for New Programs

<table>
<thead>
<tr>
<th>Program Title:</th>
<th>Art Foundations</th>
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</table>
| **Degree Award:** | Studio Art – Associate in Science  
Art History – Associate in Arts |

| HEGIS code: | Studio Art – Associate in Science: 1002.00  
Art History – Associate in Arts: 1003.00 |

| Number of Credits*: | Studio Art – Associate in Science: 60 credits  
Art History – Associate in Arts: 60 credits |

* If the program contains multiple options or concentrations that affect the number of program credits, list the total number of program credits required for each option:
**Section III. Contact Information**

<table>
<thead>
<tr>
<th>BMCC</th>
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<tbody>
<tr>
<td>Name of contact person:</td>
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<tr>
<td>Title of contact person:</td>
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<td>Telephone</td>
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<tr>
<td>Fax:</td>
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<tr>
<td>Email:</td>
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**Department Contact Information**

<table>
<thead>
<tr>
<th>Music &amp; Art Department</th>
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<tr>
<td>Name of contact person</td>
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<td>Title of contact person:</td>
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<tr>
<td>Telephone</td>
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<tr>
<td>Fax:</td>
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<td>Email:</td>
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**Task 2 - Proposed Program Information**

Guidance for this task can be found by clicking here: *See attached proposal and its Appendices for complete information.*

**a. Program format**

- [ ] **Evening**: All requirements for the award must be offered during evening study.
- [ ] **Weekend**: All requirements for the award must be offered during weekend study.
- [ ] **Evening/Weekend**: All requirements for the award must be offered during a combination of evening and weekend study.
- [ ] **Day Addition**: For programs having EVENING, WEEKEND, or EVENING/WEEKEND formats, indicates that all requirements for the award can also be completed during traditional daytime study.
- [ ] **Not Full-Time**: The program cannot be completed on a full-time basis, e.g., an associate degree that cannot be completed within two academic years. Such programs are not eligible for TAP payments to students.
<table>
<thead>
<tr>
<th><strong>5-Year baccalaureate</strong>:</th>
<th>Indicates that because of the number of credits required, the program is approved as a 5-year program with five-year State student financial aid eligibility.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4.5 Year baccalaureate</strong>:</td>
<td>Indicates that because of the number of credits required, the program is approved as a 4.5-year program with 4.5-year State student financial aid eligibility.</td>
</tr>
<tr>
<td><strong>Upper-Division</strong>:</td>
<td>A program comprising the final two years of a baccalaureate program. A student cannot enter such a program as a freshman. The admission level presumes prior completion of the equivalent of two years of college study and substantial prerequisites.</td>
</tr>
<tr>
<td><strong>Independent Study</strong>:</td>
<td>A major portion of the requirements for the award must be offered through independent study rather than through traditional classes.</td>
</tr>
<tr>
<td><strong>Cooperative</strong>:</td>
<td>The program requires alternating periods of study on campus and related work experience. The pattern may extend the length of the program beyond normal time expectations.</td>
</tr>
<tr>
<td><strong>Distance Education</strong>:</td>
<td>50% or more of the course requirements for the award can be completed through study delivered by distance education.</td>
</tr>
<tr>
<td><strong>External</strong>:</td>
<td>All requirements for the award must be capable of completion through examination, without formal classroom study at the institution.</td>
</tr>
<tr>
<td><strong>Accelerated</strong>:</td>
<td>The program is offered in an accelerated curricular pattern which provides for early completion. <strong>Semester hour requirements</strong> in Commissioner’s Regulations for instruction and supplementary assignments apply.</td>
</tr>
<tr>
<td><strong>Standard Addition</strong>:</td>
<td>For programs having Independent, Distance Education, External, OR Accelerated formats, indicates that all requirements for the award can also be completed in a standard, traditional format.</td>
</tr>
<tr>
<td><strong>Bilingual</strong>:</td>
<td>Instruction is given in English and in another language. By program completion, students are proficient in both languages. This is not intended to be used to identify programs in foreign language study.</td>
</tr>
<tr>
<td><strong>Language Other Than English</strong>:</td>
<td>The program is taught in a language other than English.</td>
</tr>
<tr>
<td><strong>Other Non-Standard Feature(s)</strong>:</td>
<td>Please provide a detailed explanation.</td>
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</tbody>
</table>

### b. Diploma Programs

If the program is credit bearing and will lead to a Diploma or Advanced Diploma, list the 5-digit program code of the registered degree program(s) to which the credits will apply: TBD

### c. Program Description and Purpose

1) **Provide a brief description of the program as it will appear in the institution’s catalog.**

   **Answer**: The Art Foundations major proposed by the Music & Art Department is consistent with BMCC’s mission of offering quality education in a pluralistic, urban environment. By providing an Associate Degree in Art/Art History, the college broadens its base of possibilities in general education, liberal arts, career education and continuing education. The goals for the majors (AS in Studio Art; AA in Art History) solidly reflect the college’s commitment to academic excellence in an enhanced learning environment, an environment that is purposefully meant to reinforce and enhance the multicultural nature of its core student body. The Art Foundations majors seek to educate students in the fundamentals of studio practice and art historical scholarship. Progressing through a broad and rigorous curriculum that encompasses the basics of fine and applied arts and art history, students would be prepared to enter a variety of majors in a four-year college or pursue occupations in the arts.
2) **List the educational and (if appropriate) career objectives of the program.**
   
   *Answer:* The Art Foundations majors seek to educate students in the fundamentals of studio practice and art historical scholarship. Progressing through a broad and rigorous curriculum that encompasses the basics of fine and applied arts and art history, students would be prepared to enter a variety of majors in a four-year college or pursue occupations in the arts.

3) **How does the program relate to the institution’s mission and/or master plan?**
   
   *Answer:* The Art Foundations major proposed by the Music & Art Department is consistent with BMCC’s mission of offering quality education in a pluralistic, urban environment. By providing an Associate Degree in Art/Art History, the college broadens its base of possibilities in general education, liberal arts, career education and continuing education. The goals for the majors (AS in Studio Art; AA in Art History) solidly reflect the college’s commitment to academic excellence in an enhanced learning environment, an environment that is purposefully meant to reinforce and enhance the multicultural nature of its core student body.

4) **What is the documented need for this program?**
   
   *Answer:* With more than 50,000 arts-related businesses in New York State providing over 300,000 jobs, an Art Foundations Major will give BMCC students fundamental training required for a careers in the visual arts. (Appendix E)
   
   A survey of nearly 500 students enrolled in art courses in Spring 2013, conducted by the BMCC Department of Music & Art, found that about 40% of those surveyed would be “extremely interested” in joining an Art Foundations program. (Appendix H)

5) **Describe the role of faculty in the program’s design.**
   
   *Answer:* The majority of the faculty in Art and Art History participated in designing the curriculum and the individual courses for completion of the degree.

6) **Describe the input by external partners, if any (e.g., employers and institutions offering further education).**
   
   *Answer:* Queens College was consulted and provided the Articulation Agreement.

7) **What are the anticipated Year 1 through Year 5 enrollments?**
   
   *Answer:* We have projected approximately 252 students in the first year increasing to 432 by year five.

**d. Admissions**

1) **List all program admission requirements** (or note if identical to the institution’s admission requirements).
   
   *Answer:* Identical to institution’s requirements.

2) **Describe the process for evaluating exceptions to these requirements.**
   
   *Answer:* Those students wishing to enter the college to pursue the AA or AS degrees in the Art Foundations Program without completing all requirements or desire the transfer of required courses from non-CUNY schools will need to be considered on a case by case basis. If the transferred classes meet credit hours and are consistent with the goals and outcomes of similar courses at BMCC, generally exceptions will be made.

3) **How will the institution encourage enrollment by persons from groups historically underrepresented in the discipline or occupation?**
   
   *Answer:* As our goal to preserve academic excellence and extend higher educational opportunity to a diversified urban population, the department and this major are dedicated to providing general, liberal arts, career education, and continuing education programs, relevant to the needs, interests and
aspirations of students of all ages. BMCC and the Music & Art Department are also committed to providing collaborative programs and services responsive to the educational, cultural and recreational needs of the community. The course offerings allow for multiple media (traditional and nontraditional), and global approaches to the history of art.

**e. Academic Support Services**

**Summarize the academic support services available** to help students succeed in the program.

*Answer:* Discipline coordinators for the concentrations of Drawing, Painting, Sculpture, Design, Photography/Digital Imaging and Art History will be designated from the faculty to assist students. Students in each concentration will be advised by these coordinators to clarify required courses, electives, etc. There will also be a first semester coordinator assigned, helping students choose their area of concentration and ensure transitions into the program are successful. The department will elect an Art Major Coordinator to supervise the program, coordinate advising for all art majors, and serve as liaison with college faculty and administrative departments. In addition, the coordinator will oversee all art studios, class scheduling, hiring models, and organizing a guest lecture program and other departmental matters. The students will also be encouraged to make use of the Registrar, Library, and Student Services provided by the college.

**f. Credit for Experience**

If this program will grant substantial credit for learning derived from experience, describe the methods of evaluating the learning and the maximum number of credits allowed.

*Answer:* NA

**g. Program Assessment and Improvement**

**Summarize the plan for periodic evaluation of the new program, including the use of data to inform program improvement.**

*Answer:* BMCC currently has processes in place for evaluating the effectiveness of majors. These processes are appropriate for evaluating new major programs as well. Like all other academic programs at BMCC, the new Art Foundations Major will undergo self-study and external evaluation via the college's Academic Program and Review Process. As the College distributes annual reports containing indicators of program effectiveness to departmental chairs that include: enrollment by gender and race/ethnicity; number of graduates by gender and race/ethnicity; two-year graduation, transfer, program persistence and college attrition rate; three and six-year graduation rates by gender by race/ethnicity; and, among BMCC transferees, first-term GPA, and one- year retention rate in CUNY B.A. programs by gender and race/ethnicity, this enrollment data will be especially useful when evaluating the first few years of the majors’ existence.

A wide variety of processes exists for direct and indirect assessment of student learning in the new Art Foundations Majors. At the course-level, student-learning outcomes are clearly stated on each course syllabus. The college's General Education Assessment Plan directs each academic department to continually assess student learning in the courses. Additionally, the College administers an annual Assessment of Student Learning Survey in which students are asked to rate their perceptions of what they have learned in the course. Instructors are provided with the results of this survey in order to compare their section results with the overall results for that course, all courses taught in the program/departments, and those offered at the rest of the College. Faculty will then revise and evaluate their courses based on assessment results.
Within the Art Foundations Major we are assigning discipline coordinators for each concentration: Drawing, Painting, Sculpture, Design, Photography & Digital Imaging and Art History. These coordinators will work to assure each course and section is meeting the stated Student Learning Outcomes. These procedures will ensure a constant and thorough evaluation process Art Foundations Major as a new feature of Borough of Manhattan Community College.

### h. Transfer to Baccalaureate Programs

If the program will be promoted as preparing students for transfer to a baccalaureate program, provide a copy of an articulation agreement with at least one institution.

City University of New York – Queens College (*Appendix J*)

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### Task 3 - Sample Program Schedule

**NOTE:** The sample program schedule is used to determine program eligibility for financial aid.

(See Appendix C for a sample 4-semester completion of a studio emphasis and art history emphasis.)

| a). | Complete **Table 1a** (for undergraduate programs) or **Table 1b** (for graduate programs). (*Appendix C*) |
| b). | If the program will be offered through a nontraditional schedule, provide a brief explanation of the schedule, including its impact on financial aid eligibility. *Answer: NA* |
| c). | As required under §52.2(c)(8), research or a comparable occupational or professional experience shall be a component of each master’s degree program. This normally includes at least one of the following: passing a comprehensive test, writing a thesis based on independent research or completing an appropriate special project. Identify how this requirement is met, including course number if applicable. *Answer: NA* |
| d). | For existing courses that are a part of the major, enter the catalog description of the courses: *Answer: (See Appendix A)* |
| e). | Syllabi: *See Appendix B*  
For undergraduate programs, provide syllabi for all new courses in the major. (See Appendix B and attached as separate file) |

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### Task 4. Faculty

See Appendix D
a) **Complete the faculty tables** that describe faculty (**Table 2 & Table 3**), and faculty to be hired (**Table 4**).

b) **What is the institution’s definition of “full-time” faculty?** Include the number of credits expected to be taught by full-time faculty per academic term.  
   **Answer:** Full-time faculty shall teach 27 hours per year (4 & 5 course schedules over two semesters).

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**Table 4: Faculty to be Hired** (At this time, we do not need any added Full-time faculty, although additions may be necessary if the majors in the Art Foundations Program increase beyond the initial 5-year projections for enrollment.) (See Appendix G)

- If faculty must be hired to teach in the proposed program, specify the title/rank of each new position, the number of new positions, full-time or part-time status, a listing of the expected course assignments for each position, and the expected hiring date.
- Position descriptions and/or announcements may also be submitted.
- Prior to offering the assigned courses, the Department must be notified that a faculty meeting the requirements has been hired.
- These proposed faculty should be reflected in Task 5, Table 5, New Resources

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**Full-time Faculty: NA at this time**

<table>
<thead>
<tr>
<th>Title/Rank of Position</th>
<th># of New Positions</th>
<th>Minimum Qualifications (including degree and discipline area)</th>
<th>Expected Course Assignments</th>
<th>Expected Hiring Date (mm/dd/yyyy)</th>
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</table>
Task 5. Financial Resources and Instructional Facilities

Guidance for this task can be found by clicking here: Department Expectations: Financial Resources and Instructional Facilities. (See Appendix F)

(1) Currently the Music & Art Department possess the financial resources necessary to accomplish its mission and the purposes of the new curriculum.

(2) Current facilities at Fiterman Hall provide adequate classrooms, faculty offices, auditoria, laboratories, libraries, audiovisual and computer facilities, clinical facilities, studios, practice rooms, and other instructional resources sufficient in number, design, condition, and accessibility to support the curricular objectives dependent on their use.

(3) The department currently provides necessary equipment sufficient in quantity and quality to support instruction, research, and student performance.

- a) **Summarize** the instructional facilities and equipment committed to ensure the success of the program.

  *Answer: See previous and Appendix F.*

- b) Complete the new resources table (**Table 5**).

  *Not Applicable: ❌*

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**Table 5: New Resources**

List the costs of the new resources that will be engaged specifically as a result of the new program (e.g., a new faculty position or additional library resources). New resources for a given year should be carried over to the following year(s), with adjustments for inflation, if they represent a continuing cost.

<table>
<thead>
<tr>
<th>New Expenditures</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
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<tbody>
<tr>
<td>Personnel</td>
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<tr>
<td>Library</td>
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<tr>
<td>Equipment</td>
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<tr>
<td>Laboratories</td>
<td></td>
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<tr>
<td>Supplies &amp; Expenses (Other Than Personal Service)</td>
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<tr>
<td>Task 6. Library Resources</td>
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<tr>
<td>Department Expectations: Library Resources: the department will work with library representatives to enhance the collection and content of the materials it currently has in its collection.</td>
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<tbody>
<tr>
<td><strong>a)</strong> Summarize the analysis of library resources for this program** by the collection librarian and program faculty. Include an assessment of existing library resources and their accessibility to students.</td>
<td></td>
</tr>
<tr>
<td><strong>Answer:</strong> Currently the library possesses a collection of art materials that will assist in teaching the courses offered. The level of survey material is the bulk of the collection, but the department will consult the library representatives to create a plan for developing a more advanced collection.</td>
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<tr>
<td><strong>b)</strong> Describe the institution’s response to identified needs and its plan for library development.</td>
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<tr>
<td><strong>Answer:</strong> The library representatives have made it clear that they can assist us in enhancing the current library collection to develop a more advanced and varied offering.</td>
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</table>
Executive Summary

The proposed Art Foundations Program at the Borough of Manhattan Community College (BMCC), conferring AA in Art History and AS in Studio Art, arose from the need to prepare our students for careers in the fine and applied arts. With over 50,000 arts-related businesses in New York State providing over 300,000 jobs,1 an Art Foundations Major will give BMCC students the fundamental training required for a career in the world of the visual arts (Please see Appendix E for job listings specific to associate degrees).

The Art Foundations program will educate students in the fundamentals of studio practice and art historical scholarship. Progressing through a broad but rigorous curriculum that encompasses the basics of the fine and applied arts (including digital imaging) and art history, the Art Foundations students will be prepared to enter a variety of majors in four-year/senior colleges and pursue a range of occupations in the arts. Studio majors will be required to take art history courses, and art history students will be required to complete studio courses, connecting theory and practice in art and art history and providing well-rounded graduates who are better able to compete with others.

BMCC Art Foundations majors will complete core curriculum requirements (Pathways), with room for directed electives in their last two semesters to enhance their understanding of the arts in context.

An articulation agreement has been reached with Queens College –CUNY (see Appendix J). Queens will accept all Art Foundation major courses, and BMCC graduates will enter as Juniors.

According to the 2011 Analysis of Transfer Associate Degrees in Four States by the Center for the Study of Community Colleges,2 associate degree programs with focused majors like ours would:

• Improve student transfer rates
• Better prepare graduates for upper-division work
• Help to produce students with higher GPAs after two and four semesters than students who had not completed a transfer associate degree
• Improve degree completion
• Reduce the time and credits students spend while working toward an associate degree

The proposed majors are driven by the College's Strategic Plan and directly address Strategic Priority 1.4, to “strengthen curricular offerings to facilitate transition to four year institutions and address current and future workplace needs.” The proposed major is also in direct response to the need for the development of AA and AS degrees in content areas.

2 April 2011 Analysis of Transfer Associate Degrees in Four States by the Center for the Study of Community Colleges, sponsored by the Bill and Melinda Gates and Walter S. Johnson Foundations See the Center for Community Colleges website below: http://centerforcommunitycolleges.org/index.php/projects-and-publications/current-projects/
called for by the college’s Title 5 Grant in Academic Advisement for Liberal Arts Majors. Providing this major to the College’s Liberal Arts student will not only result in higher rates of student retention but also assist students in securing employment in professional fields and successful transfer into other academic institutions to earn BA or BFA degrees.

Educational theorist Vincent Tinto says “Institutions should commit themselves to a long-term process of program development,” adding, “students persist when they are making progress towards educational and career goals, when they are satisfied with the quality of educational programs, when courses are relevant to students’ goals and when the environment is supportive.”

Tinto outlines the following steps to creating successful outcomes:

First, programs must coherently link developmental education and study skills courses to content courses. Such linkages make possible the immediate application of skills learned in a developmental education course to what is being learned in the course to which it is linked. This is what practitioners in the field refer to as contextualizing academic support. Second, programs must employ collaborative and/or cooperative pedagogies that require that students learn together in a coherent interdependent manner. Students who learn together become more academically and socially engaged, that is they spend more time together and on task, learn more, and in turn persist more frequently. Third, programs must connect classroom activities to support services on campus as occurs, for instance, when counselors and/or advisors participate in the learning community. Developmental education learning communities are most effective when they serve as conduits to other support services that low-income students might not otherwise access.

The majors in the proposed Art Foundations program fulfill Tinto’s criteria for student success by creating a well-structured “home” for BMCC’s academic and career oriented Liberal Arts students, many of whom already self-identify with career possibilities of the arts.

Art Foundations Majors will be advised each semester within the department. The major will culminate with a Final Thesis course to generate a portfolio of artwork, or an Art Historical research paper, to be used in applying to four year colleges. (See Appendix E for career possibilities and job listings.)


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3 Vincent Tinto, Ph.D., Distinguished Professor Emeritus, School of Education, Syracuse University, Dimensions of Institutional Action (1993), http://etorpy.com/Tinto.htm
4 Vincent Tinto, Ph.D., quoting from a speech delivered at the National Conference on Student Recruitment, Marketing, and Retention, http://www.gvsu.edu/cms3/assets/B85DAC41-B7BB-3B9F-A116121D5AE29B05/Student%20Retention-What%20Next.pdf
Management, Industrial Design, Photography, Set Design

The proposed Art Foundations major puts students on a guided path to advanced degrees in financially rewarding and intellectually fulfilling careers, thus meeting the BMCC mission of improving social and economic mobility for its students.

The Art Foundations program proposed by the Music & Art Department is consistent with BMCC’s mission of offering quality education in a pluralistic, urban environment. By providing an AS in Studio Art and an AA in Art History, the college broadens its attraction to new groups of students interested in art careers, both fine and applied art, and careers in art history, both in the academic and commercial worlds (see appendix G, Projected Admissions). This plan is cost effective, requiring no new faculty or facilities.
BOROUGH OF MANHATTAN COMMUNITY COLLEGE (BMCC)
OF
THE CITY UNIVERSITY OF NEW YORK (CUNY)

PROPOSAL TO ESTABLISH A PROGRAM IN ART FOUNDATIONS

A.A. Degree in Art History
A.S. Degree in Studio Art

EFFECTIVE FALL 2015

Sponsored by the

DEPARTMENT OF MUSIC & ART

APPROVED BY

THE BMCC ACADEMIC SENATE on November 26, 2014

Proposal Contact:  Dr. Karrin E. Wilks, Senior Vice President of Academic Affairs
Telephone:  212-220-8320
Email:  kwilks@bmcc.cuny.edu

Department Contact:  Simon Carr, Deputy Chair Dept. of Music & Art
Telephone:  212-346-8417
Email:  scarr@bmcc.cuny.edu

Provost's Signature:  

Provost's Name:  Dr. Karrin E. Wilks, Senior Vice President of Academic Affairs
ABSTRACT

The Art Foundations program outlined in this proposal, conferring an AA in Art History and AS in Studio Art, positions Borough of Manhattan Community College (BMCC) students on a guided path toward financially rewarding and intellectually fulfilling arts-related careers. The proposed major was conceived to meet BMCC’s mission of improving student social and economic mobility. With over 50,000 arts-related businesses in New York State providing over 300,000 jobs\(^1\), an Art Foundations Major will give BMCC students the fundamental training required for a career in the world of the visual arts.

The Art Foundations program, proposed by the Music & Art Department, is consistent with BMCC’s mission of offering quality education in a pluralistic, urban environment. By providing an Associate Degree in Art/Art History, the college broadens its base in general education, liberal arts, career education and continuing education.

Art History students will take 9 hours in Studio Art, and Studio Art majors will take 6 to 9 hours of Art History courses. Both majors allow BMCC students the choice of several electives in a multitude of areas.

An articulation agreement has been reached with Queens College –CUNY (see Appendix J). Queens will accept all Art Foundation major courses, and BMCC graduates will enter Queens College as Juniors.

The Art Foundations program seeks to educate students in the fundamentals of studio practice and art historical scholarship. Progressing through a broad and rigorous curriculum that encompasses the basics of fine and applied arts and art history, students will be better prepared to enter a variety of majors in a four-year college and pursue occupations in the arts.

The proposed major is driven by the College’s Strategic Plan and directly addresses Strategic Priority 1.4, which is to “Strengthen curricular offerings to facilitate transition to four year institutions and address current and future workplace needs.” The proposed major is also in direct response to the need for the development of A.A. degrees in content areas called for by the College’s Title 5 Grant in Academic Advisement for Liberal Arts Majors. The Art Foundations major will result in higher rates of student retention and assist students in completion of BA and BFA programs within the CUNY senior colleges and employment in art fields.

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PURPOSE AND NEED

The proposed Art Foundations Major at the Borough of Manhattan Community College (BMCC), conferring AA in Art History and AS in Studio Art, meets the need to prepare our students for successful transfer to senior colleges and careers in the fine and applied arts. With over 50,000 arts-related businesses in New York State providing over 300,000 jobs¹, an Art Foundations Major will give BMCC students the fundamental training required for a career in the world of the visual arts (See Appendix E for associate degree job listings).

The proposed Art Foundations Major is driven by the College’s Strategic Plan and directly addresses Strategic Priority 1.4, to “strengthen curricular offerings to facilitate transition to four year institutions and address current and future workplace needs.” The proposed major is also in direct response to the need for the development of AA and AS degrees in content areas called for by the college’s Title 5 Grant in Academic Advisement for Liberal Arts Majors. Providing this major to the College’s Liberal Arts student will not only result in higher rates of student retention but also assist students in securing employment in professional fields and successful transfer into other academic institutions to earn BA or BFA degrees.

Vincent Tinto, Distinguished University Professor of Sociology at Syracuse University and educational theorist argues, “institutions should commit themselves to a long-term process of program development,” adding “students persist when they are making progress towards educational and career goals, when they are satisfied with the quality of educational programs, when courses are relevant to students’ goals and when the environment is supportive.”²

Tinto outlines the following steps to successful educational outcomes:

First, programs must coherently link developmental education and study skills courses to content courses. Such linkages make possible the immediate application of skills learned in a developmental education course to what is being learned in the course to which it is linked. This is what practitioners in the field refer to as contextualizing academic support. Second, programs must employ collaborative and/or cooperative pedagogies that require that students learn together in a coherent interdependent manner. Students who learn together become more academically and socially engaged, that is they spend more time together and on task, learn more, and in turn persist more frequently. Third, programs must connect classroom activities to support services on campus as occurs, for instance, when counselors and/or advisors participate in the learning community. Developmental education learning communities are most effective when they serve as conduits to other support services that low-income students might not otherwise access”.³

The majors in the proposed Art Foundations program fulfill Tinto’s criteria for student success by creating a well-structured ‘home’ for BMCC’s academic and career oriented Liberal Arts students, many of whom already self-identify with career possibilities of the arts.

² Vincent Tinto, Ph.D., Distinguished Professor Emeritus, School of Education, Syracuse University, Dimensions of Institutional Action (1993), http://etorpy.com/Tinto.htm
³Vincent Tinto, Ph.D., quoting from a speech delivered at the National Conference on Student Recruitment, Marketing, and Retention, http://www.gvsu.edu/cms3/assets/B85DAC41-B7B8-3B9F-A116121D5AE29B05/Student%20Retention-What%20Next.pdf
The visual arts may be broadly defined as encompassing both fine arts – e.g. painting, drawing, sculpture, art history – and the applied arts – e.g. graphic design, illustration, commercial photography. Over the next ten years job growth in the arts is expected to outpace job growth as a whole.4 Today, artists and designers interpret and represent the world in ways that are increasingly sophisticated. A foundational visual arts education is an essential grounding for any future career in art or design.

The Art Foundations program will educate students in the fundamentals of studio practice and art historical scholarship. Progressing through a broad, rigorous curriculum that encompasses the basics of fine and applied arts and includes digital imaging and art history, Art Foundations students will be prepared to enter a variety of majors in four-year/senior colleges and pursue a range of occupations in the arts. Studio majors will be required to take art history courses, and art history students will be required to complete studio courses, connecting theory and practice in art and art history.

Possible related occupations include, but are not limited to the following:

- Advertising
- Art Law
- Fine Art Gallery
- Photojournalism
- Animation
- Art Therapy
- Gallery Management
- Production Design
- Art Criticism
- Curating
- Game Design
- Photography
- Art Conservation
- Digital Retouching
- Graphic Arts
- Product Design
- Art Direction
- Direction
- Illustration
- Retail Art
- Art Education
- Exhibition Design
- Industrial Design
- Direction
- Art History
- Fashion Design
- Interior Design
- Textile Design

(See APPENDIX E for a sample job postings)

According to the 2011 Analysis of Transfer Associate Degrees in Four States by the Center for the Study of Community Colleges5, associate degree programs with focused majors:

- improve transfer rates
- better prepare students for upper-division work
- help to produce students with higher GPAs after two and four semesters than students who had not completed a transfer associate degree
- improve degree completion
- reduce time and number of credits to degree

---


“Over the next seven years, job growth in the arts will exceed job growth as a whole...artistic careers for painters, architects and photographers are expected to increase by 11 percent by 2018, compared to the projected 10 percent total increase in the American labor force.”

5 April 2011 Analysis of Transfer Associate Degrees in Four States by the Center for the Study of Community Colleges, sponsored by the Bill and Melinda Gates and Walter S. Johnson Foundations See the Center for Community Colleges website below: http://centerforcommunitycolleges.org/index.php/projects-and-publications/current-projects/
The proposed Art Foundations major puts students on a guided path to advanced degrees in financially rewarding and intellectually fulfilling careers, thus meeting the BMCC mission of improving social and economic mobility for its students.

The Art Foundations program proposed by the Music & Art Department is consistent with BMCC’s mission of offering quality education in a pluralistic, urban environment. By providing an AS in Studio Art and an AA in Art History, the college broadens its attraction to new groups of students interested in art careers, both fine and applied art, and careers in art history, both in the academic and commercial worlds (see appendix G, Projected Admissions). This plan is cost effective, requiring no new faculty or facilities.

INTRODUCTION

As one of twenty-three colleges within The City University of New York (CUNY), the Borough of Manhattan Community College (BMCC) shares CUNY’s mission to preserve academic excellence and extend higher educational opportunity to a diversified urban population. In addition, BMCC is dedicated to providing general, liberal arts, career education, and continuing education programs, relevant to the needs, interests and aspirations of students of all ages.

The College is committed to offering quality education in a pluralistic environment, fostering excellence in teaching, facilitating the enhancement of learning, and sustaining full access to higher education for those who seek fulfillment of personal, career or socioeconomic goals. BMCC is also committed to providing collaborative programs and services responsive to the educational, cultural and recreational needs of the community.

Consistent with its stated mission, the College supports the following goals:

- To provide higher education to a diverse urban constituency in support of CUNY’s policy of open admissions.
- To provide a collegiate environment conducive to the advancement and reinforcement of teaching and learning.
- To provide all students with a level of proficiency in basic skills to assure their readiness for, and likely success in, college and the workplace.
- To enable and encourage students to make sensible and informed choices in setting their academic, career and personal goals.
- To provide for all students a general education that fosters personal development, intellectual curiosity and critical thinking to enhance informed and effective participation in society.
- To promote multicultural awareness and understanding in our college community and respect for pluralism and diversity in our society.
- To prepare liberal arts and career students for transfer to four-year colleges.
- To prepare students in career programs for employment and career mobility.
- To encourage lifelong learning independent of degree programs.
- To enhance cultural, recreational and social life of the community.
- To maintain a governance structure that facilitates the participation of faculty, administrators, and students in the life of the College and encourages contributions and involvement by alumni and advisory groups.
The Art Foundations Program proposed by the Music and Art Department is consistent with BMCC’s mission of offering quality education in a pluralistic, urban environment. By offering an Associate Degree in Art/Art History, the College broadens its base of possibilities in general education, liberal arts, career education and continuing education. The following goals solidly reflect the college’s commitment to academic excellence in an enhanced learning environment, an environment that is purposefully meant to reinforce and enhance the multicultural nature of its core student body.

The Art Foundations majors seek to educate students in the fundamentals of studio practice and art historical scholarship. These degrees can also prepare students for transfer to four-year CUNY colleges for similar Bachelor degrees in Fine Arts or in Art History such as Queens College, Baruch College, Brooklyn College, City College, and colleges outside the CUNY system.

**SPECIFIC GOALS OF THE ART FOUNDATION DEGREES ARE AS FOLLOWS:**

1. To train all students in the fundamentals of design, drawing, painting, photography, sculpture, and art history, while providing advanced skills in chosen fields of concentration.

2. To prepare students for transfer to four-year programs by equipping them with necessary skills, including, but not limited to majors in arts administration, art history, photography, fine arts, art therapy, design (applied, fashion, graphic, and interior), and illustration.

3. To familiarize students with major artistic styles and movements from a global perspective encompassing both historical and contemporary practices in art and design through museum and gallery visits, guest lectures, films, curatorial opportunities, internships, and studio visits.

4. To foster professional growth necessary to succeed in advanced education or employment through experiences in verbal and written communication and constructive criticism from faculty, mentors and peers.

5. To provide and cultivate a foundation in visual literacy and expand student abilities to listen, look, speak, and write critically and effectively using professional vocabulary through in-class critiques, presentations, exhibitions, and writing assignments.

6. To challenge students to collect, evaluate, and interpret information through the effective use of traditional and new media.

7. To facilitate student exploration of the expressive possibilities of selected media and engage students in creative problem-solving methods, relating theory to practice in ways applicable to many fields in and beyond the arts.

8. To include a component of traditional Liberal Arts classes, fulfilling the requirements to graduate from BMCC while providing a well-rounded education to help students succeed in a wide range of fields and educational experiences.

9. To investigate the ways in which the fundamentals of art apply to idea development and creative expression in all fields.

10. To encourage students with a variety of interests and backgrounds to improve persuasive
visual communication skills.

**STUDENTS**

Students seeking admission to the Art Foundations Program must first satisfy the general requirements for entry to BMCC: either a high school diploma or a New York State Equivalency Diploma. Upon acceptance, students must take the CUNY Placement exams, which measure proficiency in reading, writing and mathematics. The courses in the Art Foundations majors have predetermined competencies, which must be satisfied before enrolling. The definition of these levels appears in the college bulletin under the heading Basic Skills Guide.

The program will serve a diverse group of students with varying cultural backgrounds and nationalities. The proposed Art Foundations majors reflect a genuine interest among current BMCC students, as confirmed by a Spring 2013 survey conducted by the department across thirteen art and art history courses, generating almost 500 student responses. Of those surveyed 55.2% indicated that they chose to take courses in art, design and art history because they were “very interested” or “somewhat interested” in the subject. The majors would parallel the strong student interest in taking art and design study further in higher-level course offerings. In the same poll, 43.3% of students indicated that they were “extremely interested” and 45.8% said they were “somewhat interested” in taking more art and/or design courses. Only 10.9% of students surveyed said they were “not interested.” If an Art Foundations Program was available at BMCC, which would prepare for “transfer to a four-year college with specialized programs in art and design,” 38.1% of students indicated that they would be extremely interested in enrolling and 39.1% said they would be somewhat interested.

81.1% of students indicated their intention to “definitely” continue their studies at a 4-year college or university after completing their associate’s degree at BMCC. See APPENDIX B: Responses to Survey; and APPENDIX A: 5 Year Student Number Projection.

**CURRICULUM**

The proposed Art Foundations Program curriculum consists of General Requirements and Program Requirements. The General Requirements correspond to Pathways Common Core, with required courses in English Composition, Mathematical and Quantitative Reasoning, Life and Physical Sciences and a choice of courses from the Flexible Common Core. The Program Requirements provide all Art Foundations Majors with a solid base of elemental knowledge, with required courses in Drawing Studio I, Foundations of Digital Graphic Design, Art History Survey and Final Project/Thesis Lab. Art History students will take 9 hours in studio art, while Studio Art majors will take 6-9 hours of art history courses. This is not something most CUNY colleges require, junior or senior colleges. Our students will then be advanced juniors after completing these degrees. Each major also allows students the choice of several electives in a multitude of areas. In addition, each specialized Area of Study (i.e. Drawing, Painting, Sculpture, Design and Photography) has its own Program Requirements. The Art Foundations Studio Art major culminates in a Final Project Lab; while working closely with their advisors, students complete a final portfolio and supporting materials resulting in a final presentation/exhibition and faculty critique. The Art History major culminates in a Final Thesis Lab, during which each
student develops a previously written research paper to an advanced degree using resources available at the college, within the CUNY system, and the city.

The scope of courses in the General Requirements and Program Requirements is in keeping with BMCC’s mission to provide its students with a quality education, preparing students for transfer to four-year colleges and enabling graduates to meet their career goals. (See APPENDIX D for sample 2-year programs in Studio Art and Art History)
PROPOSED CURRICULUM FOR ART FOUNDATIONS, A.S. DEGREE IN STUDIO ART

PATHWAYS GENERAL REQUIREMENTS

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Required Common Core</td>
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</tr>
<tr>
<td>English Composition</td>
<td>6</td>
</tr>
<tr>
<td>Mathematical and Quantitative Reasoning</td>
<td>3</td>
</tr>
<tr>
<td>Life and Physical Sciences</td>
<td>3</td>
</tr>
<tr>
<td>Flexible Common Core</td>
<td></td>
</tr>
<tr>
<td>World Cultures and Global Issues</td>
<td>3</td>
</tr>
<tr>
<td>U.S. Experience in Its Diversity</td>
<td>3</td>
</tr>
<tr>
<td>Creative Expression I(^7)</td>
<td>3</td>
</tr>
<tr>
<td>Individual and Society</td>
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</tr>
<tr>
<td>Scientific World</td>
<td>3</td>
</tr>
<tr>
<td>Total General Requirements</td>
<td>30</td>
</tr>
</tbody>
</table>

GENERAL REQUIREMENTS (non-Pathways)

CURRICULUM REQUIREMENTS FOR ALL FOUR AREAS OF STUDY:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART101 Digital Imaging Studio I</td>
<td>3</td>
</tr>
<tr>
<td>ART 104 Survey of Art History II</td>
<td>3</td>
</tr>
<tr>
<td>ART 166 Drawing Studio I</td>
<td>3</td>
</tr>
<tr>
<td>ART 420 Final Project Lab(^8)</td>
<td>3</td>
</tr>
<tr>
<td>Program Electives</td>
<td>12</td>
</tr>
<tr>
<td>General Electives</td>
<td>6</td>
</tr>
</tbody>
</table>

**Total Curriculum Requirements**

30

**Total Program Requirements**

60

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\(^7\) Students majoring in Art Foundations are strongly advised to take ART 102: Art History I and SPE 100 for the Creative Expression course in the Flexible Common Core.

\(^8\) New course.
STUDIO PROGRAM ELECTIVES BY AREA OF STUDY:

DRAWING

Required:
ART 113 History of Graphic Design 3
ART 266 Drawing II 3
ART 174 Painting Studio I 3
ART 107 Color and Design I 3

DIGITAL IMAGING
ART 107 Color and Design I 3
ART 168 Life Drawing I 3
ART 174 Painting Studio I 3
ART 266 Drawing II 3

PAINTING
ART 174 Painting Studio I 3
ART 274 Painting Studio II 3
ART 107 Color and Design I 3
ART xxx Figure Painting Studio I 3

SCULPTURE
ART 183 Sculpture Studio I 3
ART 243 Design Studio II 3
ART 283 Sculpture Studio II 3
ART 383 Sculpture Studio III 3

PHOTOGRAPHY
ART 107 Color and Design I 3
ART 235 Introduction to Photography 3
ART 302 Digital Darkroom 3
Choose 1 from: ART 168, 176, 215, 225, 235, 236, 243, 266, or 276 3
# PROPOSED CURRICULUM FOR ART HISTORY MAJOR, A.A. DEGREE

## PATHWAYS GENERAL REQUIREMENTS

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Common Core</td>
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<tr>
<td>English Composition</td>
<td>6</td>
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<tr>
<td>Mathematical and Quantitative Reasoning</td>
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<tr>
<td>Life and Physical Sciences</td>
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<tr>
<td>Flexible Common Core</td>
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<tr>
<td>World Cultures and Global Issues</td>
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<tr>
<td>U.S. Experience in Its Diversity</td>
<td>3</td>
</tr>
<tr>
<td>Creative Expression I$^9$</td>
<td>6</td>
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<tr>
<td>Individual and Society</td>
<td>3</td>
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<tr>
<td>Scientific World</td>
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<td>Total General Requirements</td>
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## CURRICULUM REQUIREMENTS

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ART 104</td>
<td>Art History Survey II</td>
<td>3</td>
</tr>
<tr>
<td>ART 106</td>
<td>Modern &amp; Contemporary Art$^{10}$</td>
<td>3</td>
</tr>
<tr>
<td>ART xxx</td>
<td>Art History Directed Electives$^{11}$</td>
<td>6</td>
</tr>
<tr>
<td>ART 450</td>
<td>Final Thesis Lab$^{12}$</td>
<td>3</td>
</tr>
<tr>
<td>Program Electives$^{13}$</td>
<td>9</td>
<td></td>
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<tr>
<td>General Electives</td>
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</tr>
<tr>
<td><strong>Total Curriculum Requirements</strong></td>
<td>30</td>
<td></td>
</tr>
</tbody>
</table>

## Total Program Requirements

| Total Program Requirements                     | 60      |

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$^9$ Students are strongly advised to take ART 102: Art History I and SPE 100 for the Creative Expression courses in the Flexible Common Core.

$^{10}$ New Course

$^{11}$ Choose one from the following: African Art*, ART251 (Asian Art), ART 255 (Pre-Columbian Art of Mesoamerica & the Andes); and choose one from the following: ART293 (Ancient Greece & Rome: Classical Art*), ART290 (Medieval Art*), ART292 (Renaissance & Baroque Art*). ART291 (18th- & 19th-Century Art: The Age of Enlightenment & Industry *). (*New course).

$^{12}$ This course will be taken in the final semester as an advanced writing seminar for a fully developed research paper in a discipline of the student’s choosing. Typically this will be based on a course taken concurrently in the final semester and will serve as a writing intensive class (WI). New course.

$^{13}$ Choose from the following disciplines (Art History [200 level or above]; Studio Art, Anthropology, Sociology, History, ASN, AFN, AFL, or LAT [200 level or above]; English [300 level or above]) – courses must be 3-credits.
EVALUATION

The Art Foundations Major in both studio arts and art history includes a capstone course, Final Project Lab for the studio arts major and Final Thesis Lab for art history. These courses will assess the extent to which students in the major have developed their visual, technical and compositional skills, in relation to their area of concentration. Within the context of these courses, students will also be working to develop their reading, writing, speaking, research, and presentation skills as they relate to their individual work and their discipline.

Studio Majors taking Final Project Lab will develop a portfolio to facilitate transfer to a senior CUNY College or an art program outside of CUNY. Additionally, the course will lead to an annual show of student work, a way for the department, the college and the public to review and comment upon the work created at BMCC. Art History majors enrolled in the Final Thesis Lab will produce a fully developed research paper. This paper can be used as a writing sample when seeking admission to a senior college within CUNY or a four-year college offering a major in a related field.

BMCC currently has processes in place for evaluating the effectiveness of majors. These processes are appropriate for evaluating new major programs as well. Like all other academic programs at BMCC, the new Art Foundations Major will undergo self-study and external evaluation via the college's Academic Program and Review Process. As the College distributes annual reports containing indicators of program effectiveness to departmental chairs that include: enrollment by gender and race/ethnicity; number of graduates by gender and race/ethnicity; two-year graduation, transfer, program persistence and college attrition rate; three and six-year graduation rates by gender by race/ethnicity; and, among BMCC transferees, first-term GPA, and one-year retention rate in CUNY B.A. programs by gender and race/ethnicity, this enrollment data will be especially useful when evaluating the first few years of the majors’ existence.

A wide variety of processes exists for direct and indirect assessment of student learning in the new Art Foundations Major. At the course-level, student-learning outcomes are clearly stated on each course syllabus. These objectives are the basis for college, departmental, program, course and section-level assessment of student learning. The college's General Education Assessment Plan directs each academic department to continually assess student learning of the relevant stated general education outcomes. This assessment is conducted in courses in which the course learning outcomes align with the general education goals. Additionally, the College administers an annual Assessment of Student Learning Survey in which students are asked to rate their perceptions of what they have learned in the course. Instructors are provided with the results of this survey in order to compare their section results with the overall results for that course, all courses taught in the program/departments, and those offered at the rest of the College. Faculty will then revise and evaluate their courses based on assessment results.

Within the Art Foundations program we are assigning coordinators for each concentration: Drawing, Painting, Sculpture, Photography, Digital Imaging and Art History. These coordinators will work closely within each concentration to assure each course and section is meeting the stated Student Learning Outcomes. These procedures will ensure a constant and thorough evaluation process. (See APPENDIX E: Articulation Letter/Agreement with Queens College)
FACULTY

The studio art and art history faculty are fully qualified to teach the variety of courses offered by the Art Foundations Major. Their professional activities, including exhibiting their artwork, curating exhibitions, research and publication on Western and non-Western art historical topics, art criticism, lecturing and participating in panel discussions attest to their qualifications. An Art Foundations Major would not require additional full-time or adjunct faculty at this time and future department hiring policy would be tailored to meet the needs of the Major by focusing on hiring committed, full-time faculty rather than increasing the number of adjuncts; full-time faculty commit time not only to teaching, but to advising and mentoring students, an active personal involvement at the core of an Art Foundations Major.

All full-time faculty members will have the opportunity to serve as discipline coordinators for the concentrations of Drawing, Painting, Sculpture, Design, Photography/Digital Imaging and Art History. Students in each concentration will be advised by these coordinators to clarify required courses, electives, etc. There will also be a first semester coordinator assigned, helping students choose their area of concentration and ensure transitions into the program are successful. The department will elect an Art Major Coordinator to supervise the program, coordinate advising for all art majors, and serve as liaison with college faculty and administrative departments. In addition, the coordinator will oversee all art studios, class scheduling, hiring models, and organizing a guest lecture program and other departmental matters.

(See APPENDIX D: Full-Time Faculty)

COST ASSESSMENT

An art program requires a physical plant capable of accommodating studio and art history classes, as well as the equipment for these classes. The Music and Art Department, as of January 2013, has moved into new facilities in Fiterman Hall. At the moment the facilities are excellent and adequate to our plans. The Music and Art Department, now housed in the newly opened Fiterman Hall, has state-of-the-art studio facilities that can accommodate the new Art Foundations Major. Large classrooms dedicated to drawing (F1103), color and design (F1104), painting (F1105), photography (F1107) and a spectacular two-floor sculpture studio (F1106, F1006) support faculty instruction and promote students learning with first-rate resources. In addition, design courses currently held in computer labs (F409, F1009) are equipped with the latest technology programs, including new Apple computers loaded with the Adobe Creative Suite. Art History classrooms, with high-resolution, ceiling-mounted projectors, also have the necessary equipment to support the Art History program. As the majors develop, there may be a need to improve or rearrange our facilities, but not at the present. As student enrollment figures meet projected estimates, the department may also require additional studio and/or lecture space. (See Student Enrollment Projections, Appendix G).

Regarding proposed revenue for the new majors of Art Foundations, the numbers used for projecting students transferring into the majors and new students entering BMCC are explained in detail here. The Music & Art Department conducted a survey of 507 students in the spring semester 2013. (See proposed 5-Year Revenue Projections, APPENDIX I, and Costs and Revenue, Appendix F)
In question 4, 38.1% stated that they were very interested in an art major if offered. There were 132 sections of art courses offered in the spring 2013 semester. An approximate average of 10 students per art course and 15 per art history course suggests an average of 15 students per course. If an average of 15 students is suggested for 132 sections of art and art history courses, this would suggest approximately 1,980 students in the classes.

The survey indicated that 39.7% of the students surveyed were in their first year, so more likely to change majors if they so desired. This would be 786 of the original 1,980 students. Question 4 indicated that 38.1% were very interested in an art-related major. As a conservative estimate due to feasibility in changing majors, we have adjusted this percentage to approximately 1/3 (13%) for those that may actually change to one of the art majors offered (AA or AS). This would suggest about 103 students.

Using an estimated ratio of 2-1 for full-time versus part-time students, this would suggest about 68 full-time and 35 part-time students. This was used for year one projections for current students who could likely switch to the majors. The 2-1 ratio reflects the enrollment numbers from fall 2012.

Using retention rates cited by BMCC and in studies conducted by the National Center for Education Statistics, an attrition rate of 35% for full-time and 48% for part-time students was used to determine program retention. An added percentage (15% for full-time and 18% for part-time students) was applied to cover the graduation rate to achieve a true retention and attrition rate. The total yearly attrition would then be 50% for full-time and 66% for part-time starting in year 2 of the program. This was ended in year 4 for full-time students, as most students would be expected to have completed requirements for degree.

Using a similar estimate to project new student numbers in the major for year 1 who would enter BMCC as an AS or AA student, the percentages in question 4 were consulted. In question 4, 39.7% of the students surveyed in the spring semester (2013) were in their first year (estimated total students I spring 2013: 1,980) to suggest 786 students. Since question 4 indicated that 38.1% were very interested in an art-related major, a conservative estimate of approximately 1/2 (19%) was used to provide and estimate for new students in year 1. This would provide for approximately 149 students. A ratio of approximately 2 to 1 for full-time versus part-time, was then used to approximate the full-time versus part-time students at 99/50. This number was increased by 15% each year to suggest new interest and rising enrollment as the program becomes more familiar as an option to entering students.

Again, using retention rates cited by BMCC and conducted by the National Center for Education Statistics, a general attrition rate of 35% for full-time and 48% for part-time students was used to determine the retention of new students. An added percentage was applied in year three to cover the graduation rate to achieve a true retention and attrition rate: 15% for full-time and 18% for part-time students. The total attrition would then be 50% for full-time and 66% for part-time starting in year three of the program. For each year, the new students were added to the retained students and then the percentage was subtracted to get the retained students for the next year.

We believe the total number of students in year one (252) is an extremely conservative estimate equaling approximately 1% of the entire BMCC student population. This also provided a
conservative estimate (432) for total students in year 5 that would, however, be competitive with numbers in several current majors as listed in the BMCC Factbooks from previous years.
APPENDICES

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Appendix A
COURSE DESCRIPTIONS

New courses are designated with an asterisk (*).

ART100 Foundations of Digital Graphic Design:
This image-based course will introduce graphic design as the foundation upon which effective visual communication is built. Investigation of the elements and principles of graphic design will lead to specific design problems and their solution. The development of ideas and the ability to communicate them effectively will be covered. Discussion of both vector and bitmap-based digital graphic platforms will begin progress toward industry-standard computer proficiency.

ART102 Survey of Art History I:
This introduction to art history includes the study of painting, sculpture, architecture and other media by surveying the Paleolithic period through the Late Gothic period using a global approach. This exploration of art and architecture in terms of history, social context, meaning and style will promote a general understanding of the development of art and style in different cultures and the effects of cultural exchange on the arts. Discussions of techniques, media, composition, and figure representation will provide an understanding of key concepts in the arts.

ART106 Modern & Contemporary Art:
This introduction to Modern and Contemporary art history includes the study of painting, sculpture, architecture and other media by surveying the development and evolution of artistic styles using a global approach. Emphasis will be placed on groundbreaking artistic movements in context to their historical framework. Students will learn the importance of innovative practices, techniques, and new avenues of exploration, by understanding the socio-political and cultural events that influenced artists to create groundbreaking works, which have led the way to Contemporary Art.

ART107 Color & Design I:
This course provides an introduction to basic color theory and to fundamental elements and principles of two-dimensional design. Through studio exercises, students explore concepts of color theory and develop skills working with traditional drawing, painting and mixed media. Through design projects, students apply learned skills, work with principles of design, and engage in creative problem solving relating theory to practice.

ART113 History of Graphic Design:
This survey course traces the history of graphic design from the origins of graphic imagery and writing systems to contemporary graphic design. Emphasis will be placed on the development of visual communication and typography, impact of the Industrial Revolution on design, the Modernist era's effect on visual communication, impact of the desktop publishing revolution and the development of contemporary techniques of information design.
ART166 Drawing Studio I:
This introductory course covers a range of basic approaches to drawing and addresses the development of manual skills in freehand drawing, drawing of objects from nature and idea-oriented approaches to drawing. This course will satisfy drawing requirements for transfer within the CUNY system, as well as professional art schools.

ART168 Life Drawing Studio I:
This course introduces students to a basic study of representing the human body. Students work from nude models using a variety of techniques and media while investigating the basics of skeletal and muscular anatomy. This course will satisfy drawing requirements for transfer within the CUNY system, as well as professional art schools. Prerequisite: ART 161 or ART166.

ART174 Painting Studio I:
This three credit course is designed to have the beginning student explore painting techniques, with an introduction to the use of various media. Strong emphasis is placed on formal concerns (figure and objects). This course will satisfy painting requirements for transfer within the CUNY system as well as professional art schools.

ART176 Visual Storytelling I:
This introductory course covers a range of techniques and concepts as they concern visual storytelling. Through class exercises and assignments, students will learn to create narratives that effectively combine images and text while developing drawing, design and script writing skills. Outcomes can be applied to working in film, animation, and other two-dimensional or three-dimensional graphic narratives. Through lectures, research and production, students will expand their visual vocabulary while broadening the influences on their work. Prerequisite: ART 161 or ART 166 or departmental permission

ART183 Introduction to Sculpture Studio:
This is an introductory studio course exploring three-dimensional sculptural form, using both traditional and contemporary materials and methods. Clay and other media are used in hands-on practice as a means of expression and for understanding the language of sculpture, including focus on the creative process from idea to completion. This course is intended to satisfy basic sculpture requirements for transfer within CUNY, as well as professional art programs.

ART215 Typography & Layout:
This course will explore type design and its application in visual communication. Students will learn to manipulate type properties to design meaningful and effective graphic communication. The use of industry-standard desktop publishing software will be covered as well as will be applied to a range of typographic solutions. Prerequisite: ART/MMA 100.

ART221 Pre-Columbian Art of Mesoamerica and the Andes:
This course investigates the history of art produced by indigenous people of Mesoamerica and the Andes region of South America from 2000 BCE to 1535 CE. We will study significant artworks, including mural paintings, sculptures, architecture, and portable objects, in relation to the socio-historical contexts in which they were created. We also will explore the distinctive artistic styles, forms, and aesthetics of Pre-Columbian art along with themes, beliefs, and diverse cultural characteristics associated with them.
ART225 Digital Imaging for Graphic Design:
This course continues the study of digital imaging as it relates to graphic design. A course philosophy for this class is the introduction of photographic images as a basis for approaching 2D design concepts. During the semester, this course shall cover digital input, editing, archiving and the beginning of the study of digital output. Conceptual and technical digital shooting assignments will be assigned to expand students' skills and support topics covered in class. Reading and writing will focus on the use of technology in propelling digital imaging and design. Prerequisite: ART/MMA 100.

ART235 Visual Communication & Design:
This course builds upon principles and skills learned in Foundations of Digital Design. Students will apply principles underlying effective visual communication to increasingly complex design problems. Projects may include poster design, symbols and logos, editorial design, information design, visual identity and branding and other design systems. Critical analysis of design problems and the creative design process will be emphasized. Students will complete reading and writing assignments in addition to problems in visual communications and design. Prerequisite: ART /MMA 100.

ART236 Introduction to Photography:
This course offers students an introduction to the art of creating photographs. Basic technical, theoretical, and aesthetic aspects inherent to contemporary photography are presented. During the semester, a range of camera techniques, including exposure, depth of field, shutter speed and composition are investigated. Reading, writing, and oral assignments will reflect on both technical aspects of photography and on contemporary practice. Note: a 35mm SLR camera with fully manual controls is required for this class.

ART243 Design II Studio: Basic Sculptural Problems:
This course is a hands-on studio course exploring three-dimensional design problems, geared to the advanced student who wishes to expand his/her knowledge of formal issues of mass, volume, and shape in a variety of materials. Emphasis is placed on the creative process and problem solving, moving from idea to revision to completed design. This course is intended to satisfy 3D design requirements for transfer within CUNY, as well as professional art programs. Prerequisite: ART 105, ART 181, ART 183 or ART 230.

ART251 Asian Art History:
This course investigates the history and development of Asian Art, including East Asia, South Asia, and Southeast Asia, from the Neolithic period to the nineteenth century. We will study significant artworks, including paintings, sculpture, and architecture, in relation to the socio-historical contexts in which they were created. We also will explore distinctive artistic styles, forms, and aesthetics of Asian art along with themes, beliefs, and diverse cultural characteristics associated with them.

ART266 Drawing Studio II:
This course, a continuation of ART 166, emphasizes formal drawing concerns, such as design, composition, and the introduction of a variety of new media. Advanced projects include still-life, landscape, perspective, portraiture and rendering the human figure. This course will satisfy drawing requirements for transfer within the CUNY system, as well as professional art schools. Prerequisite: ART 161, ART 166 or permission of the department.

ART268 Life Drawing Studio II:
This advanced life-drawing course is a continuation of ART 168. It continues the investigation of drawing the human figure with increased technical ability, exploring historical techniques and the use of more complex poses. This course will satisfy drawing requirements for transfer within the CUNY system, as well as professional art schools. Prerequisite: ART 164 or ART 168.
**ART274 Painting Studio II:**
This course continues the development of technical, analytical, and perceptual skills and enhances the advancement of an individual approach to painting. The course will satisfy studio requirements for transfer within the CUNY system as well as professional art schools. Prerequisites: ART 171 or ART 174 (Painting Studio I)

**ART276 Visual Storytelling II:**
This course provides advanced instruction on a range of techniques and concepts as they concern visual storytelling. Through class exercises and assignments, students will create narratives that effectively combine images and text while developing drawing, design and script writing skills. Outcomes can be applied to working in film, animation, and other two-dimensional or three-dimensional graphic narratives. Through lectures, research and production, students will expand their visual vocabulary while broadening the influences on their work. Prerequisite: ART 161 or ART 166 or departmental permission, and ART176.

**ART283 Sculpture Studio II:**
This intermediate sculpture course is an extension of Art 183. Directed toward individual study, students continue to explore their interests in sculpture, including modeling, carving, and assemblage in clay, plaster, and mixed media. In addition, students learn the casting process, and practice visual and verbal analysis through writing and critiques. This course is intended to satisfy intermediate sculpture requirements for transfer within CUNY as well as to professional art programs. Prerequisites: Art 181, Art 183, or departmental approval.

**ART290 Medieval Art: The Age of Faith & Migration:**
This course is designed as a survey of Medieval Europe after the fall of the Roman Empire through the Gothic Period and the beginnings of the Renaissance. A study of the artistic and architectural traditions borrowed from antiquity and the new developments of the periods discussed will be conducted to develop an understanding of the broader context of the migrating peoples and the Christian traditions spreading throughout the regions as Modern Europe is born. Prerequisites: ART102 or ART104, ENG101.

**ART291 18th- & 19th-Century Art: The Age of Enlightenment & Industry:**
This course provides an overview of the Fifteenth through Seventeenth Centuries in Europe, with a focus on the discoveries made in the arts and beyond. In an age when patrons and artists considered themselves intellectuals and explorers, this course will examine individual artists, artworks, materials and techniques, and the ever-growing need to “create” something new. Students will conduct there own exploration of the contextual topics surrounding the arts, the lasting influences, and the influences on and by other cultures transmitted through trade and travel. Prerequisites: ART102 or ART104, ENG101.

**ART292 Renaissance & Baroque Art: The Age of Discovery:**
This survey of Eighteenth- and Nineteenth-Century Art traces the development of the visual arts throughout the Age of Enlightenment and the Industrial Revolution from c. 1700 to 1900 in Europe and North America. Emphasis will be placed on the chronological development of style from the Baroque, to the Rococo, Neo-Classical, Romantic, Realist, and Impressionist Movements, as well as the development of photography, and the foundations laid for the arts and artists of the 20th century. Prerequisites: ART102 or ART104, ENG101.
*ART293 Ancient Greece & Rome: Classical Art:
This course is designed as a survey of the Greco-Roman traditions in the art and architecture of ancient Greece and Rome. Major works, themes, techniques and artists will be presented to better understand the influences on the arts from previous periods and diverse cultures, as well as the continuing influences of antiquity through the ages. The course will also focus on the historical and cultural issues that provide context for the works of art including philosophical, social, religious, political and economic influences. Prerequisites: ART102 or ART104, and ENG101.

*ART300 Documentary & Narrative Photography:
This course introduces students to concepts and approaches in shooting still photographs for use in visual communications including journalism, documentary, and personal narrative. The assignments explore a range of techniques and ideas as they relate to the specific photographic genres, including light and use of lighting, narrative, and the ethics of fact vs. fiction. Through lectures, research and production of new work, students will expand their understanding of these genres in photography. Prerequisites: ART236 or permission of the department.

*ART301 Studio & Light:
This course introduces students to working with studio lighting as in a professional photography studio. The assignments will introduce a range of lighting systems including tungsten, studio and portable flash, natural light, and mixed sources. Artistic and technical problems associated with portraiture, still-life, product, and fine art photography will be addressed. Hand-held meters, flash meters, lighting accessories, filters, and an introduction to medium and large format cameras will be covered during the semester. Through lectures, research and production of new work, students will expand their understanding of light and lighting while broadening the influences on their work. Prerequisites: ART236 or permission of the department.

*ART302 Digital Darkroom I:
This introductory course covers digital photography printing including basic retouching and editing. Students will learn the importance of digital workflow, and how it pertains to professional post-production scenarios. Beginning with downloading images from cameras or capture devices, students will learn to use appropriate naming and filing conventions, meta data, basic editing and retouching images, archiving, and digital printing. Through introduction of new material, research, and printing new images, students will expand their technical and visual skills beyond the initial image. Prerequisites: ART236 and ART100 or permission of the department.

*ART303 Digital-Imaging Post Production:
This course covers advanced digital image retouching and editing. Students learn digital editing and retouching skills at a professional level. Issues relating to these skills include calibration and retouching ethics. Through introduction to new material, research, and the production of new images, students will expand their technical and visual skills relating to retouching photographic images.

*ART315 Print Process & Portfolio Lab:
This course covers two topics essential for students who intend on pursuing careers in graphic design: prepress production and portfolio design. Students will learn the art and science of preparing and optimizing graphic files for print on commercial offset lithography printers as well as on personal inkjet printers. This course will also guide students through the creation of a cohesive design portfolio, showcasing their creative and technical skills. Prerequisite: ART 100 and two of the following: ART 215, ART 225, ART 235.
ART336 Advanced Topics in Photography:
This course further develops students' understanding and expertise in using a hand-held camera as an image-making tool. During the semester, we shall investigate a range of camera techniques, and approaches to specific topics allowing students to explore the canon of photography. The course will explore light and film characteristics utilizing both color-slide film and digital capture. Readings will center on photography's recent history and forays into critical theory. A research project and paper, along with a comprehensive oral presentation will center on contemporary photography. Prerequisite: ART 234, ART236 or departmental approval.

*ART374 Painting Studio III:
Painting III, Art 374, continues the development of technical, analytical and perceptual skills necessary to create a painting. The course enhances the development of an individualized approach to image making, and the development of the student as an artist. This class emphasizes independent projects that give the student a chance to develop a body of personal work, and emphasizes the development of a portfolio. Art 374 is designed to transfer within the CUNY system, as well as professional art schools. Prerequisites: Art 274 Painting Studio II or permission of instructor

*ART383 Sculpture Studio III:
This advanced sculpture course is an extension of Art 283. Through in-depth projects, students refine their skills in sculpture, with a focus on larger scale and installations using contemporary materials and techniques. In addition, students learn the use of specialized tools, and practice visual and verbal analysis through writing and critiques. This course is intended to satisfy advanced sculpture requirements for transfer within CUNY as well as to professional art programs. Prerequisites: Art 281, Art 283, or departmental approval.

*ART420 Final Project Lab:
This capstone course for all Studio Art Majors covers a range of topics relating to the business of being an artist and pursuing a career in the arts. Students will develop portfolios for transfer to a senior college or to begin their professional careers. During the semester, students will create a professional, online presence, write an artist statement, generate a 5-year plan for their work, research writing strategies for grants and residencies, and prepare and document their work to enter exhibitions. In addition, students will explore a range of options in their career paths through guest lectures and gallery and museum visits. Students will prepare, select, and hang their work in an annual student exhibition.

*ART450 Final Thesis Lab:
This capstone course for Art History Majors covers a range of topics relating to the pursuit of careers in the arts. Students will develop a topic and complete a comprehensive research paper for presentation. During the semester, students will take part in museum visits, gallery tours, and attend talks by professionals in the field of art history to develop an understanding of the opportunities for art historians. Prerequisites: Permission of Department. Only students in their final semester of course work for an AA Degree – Art History Emphasis, are eligible to take this class.
Appendix B
BOROUGH OF MANHATTAN COMMUNITY COLLEGE  
City University of New York  
Department of Music and Art  
REVISED

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Art 101  Digital Imaging Studio I</td>
<td>Professor</td>
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<tr>
<td></td>
<td>Office Hours:</td>
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<td></td>
<td>Office:</td>
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<td>Contact:</td>
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</table>

3 Credit Hours/2 hours Lecture, 2 hours Lab

COURSE DESCRIPTION This course will introduce digital art image making, editing and design techniques as a foundation upon which an effective visual language is built. Beginning with an investigation of the elements and principles of digital design, students will discover a broad range of visual ideas, concepts and techniques to use in creating images. Expressing, evaluating and communicating ideas with visual images is a primary focus of this course. During the semester, students will use imaging and design software consistent with that in use by artists and other visual professions as a beginning step towards professional-standard computer proficiency.

BASIC SKILLS ENG 088, ESL 062, ACR 094

PREREQUISITES None

<table>
<thead>
<tr>
<th>Student Learning Outcomes-Students will be able to:</th>
<th>Measurements</th>
</tr>
</thead>
</table>
| • Develop an understanding of design principles, elements and color theory as they relate to creating visual images and layouts | • Assignments, including creating digital and studio images  
• Writing Assignments  
• Critiques |
| • Demonstrate software proficiency in creating professional-standard bitmap and vector graphics, and layouts which use both images and type. | • Assignments, including creating digital and studio images  
• Exams  
• Quizzes |
| • Translate basic design and imaging concepts into effective visual outcomes | • Writing Assignments  
• Exams  
• Quizzes  
• Critiques |
| • Use the vocabulary of visual literacy and design to speak, write, and evaluate their own work and the work of others. | • Assignments, including creating digital and studio images  
• Critiques |
| • Engage fully with the creative design process including creating, critiquing, editing, and recreating visual images and layouts. |  

Addendum – no pagination
General Education Learning Outcomes | Measurements
---|---
**Arts & Humanities**- Students will develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature. | Essay or Digital Imaging project

**REQUIRED TEXT & READINGS**
*Graphic Design, the New Basics* by Ellen Lupton and Jennifer Cole Phillips
ISBN# 1568987021

**Other Resources (sample: some sections may have additional requirements)**
- USB Removable Flash Drive for file storage (4GB minimum)
- 9” x 12” Sketchbook
- Pencils
- Art Eraser
- Color Drawing Media- Color Pencils or Crayons
- Scissors
- Glue Stick

**USE OF TECHNOLOGY**
The computer component is organized around Adobe InDesign, Adobe Photoshop, and Adobe Illustrator CS6. Adobe Illustrator is widely used by artists in the fields of visual communication. Adobe Photoshop is universally used by artists for image creation, image editing, and color correction. Adobe InDesign is essential to artists in the fields of digital art, and visual communication. Projects and concepts will be facilitated by use of the internet.

**EVALUATION & REQUIREMENTS OF STUDENTS**
- Participation in class discussions and taking notes on key terms and concepts.
- Application of skills and techniques and successful realization of assigned exercises and design problems.
- Timely completion of course assignments utilizing creative visual problem solving.
- A quiz, exam and/or paper may be required.
- The instructor may assign an out-of-class museum visit and related essay.

**Grade Criteria:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Digital Assignments</td>
<td>50%</td>
</tr>
<tr>
<td>Homework/Writing Assignments</td>
<td>20%</td>
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<tr>
<td>(4) Quizzes</td>
<td>10%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>5%</td>
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<tr>
<td>Museum Assignment</td>
<td>5%</td>
</tr>
<tr>
<td>Attendance/Participation</td>
<td>10%</td>
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</table>

**COLLEGE ATTENDANCE POLICY**
At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week. For example, you may be enrolled in a three-hour class. In that class, you would be allowed 4 hours of absence (not 4 days). In the case of excessive absences, the instructor has the option to lower the grade or assign an F or WU grade. For example, a lateness beyond one-half hour will become an absence; and 3 absences may result in a failing grade.

**ACADEMIC ADJUSTMENTS AND THE OFFICE OF ACCESSIBILITY**
Students with disabilities who require reasonable accommodations or academic adjustments for this course must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

Addendum – no pagination
BMCC POLICY ON PLAGIARISM AND ACADEMIC INTEGRITY STATEMENT
Plagiarism is the presentation of someone else’s ideas, words or artistic, scientific, or technical work as one’s own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC’s web side, www.bmcc.cuny.edu. For further information on integrity and behavior, please consult the college bulletin (also available online.)

PROPOSED SCHEDULE (SUBJECT TO CHANGE)

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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</table>
| W1   | Course Introduction  
Digital Imaging Studio  
Assessment |
| W2   | Introduction to Illustrator- Getting to know the Workspace  
Class Discussion and Powerpoint- Graphic Design: The New Basics by Ellen Lupton  
Elements of Design: Point, Line, Plane  
Assignment- Workspace questions and creating new documents  
Homework Assignment- Collecting visual examples of Point, Line, and Plane |
| W3   | Illustrator Workspace- Getting to know the Tools Panel  
Discussion and Powerpoint- Point, Line and Plane cont.  
Assignment- Selection Tools & the Pen Tool- Working with open and closed paths  
Quiz #1 on Point, Line, Plane |
| W4   | Illustrator Workspace- Getting to know the Shape Tools Panel  
Class Discussion and Powerpoint- Graphic Design: The New Basics by Ellen Lupton  
Elements of Design: Color  
Assignment- Geometric and Organic Shape Compositions  
Homework Assignment- Collecting visual examples of Color |
| W5   | Illustrator Workspace- Shape Tools cont.  
Assignment- Figure/Ground Compositions and student peer evaluations/critiques  
Class Discussion and Powerpoint- Graphic Design: The New Basics by Ellen Lupton  
Elements of Design: Figure/Ground  
Quiz #2 on Color  
Homework Assignment- Collecting visual examples of Figure/Ground |
| W6   | Illustrator Workspace- Swatches Panel and Patterns  
Class Discussion and Powerpoint- Converting raster images and to vector  
Graphic Design: The New Basics by Ellen Lupton  
Elements of Design: Pattern  
Assignment- Creating custom patterns and student peer evaluations/critiques  
Homework Assignment- Collecting visual examples of Pattern |
| W7   | Introduction to Photoshop- Getting to know the Workspace  
Class Discussion and Powerpoint- Graphic Design: The New Basics by Ellen Lupton  
Elements of Design: Texture  
Assignment- Importing images, Image montage, and student peer evaluations/critiques  
Homework Assignment- Collecting visual examples of Texture |
| W8   | Photoshop Workspace- Working with Layers and Adjustments Tools  
Class Discussion and Powerpoint- Graphic Design: The New Basics by Ellen Lupton  
Principles of Design: Rhythm & Balance  
Assignment- Poster Design and student peer evaluations/critiques  
Quiz #3 on Figure/Ground, Texture, and Pattern  
Homework Assignment- Collecting visual examples of Rhythm and Balance |
| W9   | Photoshop Workspace- Transformation Controls and Filter Effects  
Class Discussion and Powerpoint- Graphic Design: The New Basics by Ellen Lupton  
Principles of Design: Scale & Proportion  
Assignment- Scale Manipulation  
Homework Assignment- Collecting visual examples of Scale & Proportion |

Addendum – no pagination
<table>
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<th>Week</th>
<th>Activity</th>
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<tbody>
<tr>
<td><strong>W10</strong></td>
<td>Photoshop Workspace - Transformation Controls cont.&lt;br&gt;Class Discussion and Powerpoint - Graphic Design: The New Basics by Ellen Lupton&lt;br&gt;Design Principle Hierarchy&lt;br&gt;Assignment - Scale and manipulation cont. and student peer evaluations/critiques&lt;br&gt;Homework Assignment - Collecting visual examples of Hierarchy</td>
</tr>
<tr>
<td><strong>W11</strong></td>
<td>Museum Tour - Metropolitan Museum of Art</td>
</tr>
<tr>
<td><strong>W12</strong></td>
<td>Introduction to InDesign - Getting to know the Workspace&lt;br&gt;Class Discussion and Powerpoint - Graphic Design: The New Basics by Ellen Lupton&lt;br&gt;Grid and Type&lt;br&gt;Assignment - Booklet Design&lt;br&gt;Quiz #4 on Scale, Proportion, Rhythm, Balance, and Hierarchy&lt;br&gt;Homework Assignment - Collecting visual examples of Grid and Type</td>
</tr>
<tr>
<td><strong>W13</strong></td>
<td>InDesign Workspace&lt;br&gt;Assignment - Booklet Design cont. and Review of Grid and Type&lt;br&gt;• Class Discussion - Review Grid and Type</td>
</tr>
<tr>
<td><strong>W14</strong></td>
<td>Final student peer evaluations/critique and Final Exam Review&lt;br&gt;Museum Assignment Due</td>
</tr>
<tr>
<td><strong>W15</strong></td>
<td>Final Exam &amp; Assessment</td>
</tr>
</tbody>
</table>
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department: Music & Art

2. Name of New Course: Modern & Contemporary Art

3. Course Number: ART106

4. Prerequisites: 

Corequisites: 

Basic Skills: ENG-088, ESL-094, ACR-094, MAT-XXX

5. Hours per week: 3 Lecture: 3 Lab: 0

6. Credits: 3

7. Course is required in the following curricula: Art History Major (AA Degree)

8. Will special materials, space, and/or equipment be required? X Yes ___ No

9. Course articulation with the senior college(s): 

Attach copy of letter(s) of support from senior college(s)

10. Estimated enrollment per semester: approximately 90

11. Date effective: Fall 2015

**********************

Signatures

1. ___________________________ Date

Department Chairperson or Program Director

2. ___________________________ Date

Scheduling Officer (Advised as to Course Code)

3. ___________________________ Date

Dean of Academic Affairs (Advised as to Format)

4. ___________________________ Date

Chairperson of Curriculum Committee
Course Title: Modern and Contemporary Art  
Course Number: ART 106  
Semester: Fall 2015  
Credits: 3  
Class hours: 3

Instructor:  
Office:  
Phone:  
Email:  
Office hours:

Course Description:  
This introduction to Modern and Contemporary art history includes the study of painting, sculpture, architecture and other media by surveying the development and evolution of artistic styles using a global approach. Emphasis will be placed on groundbreaking artistic movements in context to their historical framework. Students will learn the importance of innovative practices, techniques, and new avenues of exploration, by understanding the socio-political and cultural events that influenced artists to create groundbreaking works, which have led the way to Contemporary Art.

Basic Skills: ENG-088, ESL-094, ACR-094, MAT-XXX

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Measurements</th>
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| * Students will develop a basic vocabulary related to the study of visual arts including architecture and will be able to employ these terms in writing about art and architecture. | * In quizzes and exams, students will recall and write definitions and use proper terminology in image identification questions.  
* In informal writing assignments, students will respond to images presented in class.  
* In a formal writing assignment, students will complete a short visual analysis on an artwork in a museum. |
| * Students will display knowledge of of cultures, artists, artworks, and art historical concepts in the context of intellectual, cultural, political, and social history. Students will be able to recall relevant dates of artworks and recognize forms and concepts relevant to particular historical eras | * In quizzes and exams, students will answer questions about chronology, forms, styles and concepts related to artworks. |
| * Students will develop an understanding of the historical, political, philosophical, or sociological context of art in different cultures and periods | * In quizzes and exams, students will answer specific questions about the historical contexts of artworks and write brief essays in that regard.  
* Class discussion of artworks presented.  
* Formal writing - essay on an artwork in a museum. |
| * Students will participate in class as active listeners and work cooperatively in groups | * Students will complete writing assignments in class, conduct group work and contribute to class discussions. |

General Education Learning Outcomes: Arts & Humanities: Students will be able to develop knowledge and understanding of the arts and literature through critiques of...  
Measurements:  
Students will write a formal paper about an artwork in a museum in which they describe the artwork’s formal features and discuss it in relation to its historical and
works of art, music, theatre or literature. social context. In this paper, students also will critique the artwork.

<table>
<thead>
<tr>
<th>Communication Skills: Students will be able to express ideas clearly in written form and employ critical reading skills to analyze written material.</th>
<th>Students will have informal and formal writing assignments during the semester. In class discussions, students are expected to discuss specific artworks and broader concepts in the visual arts. In informal writing assignments, students will be asked to evaluate readings.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Values: Students will make informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.</td>
<td>Class discussions will address ethical issues related to the visual arts and encourage respect for diversity by raising awareness of the diversity of artworks from other times and places in their social, cultural, and historical contexts.</td>
</tr>
</tbody>
</table>

**Required Texts:**

**Use of Technology:** Fully wired classroom with computer and digital projector, and digital projector and appropriate audio and video playback technology will be utilized, as well as analog instrumental technologies.

**College Attendance Policy:**  
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**Academic Adjustments and the Office of Accessibility:**  
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**Required assignments / grading opportunities:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage of final grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and class participation</td>
<td>10% of final grade</td>
</tr>
<tr>
<td>Museum report</td>
<td>10% of final grade (See breakdown below)</td>
</tr>
<tr>
<td></td>
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<tr>
<td>--------------------------</td>
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</tr>
<tr>
<td>Quizzes</td>
<td>15% of final grade (See breakdown below)</td>
</tr>
<tr>
<td>Exams</td>
<td>40% of final grade (See breakdown below)</td>
</tr>
<tr>
<td>Final paper</td>
<td>25% of final grade (See breakdown below)</td>
</tr>
</tbody>
</table>

2 quizzes: 5% each (10% of the final grade)  
2 exams: 20 % each (40% of the final grade)  
Final paper: 25 %  
Museum report: 15 %  
Attendance/class participation: 10%

**Schedule of Lectures (sample)**

* For each lecture, read the corresponding chapters in Arnason

Week 1............. Introduction; art terms and origins of Modern Art  
Week 2............. Post-Impressionism and Symbolism  
Week 3............. Fauvism and Cubism  
Week 4............. German Expressionism (QUIZ 1)  
Week 5............. Dadaism and Social Criticism  
Week 6............. Fantasy and Surrealism >>>1st draft final paper due<<<  
Week 7............. The Armory Show  
Week 8............. Mid-term examination  
Week 9............. MEET AT THE MUSEUM OF MODERN ART  
Week 10........... The Bauhaus and The International Style (QUIZ 2)  
Week 11........... American Art and Abstract Expressionism>>>Museum report due<<<  
Week 12........... Pop Art, Minimalism, and Conceptual Art  
Week 13........... Deconstructivism and Appropriation Art >>>Final paper due<<<  
Week 14........... Art Installations, Abstractions & Urban Art  
Week 15........... Final Examination
Title of Course: Sculpture Studio II
Art 283
Semester:
Credits: 3
Class Hours: 3

Instructor:
Phone:
Office:
Hours:
Email:

Course Description:
This intermediate sculpture course is an extension of Art 183. Directed toward individual study, students continue to explore their interests in sculpture, including modeling, carving, and assemblage in clay, plaster, and mixed media. In addition, students learn the casting process, and practice visual and verbal analysis through writing and critiques.

This course is intended to satisfy intermediate sculpture requirements for transfer within CUNY as well as to professional art programs.

Basic Skills: MATXXX, ACRXXX, ENGXXX, ESLXXX
Prerequisites: Art 181, Art 183, or departmental approval.
Co-requisites: none

<table>
<thead>
<tr>
<th>Student Learning Outcomes (Students will be able to...)</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apply concepts, formal elements, and ideation in sculpture design.</td>
<td>Notebook of sketches and image sources</td>
</tr>
<tr>
<td>Demonstrate increased proficiency with sculpture tools and materials.</td>
<td>Individually designed sculpture projects</td>
</tr>
<tr>
<td>Use sculpture vocabulary to articulate perceptions, concepts, and content.</td>
<td>Individual and group critiques</td>
</tr>
<tr>
<td>Observe, respond to, and analyze sculptures from different styles, eras, and cultures, up to the present day.</td>
<td>Museum/gallery research paper and presentation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Education Learning Outcomes</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts &amp; Humanities- Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</td>
<td>Comparative pre and post written or portfolio sample</td>
</tr>
</tbody>
</table>


Other Materials: Students select materials in consultation with the professor.

Additional Resources: Sculpture stands, worktables, vices, assorted hand tools.

Use of Technology: You may use a laptop computer to take notes, but you must disengage the wireless and Bluetooth connections.
Evaluation and Requirements of Students: (sample)

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notebook</td>
<td>20% of final grade</td>
</tr>
<tr>
<td>Sculpture Projects: (3 @ 20% each)</td>
<td>60% of final grade</td>
</tr>
<tr>
<td>Museum/gallery research paper and class presentation</td>
<td>20% of final grade</td>
</tr>
</tbody>
</table>

College Attendance Policy:
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Academic Adjustments for Students with Disabilities:
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15-Week Class Schedule: (sample)
1. Intro / Syllabus / Supplies / Assessment
2. Notebook, image sources, personal goals
3. Project #1: Materials, tools, maquettes
4. Project #1: Formal elements, 3D principles
5. Project #1: Content, meaning, editing
6. Project #1: Critique evaluation
7. Moldmaking and casting, Museum/gallery Research
8. Project #2: Concept maquettes,
9. Project #2: Development, creative expression
10. Project #2: Problem-solving feedback
11. Project #2: Critique evaluation
12. Project #3: Other materials, site, context
13. Project #3: Problem-solving techniques
14. Project #3: Critique evaluation, Research Presentations
15. Final Assessment and Portfolio Review
Course Title: Painting Studio II  
Instructor:  
Course Number: ART 274  
Office:  
Semester: Fall 2014  
Phone:  
Meetings:  
Email:  
Credits: 3  
Office hours:  
Class hours: 3

Course Description:  
This course continues the development of technical, analytical, and perceptual skills and enhances the advancement of an individual approach to painting. The course will satisfy studio requirements for transfer within the CUNY system as well as professional art schools.

Basic Skills: None  
Prerequisites: ART 171 or ART 174 (Painting Studio I)

<table>
<thead>
<tr>
<th>Course Student Learning Outcomes</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students will demonstrate advanced painting techniques</td>
<td>1. graded assignments based on in-class exercises and take-home projects</td>
</tr>
<tr>
<td>2. Students will demonstrate a knowledge of color theory</td>
<td>2. graded assignment and critiques based on painting assignments and in class exercises</td>
</tr>
<tr>
<td>3. Students will acquire and use the appropriate vocabulary in analyzing artworks by reading the required textbook</td>
<td>3. written assignments for students to write definitions and use proper terminology</td>
</tr>
<tr>
<td>4. Students will create artworks that display advanced concepts of visual organization and communication</td>
<td>4. graded assignments and in class critiques</td>
</tr>
<tr>
<td>5. Students will analyse, evaluate, and distinguish works of art from different periods, styles and cultures</td>
<td>5. Museum/gallery visit assignment will result in student presentations and in class discussions</td>
</tr>
</tbody>
</table>

Required Texts:  

Other resources: Area museums and galleries and separate sample material list for all classes as determined by the instructor.
Use of Technology:
Fully wired smart classroom with computer and digital projector. You may use a laptop computer to take notes, but you must disengage the wireless Nd Bluetooth connections.

Evaluation and Requirements of Students:
Students are evaluated on the efforts shown through growth and understanding of concepts studied in the classroom. The development of visual skills and the ability to aesthetic problem solving are also part of weekly evaluations.

College Attendance Policy:
At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week. For example, you may be enrolled in a three-hour class. In that class, you would be allowed 4 hours of absence (not 4 days). In the case of excessive absences, the instructor has the option to lower the grade or assign an F or WU grade.

Academic Adjustments and the Office of Accessibility:
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Required assignments / grading opportunities (sample):

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance</td>
<td>20% of final grade</td>
</tr>
<tr>
<td>Weekly assignments</td>
<td>50% of final grade</td>
</tr>
<tr>
<td>Work and class conduct including participation in weekly critiques, effort, preparedness, progress, and completion of assignments</td>
<td>20% of final grade</td>
</tr>
<tr>
<td>Final project</td>
<td>10% of final grade</td>
</tr>
</tbody>
</table>
Weekly Schedule Syllabus (sample)

Week 1: Introduction, review syllabus and materials.

Week 2: Review basic color theory

Week 3: Introduction to Still-life, working from a set-up in the studio and preliminary drawing process

Week 4: Continuing still-life.. The finishing process and options. Discussion of Master paintings

Week 5: Introduction to painting the figure model. Discussions of Anatomy. The elements of design.

Week 6: Beginning a figure painting.

Week 7: Continuing work on the figure painting, reference to master paintings. Finishing the painting..

Week 8: Museum visit to discuss and draw master paintings. Written assignment.

Week 9: The figure model in an interior setting. Overlapping and perspective to create the interior space. Written assignment due.

Week 10: Continue figure in an interior

Week 11: Portrait from the Model. Reference to Master paintings. Review the anatomy of the head.

Week 12: Portrait class continued. Finishing the portrait.

Week 13: Introduction to the Final project, to be worked on in class Individual consultation with the professor.

Week 14: Final Project

Week 15: Final critique, presentation by individual students of their projects to the group. Discussion.
Title of Course: Painting Studio III
Instructor:

ART 374

Semester
Credits: 3
Class Hours: 3

Course Description
Painting III, Art 374, continues the development of technical, analytical and perceptual skills necessary to create a painting. The course enhances the development of an individualized approach to image making, and the development of the student as an artist. This class emphasizes independent projects that give the student a chance to develop a body of personal work, and emphasizes the development of a portfolio. Art 374 is designed to transfer within the CUNY system, as well as professional art schools.

Basic Skills: ENG 088, ESL 062, ARC 094

Prerequisites: Art 274 Painting Studio II or permission of instructor
Corequisites: none

<table>
<thead>
<tr>
<th>Course Student Learning Outcomes</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Demonstrate advanced painting techniques</td>
<td>1. graded assignments</td>
</tr>
<tr>
<td>2. Create artworks that display advanced concepts of visual organization and communication.</td>
<td>2. graded assignment and critiques</td>
</tr>
<tr>
<td>3. Acquire and use appropriate art historical and critical vocabulary in analyzing artworks.</td>
<td>3. Presentations in group critiques, assignments.</td>
</tr>
<tr>
<td>4. Evaluate and distinguish works of art from various eras, styles and cultures</td>
<td>4. Museum/gallery visit assignment</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Student Learning Outcomes</th>
<th>Measurements (means of assessment for general education goals listed in first column)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts &amp; Humanities- Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</td>
<td>Comparative pre and post course study, written or portfolio sample</td>
</tr>
</tbody>
</table>

Suggested Text: “Point and Line to Plane” by Wassily Kandinsky

Dover Publications (most recent edition) ISBN-10 0486238083

Other Materials: the Professor will provide a complete list of materials on the first day of class.

Additional Resources: The studio is provided with easels, tabourets, storage for paintings and materials. Track lighting is used to illuminate still lifes and models.
Evaluation and Requirements of Students
Students are evaluated on the efforts they make and the skills they develop. Students are evaluated every week. Attendance is an important part of evaluation. (see below)

<table>
<thead>
<tr>
<th>Sample grading criteria</th>
<th>Percentage of final grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignments</td>
<td>30%</td>
</tr>
<tr>
<td>Attendance and in class participation</td>
<td>30%</td>
</tr>
<tr>
<td>Written assignment</td>
<td>10%</td>
</tr>
<tr>
<td>Final project</td>
<td>30%</td>
</tr>
</tbody>
</table>

Outline of Topics
Advanced painting techniques and color mixing.
Understanding the process from preliminary sketches to final work.
Painting still-life, the human figure, and portraits and landscapes.
Interpreting both literal and abstract forms.
Design and compositional formats, including positive and negative space relationships.
Understanding pictorial space through perspective, overlapping and color relationships.
Study of value and effects of light, varieties of light, and light sources.
Distinguishing local color from ornamental color.
Individual initiative and creativity in the design and execution of three Final Projects.
Study of Master paintings.

Use of Technology: Fully wired smart drawing or design or painting studio with computer and digital projector. You may use a laptop computer to take notes, but you must disengage the wireless and Bluetooth connections.

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Sample 15-Week Schedule

1) Introduction, review syllabus, and materials.


3) The clothed model continued, work in progress.

4) The clothed model continued, developing surface and depth, finishing the painting.

5) Critique of the first project.

6) Independent project proposals discussed. Due at the end of the semester.

7) Presentation of project concepts, beginning sketches.

8) Final projects, individual discussion with the instructor, works in progress.

9) Museum visit to draw and discuss Masterworks in the light of each student’s projects. Written assignment.

10) Final project Review.

11) Final Projects, works in progress.

12) Final Projects

13) Final Projects

14) Final Projects, presentations by students.

15) Final Projects, final critiques.
Title of Course: Sculpture Studio III
Art 283
Semester:
Credits: 3
Class Hours: 3

Instructor:
Phone:
Office:
Hours:
Email:

Course Description:
This advanced sculpture course is an extension of Art 283. Through in-depth projects, students refine their skills in sculpture, with a focus on larger scale and installations using contemporary materials and techniques. In addition, students learn the use of specialized tools, and practice visual and verbal analysis through writing and critiques.

This course is intended to satisfy advanced sculpture requirements for transfer within CUNY as well as to professional art programs.

Basic Skills: MATXXX, ACRXXX, ENGXXX, ESLXXX
Prerequisites: Art 281, Art 283, or departmental approval.
Co-requisites: none

<table>
<thead>
<tr>
<th>Student Learning Outcomes (Students will be able to...)</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop concepts, elements, ideation, and presentation in sculpture design.</td>
<td>Notebook of sketches, image sources, and comparative research</td>
</tr>
<tr>
<td>Demonstrate advanced proficiency with sculpture tools and materials.</td>
<td>Individually designed sculpture projects and maquettes</td>
</tr>
<tr>
<td>Use sculpture vocabulary to articulate perceptions, concepts, and content.</td>
<td>Individual and group critiques</td>
</tr>
<tr>
<td>Observe, respond to, and analyze sculptures from different styles, eras, and cultures, including nontraditional contemporary approaches.</td>
<td>Museum/gallery research paper and digital presentation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Education Learning Outcomes</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts &amp; Humanities- Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</td>
<td>Comparative pre and post written or portfolio sample</td>
</tr>
</tbody>
</table>


Other Materials: Students select materials in consultation with the professor.

Additional Resources: Sculpture stands, worktables, vices, assorted hand and power tools.

Use of Technology: You may use a laptop computer to take notes, but you must disengage the wireless and Bluetooth connections.
Evaluation and Requirements of Students: (total 100%): (sample)

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notebook</td>
<td>20% of final grade</td>
</tr>
<tr>
<td>Sculpture Projects: (2-3 projects with maquettes)</td>
<td>60% of final grade</td>
</tr>
<tr>
<td>Museum/gallery research paper and digital presentation</td>
<td>20% of final grade</td>
</tr>
</tbody>
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**15-Week Class Schedule:** (sample)

1. Intro / Syllabus / Supplies / Assessment
2. Notebook, image sources, research
3. Materials, tools, project description and goals
4. Maquettes and series
5. Content, meaning, editing
6. Problem-solving feedback
7. Museum/Gallery Research topics
8. Installation and new media
9. Museum/Gallery Research strategies
10. Other materials and creative expression
11. Critique, problem-solving feedback
12. Perspective, site, context
13. Project statements and documentation
14. Digital presentations, critique evaluations
15. Final Assessment and Portfolio Review
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department: Music & Art
2. Name of New Course: Medieval Art: Age of Faith and Migration
3. Course Number: ART290
4. Prerequisites: ART102 or 104, ENGL101

Corequisites: 

Basic Skills: ENGL-088, ESL-094, ACR-094, MAT-XXX

5. Hours per week: 3 Lecture: 3 Lab: 0
6. Credits: 3
7. Course is required in the following curricula: Art History Major (AA Degree)

8. Will special materials, space, and/or equipment be required? X Yes No

9. Course articulation with the senior college(s): 
Attach copy of letter(s) of support from senior college(s)

10. Estimated enrollment per semester: approximately 90

11. Date effective: Fall 2015

***************
Signatures

1. Department Chairperson or Program Director

2. Scheduling Officer (Advised as to Course Code)

3. Dean of Academic Affairs (Advised as to Format)

4. Chairperson of Curriculum Committee

Date

Date

Date
Course Title: Medieval Art: The Age of Faith and Migration
Course Number: ART290, sec xxx
Semester: Fall 2014
Meetings: 
Credits: 3; Class hours: 3

Instructor: Office: Fiterman XXX
Hours: Phone:
E-mail: 

Course Description:
This course is designed as a survey of Medieval Europe after the fall of the Roman Empire through the Gothic Period and the beginnings of the Renaissance. A study of the artistic and architectural traditions borrowed from antiquity and the new developments of the periods discussed will be conducted to develop an understanding of the broader context of the migrating peoples and the Christian traditions spreading throughout the regions as Modern Europe is born.

Prerequisites: ART102 or ART104, ENG101
Basic Skills: ENG-088, ESL-094, ACR-094

<table>
<thead>
<tr>
<th>Learning Outcomes: Students will be able to</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gather, interpret, and assess information from a variety of sources and points of view.</td>
<td>Students will employ primary readings from textbooks, and supplemental readings from books, journals, and websites to discover and recognize trends and works of art related to the historical context of the period.</td>
</tr>
<tr>
<td>Evaluate evidence and arguments critically or analytically.</td>
<td>Students will compare and contrast works of art from different regions and periods between the fifth and fifteenth centuries in Europe. They will learn to analyze the development and influence of historical trends as they argue their conclusions in classroom discussions and written examinations.</td>
</tr>
<tr>
<td>Produce well-reasoned written or oral arguments using evidence to support conclusions.</td>
<td>Through classroom discussion of concepts and methods and oral or written quizzes and examinations, students will identify periods, regions, styles of art, and individual artists while analyzing artworks using proper terminology.</td>
</tr>
<tr>
<td>Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to the arts, communications, creative writing, media arts, music, and theater.</td>
<td>In quizzes, exams and class presentations students will recognize, compare and analyze specific artworks. They will use formal analysis that includes an understanding of basic elements of art, art vocabulary, methods, and materials.</td>
</tr>
<tr>
<td>Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</td>
<td>Students will show an understanding of the role of art in religious, political, and social contexts during the thousand years between the Roman Empire and the Renaissance. Students will determine and produce written discourse in the form of a final paper using research and formal analysis with art terminology.</td>
</tr>
</tbody>
</table>

General Education Learning Outcomes

<table>
<thead>
<tr>
<th>Arts &amp; Humanities - Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>On questions to be considered throughout the semester, students will, through classroom discussions, written and oral examination along with formal and informal writing, demonstrate a comprehensive understanding of the role of painting, sculpture, and architecture in religious, political, and social contexts during this period.</td>
<td></td>
</tr>
</tbody>
</table>
Barnet, Sylvan. *A Short Guide to Writing about Art*. 2008 (or more recent).

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**Schedule of Lectures (sample)**

- **Class 1**..................................Introduction: Late Antiquity (End of the Roman Empire)
- **Class 2**..................................Byzantium (Continuing Rome)
- **Class 3**..................................Continued (QUIZ 1)
Class 4.......................................................The Beginning of Islam

Class 5.......................................................The Remains of the Empire & Migration (Anglo and Hiberno Saxon)

Class 6.......................................................The Vikings (QUIZ 2)

Class 7.......................................................The Rise of New Emperors (Carolingian and Ottonian)

Class 8.......................................................The Beginning of the Romanesque - EXAM

Class 9.......................................................MEET AT THE METROPOLITAN MUSEUM OF ART

Class 10....................................................Age of Crusades (QUIZ 3)

Class 11....................................................Continued >>>1ST DRAFT DUE<<<

Class 12....................................................The Gothic Period – Age of Cathedrals

Class 13....................................................Continued (QUIZ 4)

Class 14....................................................Late Gothic Art >>>FINAL PAPER DUE<<<

Class 15....................................................The Proto-Renaissance - EXAM
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department: Music & Art

2. Name of New Course: 18th- & 19th-Century Art: The Age of Enlightenment and Industry

3. Course Number: ART291

4. Prerequisites: ART102 or 104, ENG101

5. Hours per week: 3  Lecture: 3  Lab: 0

6. Credits: 3

7. Course is required in the following curricula: Art History Major (AA Degree)

8. Will special materials, space, and/or equipment be required?  X  Yes  No

9. Course articulation with the senior college(s):

Attach copy of letter(s) of support from senior college(s)

10. Estimated enrollment per semester: approximately 90

11. Date effective: Fall 2015

______________________________

Signatures

1. Department Chairperson or Program Director

2. Scheduling Officer (Advised as to Course Code)

3. Dean of Academic Affairs (Advised as to Format)

4. Chairperson of Curriculum Committee

Date

Date

Date
**Course Title:** 18th & 19th-Century Art: The Age of Enlightenment and Industry  
**Course Number:** ART291, sec.xxx  
**Semester:** Fall 2014, **Meetings:**  
**Credits:** 3, **Class hours:** 3  
**Instructor:** Office: Fiterman  
**Hours:** Phone:  
**E-mail:**

**Course Description:** This survey of Eighteenth- and Nineteenth-Century Art traces the development of the visual arts throughout the Age of Enlightenment and the Industrial Revolution from c. 1700 to 1900 in Europe and North America. Emphasis will be placed on the chronological development of style from the Baroque, to the Rococo, Neo-Classical, Romantic, Realist, and Impressionist Movements, as well as the development of photography, and the foundations laid for the arts and artists of the 20th century.

**Prerequisites:** ART102 or ART104, ENG101  
**Basic Skills:** ENG-088, ESL-094, ACR-094

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<td>Students will employ primary readings from textbooks and supplemental readings from books, journals, and websites to discover and recognize trends and works of art related to the historical context of the period.</td>
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**General Education Learning Outcomes**

| Arts & Humanities - Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature. | On questions to be considered throughout the semester, students will, through classroom discussions, written and oral examination along with formal and informal writing, demonstrate a comprehensive understanding of the role of the arts in religious, political, and social contexts during this period. |
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Use of Technology: Fully wired smart classroom with computer and digital projector. You may use a laptop computer to take notes, but you must disengage the wireless and Bluetooth connections. Consider a book lamp, as the classroom can get quite dark. Blackboard will be utilized for class announcements, assignments and handouts, and images from lecture. **It is the student’s responsibility to make sure they have access to blackboard and that the email attached to it is correct and checked at least on a weekly basis.**

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**Schedule of Lectures (sample)**

Class 1 .............................................Introduction: Late 17th Century (Baroque influence and change)

Class 2 .............................................Rococo and the fête galante
Class 3........................................The Grand Tour and the Vedute (QUIZ 1)

Class 4........................................Art of Revolution: Neoclassical

Class 5........................................Art of Revolution: Romanticism

Class 6........................................Orientalism, the Sublime, and Satire (QUIZ 2)

Class 7........................................Hudson River School

Class 8........................................EXAM

Class 9........................................MEET AT THE METROPOLITAN MUSEUM OF ART

Class 10......................................Realism and Industrialism (QUIZ 3)

Class 11......................................Photography >>>1ST DRAFT DUE<<<

Class 12......................................Impressionism

Class 13......................................Post-Impressionism (QUIZ 4)

Class 14......................................Symbolism and Turn of the 20th Century >>>FINAL PAPER DUE<<<

Class 15........................................EXAM
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department:  Music & Art

2. Name of New Course:  Renaissance & Baroque Art: The Age of Discovery

3. Course Number:  ART292

4. Prerequisites:  ART102 or 104, ENG101

Corequisites:  

Basic Skills:  ENG-088, ESL-094, ACR-094, MAT-XXX

5. Hours per week:  3  Lecture:  3  Lab:  0

6. Credits:  3

7. Course is required in the following curricula:  Art History Major (AA Degree)

8. Will special materials, space, and/or equipment be required?  X Yes  No

9. Course articulation with the senior college(s):  

Attach copy of letter(s) of support from senior college(s)

10. Estimated enrollment per semester:  approximately 90

11. Date effective:  Fall 2015

***************

Signatures

1. Department Chairperson or Program Director

Date

2. Scheduling Officer (Advised as to Course Code)

Date

3. Dean of Academic Affairs (Advised as to Format)

Date

4. Chairperson of Curriculum Committee

Date
Course Title: Renaissance & Baroque Art: The Age of Discovery
Course Number: ART292, sec.xxx
Semester: Fall 2014
Meetings:
Credits: 3, Class hours: 3

Instructor:
Office: Flitman
Hours:
Phone:
E-mail:

Course Description:
This course provides an overview of the Fifteenth through Seventeenth Centuries in Europe, with a focus on the discoveries made in the arts and beyond. In an age when patrons and artists considered themselves intellectuals and explorers, this course will examine individual artists, artworks, materials and techniques, and the ever-growing need to "create" something new. Students will conduct their own exploration of the contextual topics surrounding the arts, the lasting influences, and the influences on and by other cultures transmitted through trade and travel.

Prerequisites: ART102 or ART104, ENG101
Basic Skills: ENG-088, ESL-094, ACR-094

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<td>Students will employ primary readings from textbooks, along with supplemental readings from books, journals, and websites as a means to discover and recognize trends and works of art related to the historical context of their period.</td>
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<td>Evaluate evidence and arguments critically or analytically.</td>
<td>Students will compare and contrast works of art based on the development and influence in different regions and periods throughout the fifteenth and seventeenth centuries in Europe. They will learn to analyze such factors and historical trends as they critically argue their conclusions in classroom discussions and written examinations.</td>
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<td>Produce well-reasoned written or oral arguments using evidence to support conclusions.</td>
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<td>Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to the arts, communications, creative writing, media arts, music, and theater.</td>
<td>In quizzes, exams and class presentations students will be able to recognize, compare and analyze specific artworks using art terminology. They will be able to describe them through formal analysis that includes an understanding of art vocabulary, methods, and materials along with elements of art and principles of organization.</td>
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<td>Articulate how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</td>
<td>Students will be able to show an understanding of the role of painting, sculpture, and architecture in religious, political, and social contexts during the fifteenth through seventeenth centuries as they developed and gradually transformed in to art of the present.</td>
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<td>Students will determine and produce written discourse in the form of a final paper using research and formal analysis with art terminology.</td>
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Schedule of Lectures (sample)

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Class 2 ...................................................... 2nd wave of artists – continual change (supply and demand) (QUIZ 1)

Class 4 ...................................................... The Introduction of printmaking and Late 15th Century Art: the open market; the journey to new lands (the sciences)

Class 5 ...................................................... The new century: High Renaissance at the start of the 16th Century (elevation of the artist in society)

Class 6 ...................................................... The High Renaissance (trade and war: the threat and reality) (QUIZ 2)

Class 7 ...................................................... Mannerism (court life and style)

Class 8 ...................................................... Converging styles and lives in the North and Italy: mid 16th Century (results of religious revolt and reform) - EXAM

Class 9 ...................................................... MEET AT THE METROPOLITAN MUSEUM OF ART

Class 10 ..................................................... Turn of the 17th Century (New level of interests in science) (QUIZ 3)

Class 11 ..................................................... Caravaggio, the Caravaggisti, and genre (the life of the artist affecting the art) >>> 1st DRAFT DUE <<<

Class 12 ..................................................... Still life and landscape (nationality, business, and patriotism)

Class 13 ..................................................... Baroque Masters (success and loyalty) (QUIZ 4)

Class 14 ..................................................... End of the Baroque. A new style: the Rococo (love and sexuality) >>> FINAL PAPER DUE <<<

Class 15 ..................................................... EXAM
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department: Music & Art
2. Name of New Course: Ancient Greece & Rome: Classical Art
3. Course Number: ART293
4. Prerequisites: ART102 or 104, ENG101
5. Basic Skills: ENG-088, ESL-094, ACR-094, MAT-XXX

5. Hours per week: 3 Lecture: 3 Lab: 0
6. Credits: 3
7. Course is required in the following curricula: Art History Major (AA Degree)

8. Will special materials, space, and/or equipment be required? X Yes No
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11. Date effective: Fall 2015

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Signatures

1. Department Chairperson or Program Director
2. Scheduling Officer (Advised as to Course Code)
3. Dean of Academic Affairs (Advised as to Format)
4. Chairperson of Curriculum Committee
**Course Title:** Ancient Greece and Rome: Classical Art  
**Course Number:** ART293, sec.xxx  
**Semester:** Fall 2014  
**Meetings:**  
**Credits:** 3; **Class hours:** 3

**Instructor:**  
**Office:**  
**Hours:**  
**Phone:**  
**E-mail:**

**Course Description:** This course is designed as a survey of the Greco-Roman traditions in the art and architecture of ancient Greece and Rome. Major works, themes, techniques and artists will be presented to better understand the influences on the arts from previous periods and diverse cultures, as well as the continuing influences of antiquity through the ages. The course will also focus on the historical and cultural issues that provide context for the works of art including philosophical, social, religious, political and economic influences.

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**Schedule of Lectures (sample)**

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Class 2: Mycenaean World

Class 3: Geometric Greece (QUIZ 1)
Class 4 ................................................................. Archaic Greece
Class 5 ................................................................. Early Classical Greece
Class 6 ................................................................. High Classical Greece (QUIZ 2)
Class 7 ................................................................. Late Classical Greece And Hellenism
Class 8 ................................................................. The Early Italian Cultures (Etruscan) - EXAM
Class 9 ................................................................. MEET AT THE METROPOLITAN MUSEUM OF ART
Class 10 ............................................................... A shift to the Republic of Rome (QUIZ 3)
Class 11 ............................................................... Republican Expansion and Change to an Empire
                                                >>> 1ST DRAFT DUE <<<
Class 12 .............................................................. Julio-Claudian and Flavian Rome
Class 13 .............................................................. The High Empire (Nervan-Antonian dynasty) (QUIZ 4)
Class 14 .............................................................. Late Empire >>> FINAL PAPER DUE <<<
Class 15 .............................................................. The Tetrarchy and End of the Empire - EXAM
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department: Music & Art
2. Name of New Course: Documentary & Narrative Photography
3. Course Number: 300
4. Prerequisites: Art 236 or Permission of Department
5. Corequisites: ENGO08, ESL062, ESL094, ARCO94, MAT080, MAT010, MAT011
6. Basic Skills: 
7. Hours per week: 3 Lecture: _______ Lab: _______
8. Credits: 3
9. Course is required in the following curricula: Studio Art Major
10. Will special materials, space, and/or equipment be required? X Yes No
11. Course articulation with the senior college(s): Attach copy of letter(s) of support from senior college(s)

Estimated enrollment per semester: 18/class sections
Date effective: Fall 2015

***************
Signatures

1. Department Chairperson or Program Director
2. Scheduling Officer (Advised as to Course Code)
3. Dean of Academic Affairs (Advised as to Format)
4. Chairperson of Curriculum Committee

Date
Date
Date

53
Documentary & Narrative Photography

Art 300

Semester: 3 Class Hours; 3 Credit Hours

Instructor:
Office: Rm.
Phone:
Email:

Course Description: This course introduces students to concepts and approaches in shooting still photographs for use in visual communication including photojournalism, documentary, and personal narrative. The assignments explore a range of techniques and ideas as they relate to the specific photographic genres, including light and use of lighting, narrative, and the ethics of fact vs. fiction. Through lectures, research and production of new work, students will expand their understanding of these genres in photography.

Prerequisites: ART 236 or Permission of the Department
Basic Skills: ENG088, ESL062, ESL094, ARCO94, MAT080, MAT010, MAT011
Co-requisites: none

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Measurements:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create a cohesive group of images which use a documentary/narrative approach to a subject</td>
<td>Portfolios</td>
</tr>
<tr>
<td>Investigate several documentary/narrative styles of image making</td>
<td>Portfolios</td>
</tr>
<tr>
<td>Demonstrate a familiarity with the terms and concepts used in documentary/narrative photography</td>
<td>formel and informal critiques Writing assignments</td>
</tr>
<tr>
<td>Relate their current image making process to the history of documentary/narrative photography</td>
<td>Visual presentation on an artist, era, or style relating to narrative/documentary photography Writing assignments about their work</td>
</tr>
<tr>
<td>Be active creative participants in class.</td>
<td>Full participation in discussions and critiques, written responses to work, research, creation and presentation of visual materials</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Education Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arts &amp; Humanities</strong> Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</td>
</tr>
<tr>
<td><strong>Communication Skills</strong> Students will write, read, listen and speak critically and express ideas clearly in written form</td>
</tr>
</tbody>
</table>
Values: Students will make informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility. Student behaviors include being able to: get list, here

In creating images in a documentary or narrative style students will demonstrate an awareness of their own values and beliefs while showing respect for the ideas, values and beliefs of others.


Other Materials: Professor will provide a complete list of materials on the first day of class.

Use of Technology: Fully wired smart Photographic studio/classroom complete with Studio lights, stands, reflectors, backdrops, shooting tables, light tables, and tripods, as well as Macintosh Computer and digital projector. Students may use a laptop computer to take notes, but they must disengage the wireless and Bluetooth connections.

Additional Resources: Multiple bulletin boards, flat file storage

Evaluation & Requirements of Students
Grade Criteria: [Sample]

<table>
<thead>
<tr>
<th>Portfolios 3x20% each</th>
<th>60%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Presentation</td>
<td>10%</td>
</tr>
<tr>
<td>Writing Assignments</td>
<td>20%</td>
</tr>
<tr>
<td>Class performance and Attendance</td>
<td>10%</td>
</tr>
</tbody>
</table>

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Course Schedule: [Sample]
Week 1: Course Introduction
Week 2: Ethics and Sequencing images for content and context
Week 3: Documentary – Portfolio Project 1
Week 4: Documentary II
Week 5: Documentary III – Portfolio Project 1 Review & Critique
Week 6: Using available vs artificial light
Week 7: Street Photography I – Portfolio Project 2
Week 8: Street Photography II
Week 9: Street Photography III – Portfolio Project 2 Review & Critique
Week 10: Writing for image makers
Week 11: Photojournalism I – Portfolio Project 3
Week 12: Photojournalism II
Week 13: Photojournalism III – Portfolio Project 3 Review & Critique
Week 14: Oral Presentations
Week 15: Final Critiques
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department: Music & Art
   Studio & Light

2. Name of New Course: 301

3. Course Number: 301
   Art 236 or Permission of Department

4. Prerequisites:
   ENG068, ESL062, ESL094, ARC004, Mat060, MAT010, Mat111

5. Corequisites:

6. Basic Skills:

7. Hours per week: 3 Lecture: 3 Lab: __________

8. Credits: 3

9. Course is required in the following curricula: Studio Arts Major

10. Will special materials, space, and/or equipment be required? X Yes No

11. Course articulation with the senior college(s):
   Attach copy of letter(s) of support from senior college(s)

12. Estimated enrollment per semester: 2/class 2/semester

13. Date effective: Fall 2015

*******

Signatures

1. Department Chairperson or Program Director

2. Scheduling Officer (Advised as to Course Code)

3. Dean of Academic Affairs (Advised as to Format)

4. Chairperson of Curriculum Committee

5. Date

6. Date

7. Date
Course Description: This course introduces students to working with studio lighting as in a professional photographic studio. The assignments will introduce a range of lighting systems including tungsten, studio and portable flash, natural light, and mixed sources. Artistic and technical problems associated with portraiture, still life, product and fine art photography will be addressed. Hand-held meters, flash meters, lighting accessories, filters, and an introduction to medium and large format cameras will be covered during the semester. Through lectures, research and production of new work, students will expand their understanding of light and lighting while broadening the influences on their work.

Prerequisites: ART 236 or Permission of the Department
Basic Skills: ENG088, ESL062, ESL094, ESL095, ARC095, ARC094, MAT080, MAT010, MAT011
Co-requisite: None

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to:</td>
<td>Measurements</td>
</tr>
<tr>
<td>Create a portfolio of images, while learning to</td>
<td>Portfolio</td>
</tr>
<tr>
<td>use industry standard lighting and studio practices</td>
<td></td>
</tr>
<tr>
<td>Learn to use lighting and studio practices as</td>
<td>Portfolio</td>
</tr>
<tr>
<td>part of the professional practices in photography</td>
<td>Project Assignments</td>
</tr>
<tr>
<td>as they develop a body of images</td>
<td></td>
</tr>
<tr>
<td>Demonstrate a familiarity with the terms and concepts used in</td>
<td>Formally and informal critique</td>
</tr>
<tr>
<td>studio lighting.</td>
<td>Visual presentation on a relevant theme, artist</td>
</tr>
<tr>
<td></td>
<td>or issue relating to digital editing and output</td>
</tr>
<tr>
<td></td>
<td>Written response to professional images</td>
</tr>
<tr>
<td>Relate current studio practices practices to the</td>
<td>Visual presentation on a relevant theme, artist</td>
</tr>
<tr>
<td>history of photography</td>
<td>or issue relating to digital editing and output</td>
</tr>
<tr>
<td></td>
<td>Formal and informal critique</td>
</tr>
<tr>
<td></td>
<td>Written reviews of professional images/exhibitions</td>
</tr>
<tr>
<td>Be active creative participants in class.</td>
<td>Full participation in discussions and critiques,</td>
</tr>
<tr>
<td></td>
<td>written responses to work and ideas brought up in</td>
</tr>
<tr>
<td></td>
<td>class, research, creation and presentation of</td>
</tr>
<tr>
<td></td>
<td>visual materials</td>
</tr>
</tbody>
</table>

General Education Learning Outcomes

Arts & Humanities: Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art. By developing a range of studio lighting skills, students will develop a critical understanding of photography and visual art.
Communication Skills: Students will write, read, listen and speak critically and express ideas clearly in written form.

- express their ideas about their work clearly in written form
- employ critical reading skills to analyze written material
- exhibit active listening skills
- give an effective oral presentation


Other Materials: Professor will provide a complete list of materials on the first day of class.

Use of Technology: Fully wired smart drawing or design studio with computer and digital projector. Students may use a laptop computer to take notes, but they must disengage the wireless and Bluetooth connections.

Additional Resources: Fully wired smart drawing or design studio with computer and digital projector and Photographic studio/classroom complete with Studio lights, stands, reflectors, back drops, shooting tables, light tables, and tripods. Multiple bulletin boards, flat file storage.

<table>
<thead>
<tr>
<th>Final Portfolio</th>
<th>30%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Assignments</td>
<td>20%</td>
</tr>
<tr>
<td>Visual Presentation</td>
<td>10%</td>
</tr>
<tr>
<td>Writing Assignments</td>
<td>10%</td>
</tr>
<tr>
<td>Class participation and attendance</td>
<td>10%</td>
</tr>
</tbody>
</table>

Evaluation & Requirements of Students

| Evaluation Criteria: [Sample] |

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Course Schedule: [Sample]
Week 1: Course Introduction: History and evolution of Studio Photography.
Week 2: Studio Project 1 – Intro to light, using available light
Week 3: Studio Project 2 – using one light
Week 4: Studio Project 3 – using one light outside of studio setting
Week 5: Studio Project 4 – Still life
Week 6: Studio Project 5 – Light Painting Flashlight/halogen
Week 7: Intro to medium/large format cameras
Week 8: Work in Progress Critique, Written Exhibition Review Due
Week 9: Studio Project Portraiture Studio
Week 10: Commercial photography/Careers in photography/building a portfolio
Week 11: Studio Project - Using Electronic Flash/Strobe
Week 12: Visual Presentations
Week 13: Work In Progress Critique/Review
Week 14: Reshoots, Written Exhibition Review Due
Week 15: Final Portfolio Due/Final Critiques
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department: Music & Art
2. Name of New Course: Digital Darkroom I
3. Course Number: 302
   Art 238 and Art 100 or Permission of Department
4. Prerequisites: 
   Corequisites: 
   Basic Skills: ENG008, ESL002, ARC004, MAT008, MAT010, Mat 011
5. Hours per week: Lecture: 4   Lab: 2
6. Credits: 3
7. Course is required in the following curricula: Studio Art Major
8. Will special materials, space, and/or equipment be required? X Yes No
9. Course articulation with the senior college(s): 
   Attach copy of letter(s) of support from senior college(s)
10. Estimated enrollment per semester: 18/class 2 sections
11. Date effective: Fall 2015

***********************
Signatures

1. Department Chairperson or Program Director
2. Scheduling Officer (Advised as to Course Code)
3. Dean of Academic Affairs (Advised as to Format)
4. Chairperson of Curriculum Committee
Digital Darkroom I  
Art 302  
Semester:  
2 hours Lecture, 2 Hours Lab; 3 Credit Hours

Instructor:  
Office: Rm.  
Phone:  
Email:

Course Description: This introductory course covers digital photography printing including basic retouching and editing. Students will learn the importance of digital workflow, and how it pertains to professional post-production scenarios. Beginning with downloading images from cameras or capture devices, students will learn to use appropriate naming and filing conventions, meta data, basic editing and retouching images, archiving, and digital printing. Through introduction to new material, research, and printing new images, students will expand their technical and visual skills beyond the initial image.

Prerequisites: ART 236 and ART 100 or Permission of the Department.
Basic Skills: ENG 088, ESL 062, ARC 094, MAT 006, MAT 010, MAT 011
Co-requisites: none

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to:</td>
<td></td>
</tr>
<tr>
<td>Print a portfolio of images, while learning to use industry standard image capture, editing software and output devices</td>
<td>Final Printed Portfolio</td>
</tr>
<tr>
<td>Investigate how imaging editing and retouching are used in a digital work flow system</td>
<td>Editing and Retouching Assignments; Final Printed Portfolio</td>
</tr>
<tr>
<td>Demonstrate familiarity with the terminology and concepts used in digital editing and printing</td>
<td>Formal and informal critiques; Visual presentation on a relevant theme, artist or issue relating to digital editing and output; Written response to exhibitions</td>
</tr>
<tr>
<td>Relate current digital printing and editing practices to the history of photography and printing</td>
<td>Visual presentation on a relevant theme, artist or issue relating to digital editing and output; Formal and informal critiques; Written response to exhibitions</td>
</tr>
<tr>
<td>Participate fully as active class members</td>
<td>Full participation in discussions and critiques, written responses to work research, creation and presentation of visual materials</td>
</tr>
</tbody>
</table>

General Education Learning Outcomes

Arts & Humanities: Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.

By learning a range of digital editing and printing skills, students will develop a critical understanding of digital imaging and editing as part of contemporary visual arts and commercial practice.
Information & Technology Literacy
Students will collect, evaluate and interpret information and effectively use information technologies. Student behaviors include being able to:
- conduct research using appropriate research strategies
- make effective use of technology

This course introduces technology as a professional digital image editing, retouching, archiving and printing tool.
Students will use digital imaging technology to process, edit, archive and print their own images. Students will use technology to research how digital technology is used in image making, and the artists who use it.


Other Materials: Professor will provide a complete list of materials on the first day of class.

Use of Technology: Macintosh Computer lab with archival ink jet printers capable of a printing a minimum of 20x24 prints, flat bed and negative scanners, laser color printer, black & white laser printer. Full suite of professional editing software including Adobe Photoshop and Lightroom.

Additional Resources: Fully equipped digital imaging classroom, complete with large format scanners for reflective and transparency input and high quality, professional printers. Multiple bulletin boards, space to hang and critique images away from the computers, flat file storage.

Evaluation & Requirements of Students Evaluation & Requirements of Students
Grade Criteria: [Sample]

<table>
<thead>
<tr>
<th>Evaluation Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final Printed Portfolio</td>
<td>35%</td>
</tr>
<tr>
<td>Skill Building Assignments</td>
<td>25%</td>
</tr>
<tr>
<td>Writing Assignments</td>
<td>20%</td>
</tr>
<tr>
<td>Visual Presentation</td>
<td>10%</td>
</tr>
<tr>
<td>Class participation and attendance</td>
<td>10%</td>
</tr>
</tbody>
</table>

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Course Schedule: [Sample]
Week 1: Course Introduction
Week 2: Digital Work Flow
Week 3: Downloading, Formats, Naming & using Metadata
Week 4: Skills Assignment I Sizing, Color & Contrast Adjustments
Week 5: Skills Assignment II Intro to Retouching, Exhibition Writing Assignment 1 Due
Week 6: Color Calibration and Proof Printing
Week 7: Color Printing lab
Week 8: Work in Progress Critique
Week 9: Skills Assignment III Retouching Fact VS. Fiction
Week 10: Archiving Digital Images
Week 11: Skills Assignment IV Advanced Retouching
Week 12: Black & White Printing
Week 13: Visual Presentations, Exhibition Writing Assignment 2 Due
Week 14: Color Printing Lab
Week 15: Final Critiques
BOROUGH OF MANHATTAN COMMUNITY COLLEGE  
The City University of New York  

Curriculum Proposal  

NEW COURSE  

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department:  
2. Name of New Course:  
3. Course Number:  
4. Prerequisites:  
5. Hours per week:  
6. Credits:  
7. Course is required in the following curricula:  
8. Will special materials, space, and/or equipment be required?  
9. Course articulation with the senior college(s):  
10. Estimated enrollment per semester:  
11. Date effective:  

Music & Art  
Digital-Imaging Post Production  
303  
Art 236 and Art 100 or Permission of Department  
ENG088, ESL062, ARC094, MATC08, MATD10, Mat 011  
4 Lecture: 2 Lab: 2  
3  
Studio Art Major  

-----------  

***************  
Signatures  

1. Department Chairperson or Program Director  
2. Scheduling Officer (Advised as to Course Code)  
3. Dean of Academic Affairs (Advised as to Format)  
4. Chairperson of Curriculum Committee  

Fall 2015  

Date  

Date  

Date
BOROUGH OF MANHATTAN COMMUNITY COLLEGE  
City University of New York  
Department of Music and Art  

Digital Imaging Post Production  
ART 303  
Semester:  
2 hours Lecture, 2 Hours Lab; 3 Credit Hours  

Instructor:  
Office: Rm.  
Phone:  
Email:  

**Course Description:** This course covers advanced digital image retouching and editing. Students learn digital editing and retouching skills at a professional level. Issues relating to these skills include color calibration and retouching ethics. Through introduction to new material, research, and the production of new images, students will expand their technical and visual skills relating to retouching photographic images.

**Prerequisites:** ART 236 and ART100 or Permission of the Department.

**Basic Skills:** ENGO88, ESL062, ARC094, MAT 008, MAT 010, MAT 011

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Print a portfolio images which demonstrate their skills in digital retouching and image editing</td>
<td>Printed Final Portfolio</td>
</tr>
<tr>
<td>Learn digital editing and retouching skills and use them appropriately while developing a portfolio of images</td>
<td>Skill Building Assignments, Final Portfolio</td>
</tr>
<tr>
<td>Demonstrate a familiarity with the terminology and concepts used in digital editing</td>
<td>Formal and informal critique, Visual presentation on a relevant theme, artist or issue relating to digital editing and output, Written response to professional images/artists</td>
</tr>
<tr>
<td>Relate current digital editing practices to the history of photography and editing</td>
<td>Formal and informal critique, Visual presentation on a relevant theme, artist or issue relating to digital editing and output, Written response to professional images/artists</td>
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<tr>
<td>Participate fully as active class members</td>
<td>Full participation in discussions and critiques, written responses to work and ideas brought up in class, research, creation and presentation of visual materials</td>
</tr>
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</table>

**General Education Learning Outcomes**

**Arts & Humanities:** Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.

By developing a range of digital editing and retouching skills, students will develop a critical understanding the ways of digital imaging and editing are used in visual art and professional practices.

**Information & Technology Literacy** Students will collect, evaluate and interpret information and effectively use information technologies. Student behaviors include being able to: conduct research using appropriate research strategies make effective use of technology.

This course teaches digital technology as a professional digital image editing, and retouching tool. Students will use technology to research how digital technology is used in image making, and the artists who use it.

**Required Text:** Adobe Photoshop CS6 for Photographers: A professional image editor's guide to the creative use of Photoshop for the Macintosh and PC By Martin Evening ISBN-10: 024052604X

**Other Materials:** Professor will provide a complete list of materials on the first day of class.

**Use of Technology:** Macintosh Computer lab with archival ink jet printers capable of a printing a minimum of 20x24 prints, flat bed and negative scanners, laser color printer, black & white laser printer. Full suite of professional editing software including Adobe Photoshop and Lightroom, Wacom tablets and pens.
Evaluation and Requirements of Students
Grade Criteria: [Sample]

<table>
<thead>
<tr>
<th></th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final Portfolio</td>
<td>35</td>
</tr>
<tr>
<td>Skill Building Assignments</td>
<td>25</td>
</tr>
<tr>
<td>Visual Presentation</td>
<td>20</td>
</tr>
<tr>
<td>Writing Assignments</td>
<td>20</td>
</tr>
<tr>
<td>Class participation and attendance</td>
<td>10</td>
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Course Schedule: [Sample]
Week 1: Course Introduction
Week 2: Digital Work Flow Downloading, Saving, & Archiving Digital Images
Week 3: Downloading, Saving, & Archiving Digital Images
Week 4: Intro to Retouching
Week 5: Skills Assignment: Basic Retouching
Week 6: Skills Assignment: Portrait Retouching
Week 7: Color Printing Lab
Week 8: Work in Progress Critique
Week 9: Skills Assignment: Retouching for Fact VS. Fiction
Week 10: Skills Assignment: Editing and retouching architecture
Week 11: Skills Assignment: Advanced Image Editing
Week 12: Image Management, Color Management, Output issues and options
Week 13: Visual Presentations
Week 14: Color Printing Lab
Week 15: Final Portfolio Due/ Final Critiques
BOROUGH OF MANHATTAN COMMUNITY COLLEGE  
The City University of New York

Curriculum Proposal

NEW COURSE

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.

1. Name of Department:  
Music & Art

2. Name of New Course:  
Final Project Lab

3. Course Number:  
420

4. Prerequisites:  
Permission of the Department. Only students who are in their final semester of course work for the

Corequisites:  
ENG088, ESL052, ARC064, MAT008, MAT010, Mat 011

5. Hours per week:  
4  Lecture:  
2  Lab:  
2

6. Credits:  
3

7. Course is required in the following curricula:  
Studio Arts Major

8. Will special materials, space, and/or equipment be required? X Yes  No

9. Course articulation with the senior college(s):  
Attach copy of letter(s) of support from senior college(s)

10. Estimated enrollment per semester:  
15/class 4/semester

11. Date effective:  
Fall 2015

***************

Signatures

1. Department Chairperson or Program Director

2. Scheduling Officer (Advised as to Course Code)

3. Dean of Academic Affairs (Advised as to Format)

4. Chairperson of Curriculum Committee

Date

Date

Date
BOROUGH OF MANHATTAN COMMUNITY COLLEGE
City University of New York
Department of Music and Art

Final Project Lab
Art 420
Semester: 3 Class Hours; 3 Credit Hours

Instructor:  
Office: Rm.  
Phone:  
Email

Course Description: This capstone course for all Studio Art Majors covers a range of topics relating to the business of being an artist and pursuing a career in the arts. Students will develop their portfolios for transfer to a senior college or to begin their professional careers. During the semester, students will create a professional online presence, write an artist statement, generate a five-year plan for their work, research writing strategies for grants and residencies, prepare and document their work to enter shows. In addition, students will explore a range of options in their career paths through guest lectures, gallery and museum visits. Students will prepare, select and hang their work in the annual student show.

Prerequisites: Permission of the Department. Only students who are in their final semester of course work for the Studio Arts major are eligible for this class.
Basic Skills: ENG088, ENG095, ESL062, ENG094, ESL095, ARC094, ARC095
Co-requisites: None

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Measurements:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Produce a professional quality final portfolio</td>
<td>Completion of portfolio, artists statement and online presence</td>
</tr>
<tr>
<td>Create a piece for the student show which is ready for display</td>
<td>Piece made and ready to display in the student show</td>
</tr>
<tr>
<td>Demonstrate an understanding of professional practices</td>
<td>Writing Assignments including a personal plan, artist statement, and contribution to student show</td>
</tr>
<tr>
<td>Identify styles and genres of art relevant to their individual creative practice</td>
<td>Written artist statement and visual presentation on their work, relating the specific themes, styles, and artists who influence and inspired them</td>
</tr>
<tr>
<td>Actively participate in the class</td>
<td>Attendance, group and individual critiques, class discussions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Education Learning Outcomes</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts &amp; Humanities Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</td>
<td>By bringing their personal creative work to a finished state, with attendant writing and promotional support materials students will further their understanding of professional practices and careers in the arts</td>
</tr>
<tr>
<td>Communication Skills Students will write, read, listen and speak critically and express ideas clearly in written form</td>
<td>In creating their artists’ statements, websites, presentations, and plans students will engage in developing, writing, reading and speaking about their ideas, goals and work</td>
</tr>
</tbody>
</table>

Required Text: *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Second
Other Materials: Professor will provide a complete list of materials on the first day of class.
Use of Technology: Computer lab for some class work with full color printer and a fully wired smart drawing or design studio with computer and digital projector.

Additional Resources: Multiple bulletin boards, Flat file storage, Professional Studio lights & tripod to document work.

<table>
<thead>
<tr>
<th>Evaluation &amp; Requirements of Students:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Criteria: [Sample]</td>
<td></td>
</tr>
<tr>
<td>Portfolio</td>
<td>30%</td>
</tr>
<tr>
<td>Exhibition Piece</td>
<td>20%</td>
</tr>
<tr>
<td>Artist Statement and related writings</td>
<td>15%</td>
</tr>
<tr>
<td>Visual Presentation</td>
<td>15%</td>
</tr>
<tr>
<td>Online Presence</td>
<td>10%</td>
</tr>
<tr>
<td>Class participation and attendance</td>
<td>10%</td>
</tr>
</tbody>
</table>

College Attendance Policy: At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week. For example, you may be enrolled in a three-hour class. In that class, you would be allowed 4 hours of absence (not 4 days). In the case of excessive absences, the instructor has the option to lower the grade or assign an F or WU grade. For example, 3 latenesses will become an absence; a lateness beyond one-half hour will become an absence; and 3 absences may result in a failing grade.

Academic Adjustments for Students with Disabilities: Students with disabilities who require reasonable accommodations or academic adjustments for this course must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

BMCC Policy on Plagiarism and Academic Integrity Statement: Plagiarism is the presentation of someone else's ideas, words or artistic, scientific, or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's website, [www.bmcc.cuny.edu](http://www.bmcc.cuny.edu). For further information on integrity and behavior, please consult the college bulletin (also available online.)

Course Schedule: [Sample]
Week 1: Course Introduction
Week 2: Initial Critique/Creating Personal Plan for Semester
Week 3: Digital Workshop 1: Creating simple, effective online portfolios/presentations
Week 4: Photography Workshop: How to document your work/installations
Week 5: Professional Presentation: How to mat, frame/present work ready to be shown
Week 6: Writing Workshop: Artists Statements
Week 7: Work in Progress Critique
Week 8: Professional Practice: Grants, Residencies, & Opportunities for Artists
Week 9: Media Outreach: Creating a professional online presence, mailings, contacts & mentors
Week 10: Guest Lecturer, Studio/Museum Visit
Week 11: Professional Practice: Writing including Press Releases, Resume, & CV
Week 12: Final Presentation
Week 13: Prepare for Show
Week 14: Prepare for Show
Week 15: Final Critique
BOROUGH OF MANHATTAN COMMUNITY COLLEGE  
The City University of New York  

Curriculum Proposal  

NEW COURSE  

Attach proposed course syllabus to this form. Also attach a copy of the course description as it will appear in the catalog.  

1. Name of Department:  
   Music & Art  

2. Name of New Course:  
   Final Thesis Lab  

3. Course Number:  
   ART450  

4. Prerequisites:  
   Permission of Department  

5. Corequisites:  
   ENG-088, ESL-094, ACR-094, MAT-XXX  

6. Hours per week:  3  
   Lecture:  3  
   Lab:  0  

7. Credits:  3  

8. Will special materials, space, and/or equipment be required?  
   X  Yes  No  

9. Course articulation with the senior college(s):  
   Attach copy of letter(s) of support from senior college(s)  

10. Estimated enrollment per semester:  approximately 30  

11. Date effective:  Fall 2015  

.............................................  

Signatures  

1. Department Chairperson or Program Director  

2. Scheduling Officer (Advised as to Course Code)  

3. Dean of Academic Affairs (Advised as to Format)  

4. Chairperson of Curriculum Committee  

Date  

Date  

Date
Course Title: Final Thesis Lab  
Course Number: ART450, sec.xxx  
Semester: Fall 2014  
Meetings:  
Credits: 3; Class hours: 3

Instructor:  
Office: Fiterman  
Hours:  
Phone:  
E-mail:

Course Description: This capstone course for Art History Majors covers a range of topics relating to the pursuit of careers in the arts. Students will develop a topic and complete a comprehensive research paper for presentation. During the semester, students will take part in museum visits, gallery tours, and attend talks by professionals in the field of art history to develop an understanding of the opportunities for art historians.

Prerequisites: Permission of Department. Only students in their final semester of course work for an AA Degree – Art History Emphasis, are eligible to take this class.

Basic Skills: ENG088, ENG095, ESL062, ENG094, ESL095, ARC094, ARC095

<table>
<thead>
<tr>
<th>Learning Outcomes: Students will be able to</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase research and writing skills.</td>
<td>Create a well-developed research paper for presentation to senior colleges for transfer.</td>
</tr>
<tr>
<td>Demonstrate an understanding of professional practices, concepts, and current research in the field of art history.</td>
<td>Attend lectures by professionals in the field of art history and prepare questions before and critical summaries afterward.</td>
</tr>
<tr>
<td>Develop presentation skills.</td>
<td>Presentation of research using visual aides.</td>
</tr>
<tr>
<td>Actively participate in the classroom activities.</td>
<td>Attendance, group discussions, peer reviews.</td>
</tr>
<tr>
<td>Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</td>
<td>Students will be able to show an understanding of the role of painting, sculpture, ceramics and architecture in religious, political, and social contexts during the Greek and Roman Periods as they developed and gradually transformed in to art of the present.</td>
</tr>
<tr>
<td>Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</td>
<td>Students will determine and produce written discourse in the form of a final paper using research and formal analysis with art terminology.</td>
</tr>
</tbody>
</table>

General Education Learning Outcomes  

| Arts & Humanities - Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature. | By completing their research and presenting it in written and oral form, students will further their understanding of the field of art history and develop professional practices for a career in the arts. |


Use of Technology: Fully wired smart classroom with computer and digital projector. You may use a laptop computer to take notes, but you must disengage the wireless and Bluetooth connections. Consider a book lamp, as the classroom can get quite dark. Blackboard will be utilized for class announcements, assignments and handouts, and images from lecture. It is the student's responsibility to make sure they have access to blackboard and that the email attached to it is correct and checked at least on a weekly basis.

Mobile Phone: Mobile phones, iPods, iPads, Nooks, or any objects that receive a signal (wireless or phone) are to be put away throughout the lecture with the exception of break. Phones must be turned off or on silent mode.
Required assignments / grading opportunities: (sample)

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation/discussions</td>
<td>15% of final grade</td>
</tr>
<tr>
<td>Peer Review Activities</td>
<td>10% of final grade (See breakdown below)</td>
</tr>
<tr>
<td>Critical Writing on Readings</td>
<td>15% of final grade (See breakdown below)</td>
</tr>
<tr>
<td>Critical Writings on Lectures/Presentations</td>
<td>15% of final grade (See breakdown below)</td>
</tr>
<tr>
<td>Presentation of Research</td>
<td>20% of final grade (See breakdown below)</td>
</tr>
<tr>
<td>Final Paper</td>
<td>25% of final grade (See breakdown below)</td>
</tr>
</tbody>
</table>

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Schedule of Lectures (sample)

Class 1. Course Introduction
Class 2. Presentation of Topic: Initial Critique
Class 3. Guest Speaker (Research Skills)
Class 4. Museum Visit (Meet with Curator)
Class 5. The Methodologies of Art History
Class 6. Museum Visit (Meet with Education Department)
Class 7. Discussion of Progress (Peer Review)
Class 8. Professional Practice (Writing a Catalogue Entry)
Class 9. Museum Visit (Meet with Conservationist)
Class 10. Guest Lecturer (Pursuing Research Grants)
Class 11. Professional Practice (Developing Curriculum Vitae)
Class 12. Gallery Visit (Introducing the Gallery World)
Class 13. Preparing for Presentation (Reading a Paper at a Conference)
Class 14. In-class Peer Review of Final Draft
Class 15. Presentations
### Table 1a: Undergraduate Program Schedule for Art History

- Indicate academic calendar type: _X_Semester _Quarter _Trimester _Other (describe)
- Label each term in sequence, consistent with the institution’s academic calendar (e.g., Fall 1, Spring 1, Fall 2)
- Use the table to show how a typical student may progress through the program; copy/expand the table as needed.

<table>
<thead>
<tr>
<th>Term: Fall 1</th>
<th>Course Number &amp; Title</th>
<th>Cr</th>
<th>Path</th>
<th>Maj</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Creative Expression</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>English Composition</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART105 – Color &amp; Design</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Quantitative Reasoning</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>World Culture and Global Issues</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Term credit total:** 15

<table>
<thead>
<tr>
<th>Term: Spring 1</th>
<th>Course Number &amp; Title</th>
<th>Cr</th>
<th>Path</th>
<th>Maj</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ART104 – Art History Survey II</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>ART166 – Drawing Studio I</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>English Composition</td>
<td>3</td>
<td>X</td>
<td>ENG101</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Life and Physical Sciences</td>
<td>3</td>
<td>X</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Individual and Society</td>
<td>3</td>
<td>X</td>
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</table>

**Term credit total:** 15

<table>
<thead>
<tr>
<th>Term: Fall 2</th>
<th>Course Number &amp; Title</th>
<th>Cr</th>
<th>Path</th>
<th>Maj</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ART106 – Modern &amp; Contemporary Art</td>
<td>3</td>
<td>X</td>
<td>ART102, ART104</td>
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<tr>
<td></td>
<td>ART183 – Introduction to Sculpture Studio</td>
<td>3</td>
<td>X</td>
<td></td>
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<tr>
<td></td>
<td>ART293 – Greek &amp; Roman Art</td>
<td>3</td>
<td>X</td>
<td>ART102, ART104</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>US Experiences in its Diversity</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Scientific World</td>
<td>3</td>
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</table>

**Term credit total:** 15

<table>
<thead>
<tr>
<th>Term: Spring 2</th>
<th>Course Number &amp; Title</th>
<th>Cr</th>
<th>Path</th>
<th>Maj</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ART221 – Pre-Columbian Art of Mesoamerica and the Andes</td>
<td>3</td>
<td>X</td>
<td>ART102, ART104</td>
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</tr>
<tr>
<td></td>
<td>ART292 – Art in the Age of Discovery</td>
<td>3</td>
<td>X</td>
<td>ART102, ART104</td>
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<tr>
<td></td>
<td>AN1010 – Introduction to Anthropology</td>
<td>3</td>
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<tr>
<td></td>
<td>Creative Expression</td>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART450 – Final Thesis Lab</td>
<td>3</td>
<td>X</td>
<td>Taken Final Semester only</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Program Totals:**
- **Credits:** 60
- **Pathways (Path):** 30
- **Major:** 30
- **Elective & Other:**

**Cr:** credits  
**Path:** Pathways  
**Maj:** major requirement  
**New:** new course  
**Prerequisite(s):** list prerequisite(s) for the noted courses
Table 1a: Undergraduate Program Schedule: Design (Sample of Studio Art)

- Indicate academic calendar type: _x_Semester  __Quarter  __Trimester  __Other (describe)
- Label each term in sequence, consistent with the institution’s academic calendar (e.g., Fall 1, Spring 1, Fall 2)
- Use the table to show **how a typical student may progress through the program**; copy/expand the table as needed.

<table>
<thead>
<tr>
<th>Term: Fall 1</th>
<th>Course Number &amp; Title</th>
<th>Cr</th>
<th>Path</th>
<th>Maj</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>3</td>
<td>x</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Mathematical and Quantitative Reasoning</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ART166: Drawing Studio 1</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>World Culture and Global Issues</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creative Expression</td>
<td>3</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Term credit total:** 15

<table>
<thead>
<tr>
<th>Term: Spring 1</th>
<th>Course Number &amp; Title</th>
<th>Cr</th>
<th>Path</th>
<th>Maj</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td>ENG101</td>
<td></td>
</tr>
<tr>
<td>Life and Physical Sciences</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ART100: Foundations of Digital Graphic Design</td>
<td>3</td>
<td>x</td>
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</tr>
<tr>
<td>ART104: Art History Survey I</td>
<td>3</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>ART168: Life Drawing II</td>
<td>3</td>
<td>x</td>
<td></td>
<td>ART166</td>
<td></td>
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</tbody>
</table>

**Term credit total:** 15

<table>
<thead>
<tr>
<th>Term: Fall 2</th>
<th>Course Number &amp; Title</th>
<th>Cr</th>
<th>Path</th>
<th>Maj</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Expression</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>US Experiences in its Diversity</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ART266 Drawing II</td>
<td>3</td>
<td>x</td>
<td>ART166</td>
<td></td>
<td></td>
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<tr>
<td>ART107: Color and Design 1</td>
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</tr>
<tr>
<td>ART176: Visual Narrative 1</td>
<td>3</td>
<td>x</td>
<td>x</td>
<td>ART166</td>
<td></td>
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</table>

**Term credit total:** 15

<table>
<thead>
<tr>
<th>Term: Spring 2</th>
<th>Course Number &amp; Title</th>
<th>Cr</th>
<th>Path</th>
<th>Maj</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART420: Final Project Lab</td>
<td>3</td>
<td>x</td>
<td>x</td>
<td></td>
<td>ILQD0 VHHPVWHU</td>
<td></td>
</tr>
<tr>
<td>Individual and Society</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Scientific World</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ART174: Painting Studio 1</td>
<td>3</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ART276: Visual Narrative 2</td>
<td>3</td>
<td>x</td>
<td>x</td>
<td>ART176</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Program Totals:**

| Credits: 60 | Liberal Arts & Sciences: 30 | Major: 30 | Elective & Other: |

Cr: credits  Path: Pathways  Maj: major requirement  New: new course  Prerequisite(s): list prerequisite(s) for the noted courses
Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are **full-time at the institution** and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
<thead>
<tr>
<th>Faculty Member Name and Title (include and identify Program Director)</th>
<th>Program Courses to be Taught</th>
<th>Percent Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines (include College/University)</th>
<th>Additional Qualifications: list related certifications/ licenses; occupational experience; scholarly contributions, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pat Genova</td>
<td>Art 174, Art 274, Art 374 Art 183, Art 166, Art 266</td>
<td>100%</td>
<td>MFA Lehman College, CUNY</td>
<td>Professional Artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
<tr>
<td>Sarah Haviland</td>
<td>Art 183, Art 283, Art 383 Art243, Art166</td>
<td>100%</td>
<td>MFA Hunter College CUNY</td>
<td>Professional Artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
<tr>
<td>Ann Hjelle</td>
<td>Art 100, Art 235, Art166</td>
<td>100%</td>
<td>MFA University of Washington, Seattle</td>
<td>Professional Artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
<tr>
<td>Thaddeus Radell</td>
<td>Art 166, Art266, Art168, Art268, Art174, Art274, Art374</td>
<td>100%</td>
<td>MFA Parsons School of Design</td>
<td>Professional Artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
<tr>
<td>Peter Greenwald</td>
<td>Art 107, Art 105, Art 174, Art274, Art 374</td>
<td>100%</td>
<td>MFA Brooklyn College CUNY</td>
<td>Professional Artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
<tr>
<td>Charles McGill</td>
<td>Art 166, Art266, Art 174, Art 274, Art 183, Art 283</td>
<td>100%</td>
<td>MFA Maryland Institute College of Art</td>
<td>Professional Artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
</tbody>
</table>
Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are full-time at the institution and who will be teaching each course in the major field or graduate program. The application addendum for professional licenses, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
<thead>
<tr>
<th>Faculty Member Name and Title</th>
<th>Program Courses to be Taught</th>
<th>Percent Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines</th>
<th>Additional Qualifications: list related certifications/licenses, occupational experience, scholarly contributions, etc.</th>
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</thead>
<tbody>
<tr>
<td>Alizabeth Towery, Program Coordinator</td>
<td>Art 236, Art 336, Art 446, Art 100, Art 235</td>
<td>100%</td>
<td>MFA Visual Studies, Workshop, Rochester, NY</td>
<td>Professional artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
<tr>
<td>Jessica Ramirez</td>
<td>Art 100, Art 125, Art 105, Art 107</td>
<td>100%</td>
<td>MFA University of Texas, San Antonio</td>
<td>Professional Artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
<tr>
<td>Simon Carr, Program Co-coordinator</td>
<td>Art 166, Art 266, Art 168, Art 268</td>
<td>100%</td>
<td>MFA Parsons School of Design</td>
<td>Professional Artist (exhibition records for all faculty included in CV package attached)</td>
</tr>
</tbody>
</table>
Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are **full-time at the institution** and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
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<tr>
<th>Faculty Member Name and Title (include and identify Program Director)</th>
<th>Program Courses to be Taught</th>
<th>Percent Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines (include College/University)</th>
<th>Additional Qualifications: list related certifications/ licenses; occupational experience; scholarly contributions, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant Professor Sarah Madole, PhD</td>
<td>ART110, ART103, ART102, ART104, ART290, ART293, ART450</td>
<td>100%</td>
<td>PhD (2012) New York University</td>
<td>Published Art Historian (publication &amp; teaching records for all faculty included in Appendix K)</td>
</tr>
<tr>
<td>Assistant Professor Michael Morford, PhD</td>
<td>ART110, ART103, ART102, ART104, ART290, ART292, ART450</td>
<td>100%</td>
<td>PhD (2009) The Case Western Reserve University</td>
<td>Published Art Historian (publication &amp; teaching records for all faculty included in Appendix K)</td>
</tr>
<tr>
<td>Assistant Professor Florence Quideau, PhD</td>
<td>ART110, ART103, ART102, ART104, ART106, ART291, ART251, ART450</td>
<td>100%</td>
<td>PhD (2010) Rutgers University</td>
<td>Published Art Historian (publication &amp; teaching records for all faculty included in Appendix K)</td>
</tr>
<tr>
<td>Assistant Professor Carla Macchiavello, PhD</td>
<td>ART110, ART103, ART102, ART104, ART221, ART106, ART450</td>
<td>100%</td>
<td>PhD (2010) Stony Brook University</td>
<td>Published Art Historian (publication &amp; teaching records for all faculty included in Appendix K)</td>
</tr>
</tbody>
</table>
Appendix E
Library Assistant-Circulation

Art Institute of Chicago

Job Description

Duties
1. Represents the Libraries in a positive fashion to all AIC staff, students, and members, as well as local, national, and international visitors.

2. Enforces Libraries' access and circulation policies when working at Reception and Circulation Desks. Provides general directional information.

3. Retrieves and reshelves library materials for readers in a timely fashion. Performs other duties related to stack maintenance, including shifting materials in stacks when necessary and shelf reading to insure materials are arranged in proper classification order.

4. Performs a variety of functions in the Libraries' online circulation system, including barcoding items if required, examining patron records, and recalling items when necessary.

5. Fulfills photocopy orders for patrons and staff.


7. Performs numerous clerical operations, including deliveries and pick-ups of the Libraries' materials in curatorial offices, the copy center, and various units within the Libraries.

Job Requirements

Qualifications

Some college coursework and a strong interest in library science, art history, or humanities helpful.

Must pay close attention to detail, follow instructions well, work efficiently, and display excellent communication skills both in person and on the phone. Positive interpersonal skills essential. Library or office work experience desired. Physical strength and mobility necessary for lifting and shifting books.

Ability to learn and navigate Libraries' online circulation system essential.

The Art Institute of Chicago is an equal opportunity, equal access employer fully committed to achieving a diverse workforce.

APPLY ONLINE AT: hrweb.artic.edu/recruit/applyjob.html

Job Snapshot

Contact Name: Human Resources
Contact Phone: 3126299420
Post Date: 8/14/2014
Location: Chicago, IL
Employment Type: Full-Time
Job Type: Admin - Clerical
Education: Not Specified
Experience: At least 1 year(s)
Manages Others: No
Relocation: No
Library Assistant-Circulation Jobs in Chicago, IL - Art Institute ...

http://www.careerbuilder.com/jobseeker/jobs/jobdetails.aspx?s...
Careers & Internships

http://crystalbridges.org/about/careers-internships/?gnk=job&g...
Position: Curatorial Assistant (Full Time)
Location: Bentonville, AR

Position Summary
The Curatorial Assistant works under immediate supervision of the Curator and is responsible for providing curatorial assistance, administrative and clerical support to the curatorial staff. The Curatorial Assistant will be assigned various tasks associated with documenting and researching works of art in the collection, loan activity (both incoming and outgoing), exhibition planning and preparation activities, curatorial records management, internal communications and scheduling and other tasks as may be assigned.

Principle Responsibilities (Essential Functions)
- Assist in the coordination of art acquisitions including maintaining detailed records related to provenance, consultants’ reports and image procurement, condition reports and general background information pertaining to individual objects.
- Assist and support the Curatorial team with research, documentation, publication, and creation of various aspects of the permanent collection and temporary exhibitions.
- Assist in the production and distribution of information to prospective audiences through the website, e-newsletters, and printed materials for public dissemination.
- Manage communications activities of the Curatorial Department including the development and maintenance of mailing and contact lists pertaining to museum colleagues at other museums, galleries, dealers, and artists.
- Assist with production, maintenance and monitoring of Curatorial Department budgets and reporting activities.
- Maintain the schedule of supervisor and assist in the scheduling of meetings, travel, etc.
- Manage incoming telephone calls, e-mail and written correspondence for supervisor and others as directed.
- Assist the Curatorial team in the production of regular reports for the Executive Director.
- Other duties and responsibilities as assigned.

Minimum Qualifications

Education, Training, and Traits:
- Associate’s degree with a strong academic record, with a concentration in art history, or education. Bachelor of arts/sciences preferred with a major in art history.

Work Experience:
- Two years work experience in a museum or gallery setting performing curatorial related tasks.

Equivalent combination of relevant education and/or experience will satisfy the minimum requirements.

Licenses and Certifications:
- Valid Driver’s License

Skills and Abilities:
- Demonstrated computer literacy and familiarity with relational database software
- Demonstrated research skills
- Familiarity with cataloguing techniques
- Excellent customer relations skills (in person and on the telephone)
- Records management, etc.
- Exemplary writing skills
- Understanding and experience in budget maintenance
- Ability to work independently and effectively
- Multi-task oriented
- Positive approach to support fellow staff and goals of museum
- Self-directed, ability to work independently and effectively
- Ability to maintain highest levels of confidentiality and discretion

Physical Requirements and Work Environment:
The physical demands and work environment characteristics described here are representative of those that must be met by an employee to successfully perform the essential functions of this position. Reasonable accommodations may be made to enable individual with disabilities to perform the essential functions.

- **Physical demands:** In the work environment described below, position requires verbal and written conversation with others, sitting, standing, walking, bending, climbing, reaching, lifting/moving objects up to 10 pounds, and use of hands to finger, handle or feel objects, tools, or controls. Vision abilities required by the job include close vision.
- **Work environment:** Work will be performed in an office environment, museum spaces, construction site, and in communities served. While performing the duties of this job, the employee is occasionally exposed to weather conditions prevalent at the time. The noise level in the work environment is usually low to moderate. Position requires some independent overnight travel. Occasionally the work schedule may include evenings and weekends

Compensation
Crystal Bridges offers a competitive compensation package.

Application
To be considered for candidacy for this position, apply below.

No phone calls please.
The successful candidate will be required to pass a routine background and consumer credit check and drug screen.

AN EQUAL OPPORTUNITY EMPLOYER
Enews

Stay in-the-know about happenings at the Museum! Sign up today!

Subscribe to eNews (http://visitor.r20.constantcontact.com/manage?optin?v=0019_l7KhBeO3c0m2SAWpGWa9nnw2rTFs1bx8V2KrECYyKzczZpC792iVSMuUp2Dmpz7i559j9uDuLmLt6Uxa5wMIF6dIHE6M4u)

Contact Us (http://crystalbridges.org/about/contact-us/)

Volunteer Opportunities (http://crystalbridges.org/about/volunteer-opportunities/)

Programs & Events

Collection Highlights (http://crystalbridges.org/event/collection-highlights/2014-09-11/)

September 11 @ 2:30 pm - 3:30 pm

Afterschool Art Class » Artists of Today (http://crystalbridges.org/event/afterschool-art-class-artists-today/)

September 11 @ 4:00 pm - 5:30 pm

Member Preview » State of the Art: Discovering American Art Now (http://crystalbridges.org/event/member-preview-state-art-discovering-american-art-now/)

September 12 @ 9:00 am - 9:00 pm

Art Talk » State of the Art artist Ghost of a Dream (http://crystalbridges.org/event/art-talk-state-art-artist-ghost-dream/)

September 12 @ 1:00 pm - 2:00 pm

View All Events (http://crystalbridges.org/events/)

GALLERY HOURS

Mon & Thu 11am-6pm
Wed & Fri 11am-9pm
Sat & Sun 10am-6pm
Tue Closed

Closed on Thanksgiving and Christmas.

The Lobby, Library, and Coffee Bar are open at 10 am.

Crystal Bridges Trails and Grounds are open from sunrise to sunset daily.

The 20th-century gallery is closed for installation of State of the Art and will open September 13.
Position: Curatorial Assistant (Full Time)
Location: Bentonville, AR

Position Summary
The Curatorial Assistant works under immediate supervision of the Curator and is responsible for providing curatorial assistance, administrative and clerical support to the curatorial staff. The Curatorial Assistant will be assigned various tasks associated with documenting and researching works of art in the collection, loan activity (both incoming and outgoing), exhibition planning and preparation activities, curatorial records management, internal communications and scheduling and other tasks as may be assigned.

Principal Responsibilities (Essential Functions):
- Assist in the coordination of art acquisitions including maintaining detailed records related to provenance, consultants’ reports and image procurement, condition reports and general background information pertaining to individual objects.
- Assist in research as necessary.
- Assist and support the Curatorial team with research, documentation, publication, and creation of various aspects of the permanent collection and temporary exhibitions.
- Assist in the production and distribution of information to prospective audiences through the website, e-newsletters, and printed materials for public dissemination.
- Manage communications activities of the Curatorial Department including the development and maintenance of mailing and contact lists pertaining to museum colleagues at other museums, galleries, dealers, and artists.
- Assist with production, maintenance and monitoring of Curatorial Department budgets and reporting activities.
- Maintain the schedule of supervisor and assist in the scheduling of meetings, travel, etc.
- Manage incoming telephone calls, e-mail and written correspondence for supervisor and others as directed.
- Assist the Curatorial team in the production of regular reports for the Executive Director.
- Other duties and responsibilities as assigned.

Minimum Qualifications
Education, Training, and Traits:
- Associate’s degree with a strong academic record, with a concentration in art history, or education. Bachelor of arts/sciences preferred with a major in art history.

Work Experience:
- Two years work experience in a museum or gallery setting performing curatorial related tasks.

Equivalent combination of relevant education and/or experience will satisfy the minimum requirements.

Licenses and Certifications:
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Skills and Abilities:
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- Demonstrated research skills
- Familiarity with cataloguing techniques
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- Records management, etc.
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Stay in-the-know about happenings at the Museum! Sign up today!

Subscribe to eNews 

Purchase Tickets 

Careers & Internships 

Volunteer Opportunities 

Programs & Events

Collection Highlights

September 11 @ 2:30 pm - 3:30 pm

Afterschool Art Class » Artists of Today

September 11 @ 4:00 pm - 5:30 pm

Member Preview » State of the Art: Discovering American Art Now

September 12 @ 9:00 am - 9:00 pm

Art Talk » State of the Art: Artist Ghost of a Dream

September 12 @ 1:00 pm - 2:00 pm

View All Events

GALLERY HOURS

Mon & Thu 
11am-6pm

Wed & Fri 
11am-9pm

Sat & Sun 
10am-6pm

Closed

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Crystal Bridges Trails and Grounds are open from sunrise to sunset daily.

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Library Assistant-Circulation

Art Institute of Chicago

Job Description

Duties:
1. Represents the Libraries in a positive fashion to all AIC staff, students, and members, as well as local, national, and international visitors.
2. Enforces Libraries' access and circulation policies when working at Reception and Circulation Desk. Provides general directional information.
3. Reviews and receives serials materials for readers in a timely fashion. Performs other duties related to stack maintenance, including shifting materials in stacks when necessary and shelf reading to insure materials are arranged in proper classification order.
4. Performs a variety of functions in the Libraries' online circulation system, including barcoding items if required, examining patron records, and recalling items when necessary.
5. Fulfills photocopy orders for patrons and staff.
7. Performs numerous clerical operations, including deliveries and pick-ups of the Libraries' materials to custodial offices, the copy center, and various units within the Libraries

Job Requirements

Qualifications

Some college coursework and a strong interest in library science, art history, or humanities helpful

Must pay close attention to detail, follow instructions well, work efficiently, and display excellent communication skills both in person and on the phone. Positive interpersonal skills essential. Library or office work experience desired. Physical strength and mobility necessary for lifting and shifting books.

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APPLY ONLINE AT: hrweb.aic.edu/recruit/app/job.html

Job Snapshot

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<tr>
<td>Post Date</td>
<td>8/14/2014</td>
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<td>Job Type</td>
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<td>Education</td>
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<tr>
<td>Experience</td>
<td>At least 1 year(s)</td>
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<td>Manages Others</td>
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<td>Relocation</td>
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Retoucher

Organization: Upper Studio
Website: http://www.upperstudioinc.com
Location: New York, NY
Country: United States
Sector: Design Arts
Position Level: Experienced (Non-Manager)
Education: 2-Year Degree
Requirement: Full Time Permanent
Application Deadline: 08/30/2014

Description:
Upper Studio is a London and New York based photographic retouching company that requires a mid-level Full Time Retoucher with 2-5 years experience to join it's New York City team.

Responsibilities:
• Assist Senior Retoucher.
• Remove imperfections, composite images and color correct images as directed.
• Use judgment on levels of steps/complexity required to get desired quality of image.
• Preparing, naming and filing all images according to production specs.

Required Skills:
• 2+ years experience in commercial photography environment.
• Proficient in digital photography, color and all vocabulary related to this field.
• Expertise in Adobe CS6 Photoshop mandatory. CGI and 3D a bonus.
• Strong portfolio with demonstrated cosmetic & composite experience.
• Artistic sensitivity and strong eye for detail.
• Highly organized with the ability to multi-task in fast-paced work environment.
• Ability to work independently and in a team.
• Adaptability to new tools and process.
• Open to learning and critique.

Application Instructions:
Please submit portfolio with resume to jobs@upperstudioinc.com. Applicant will not be considered without supplying samples of work.

Website: www.upperstudioinc.com
Job Summary

Suburban Stationers is a growing office supply and business products company based out of Middletown, Connecticut. We have a staff of 40 people and our primary focus is on business to business sales.

We are looking for an energetic, creative, team oriented individual to fill a graphic and web design position within our marketing department.

Job Description
Primary responsibilities include: working with the Marketing Support Specialist designing marketing materials, both in print and electronically for email marketing. They will also assist with all marketing related functions, including branding and catalog cover design. Also, this person would be responsible for updating the website with promotions, site navigation, and managing content & images for our e-commerce platform.

Qualifications
The ideal candidate would be proficient in design related programs such as Adobe Illustrator, InDesign, and Dreamweaver. They would also possess web production skills using HTML, CSS, and Javascript.

Advanced web programming is a plus, but not required.

This is a full-time on-site position in our offices in Middletown, CT

Experience
2+ years graphic design experience.
1-2+ years of web design experience
Job Summary

Company
Otto International, Inc.

Location
Ontario, CA 91761

Industries
Wholesale Trade/Import-Export

Job Type
Full Time

Years of Experience
1 to 2 Years

Education Level
Associate Degree

Career Level
Entry Level

Apparel Product Designer

About the Job

About Our Company

Established in 1983, we are a nationally recognized leader in Wearable and Apparel Importer and distributor that strives to stay ahead of trends while providing the highest quality product. With thousands of active customers we strive to provide top-notch customer service, and always focus on maintaining our number one position in the Promotional Products/Apparel Industry.

Job Requirements:

Ideal candidate of an Apparel Product Designer will possess the following:

- A portfolio that demonstrates artistic excellence across multiple design disciplines, including print and apparel design
- Expert skills in Adobe Creative Suite with a strong emphasis in Adobe Illustrator, Adobe Photoshop, and Jil Modeling Software
- Experience in headwear and apparel design highly preferred
- Experience in production and communicating directly with manufacturers experience with overseas vendors a plus
- Understanding of color theory, typography, information design and visual communication
- Able to understand branding guidelines, and provide creative design solutions
- Thrives in a busy, multi-tasking environment and reacts quickly to shifting priorities, while maintaining strong attention to detail
- Ability to work in a team environment


Page 1 of 2
Excellent work ethic, time and resource management, and willingness to "do what it takes" to meet deadlines when necessary.

- Consistently seek new fabrics and product knowledge.
- 1+ years in garment design; development experience in the apparel industry highly preferred

**Essential Job Functions:**

- Responsible for headwear and apparel design including aspects of pre-production and production, line drawings, illustrations, various marketing material and conduct market research.
- Present graphic concepts for each season.
- Research worldwide marketplace and interpret consumer and market needs as they relate to product category(s); includes researching fabric, color, and design concepts and collecting feedback from customers and sales representatives.

- Note: The position responsibilities outlined above are in no way to be construed as all encompassing. Other duties, responsibilities, and qualifications may be required and/or assigned as necessary.

**Benefits**
- Competitive Wage
- Regular business hours 8:00AM to 5:00 PM
- Medical / Dental Health Insurance benefits
- 401k Retirement Plan with employer contribution
- Paid Time Off (PTO) / Paid Holidays

**Conclusion**
As an industry leader we focus on our customers and their needs. We value employee training and are committed to providing excellent service. We look forward to hiring the best to add to our team of first-rate professionals.

**Travel:** No
**Telecommuting:** No
**Any Financial / Budgetary Responsibilities:** No
**Supervisory Responsibilities:** No
**Number of Staff Reporting to this Position:** 0

Ultra Pro International, LLC

Job Summary

Company
Ultra Pro International, LLC

Location
Commerce, CA 90040

Industries
Manufacturing - Other

Job Type
Full Time

Employee

Years of Experience
5+ to 7 Years

Education Level
Associate Degree

Career Level
Experienced (Non-Manager)

Process Color Specialist / Graphic Artist

About the Job

Ultra PRO International LLC ("Ultra PRO") is the leading manufacturer and supplier of sports and gaming collectibles accessories, photo and scrapbooking albums and pages and Ultra Sleeves™, our line of disposable, protective sleeves for computer tablets. We have been designing and manufacturing top quality products since 1952, and our brands are recognized for its high quality standards and design innovations.

We market and sell our products through a top-tier network of over 150 distributors and customers in North America, Europe and Asia, which in turn supplies our products to thousands of hobby shops, toy stores and other retailers worldwide. In addition, we offer our photo-related products and Ultra Sleeves™ through our online store.

Ultra PRO is a privately-held, family-owned company with head offices near Los Angeles, California. We supply our distributors and customers primarily from our main warehouse in California, and through a secondary warehouse in Rotterdam, The Netherlands. Process Color Specialist / Graphic Artist

UltraPRO, a quality conscious manufacturer is looking for a devoted and qualified Process Color Specialist / Graphic Artist to achieve the following tasks in a team driven environment.

- Oversees color proofs to press outcome
- Conduct press checks regionally and internationally
- Contribute perceptive guidance to print vendors in resolving complications during the printing process
- Provide print vendors precise direction and specifications of the product to be printed
- Provide input internally regarding artwork to be printed and specify possible complications prior to the release of the artwork to print vendor
- Inspect for compliance in conjunction with quality assurance department all printed materials delivered by print vendors
- Contribute in affiliation with research and development of substrates available to enhance printed products
- Submit input for cost efficient printing procedures and positioning
- Oversees, maintains and provide print schedules to project managers and supervisors as needed
- Assist graphic art department in producing art layouts for printing.

This position requires the following aptitudes:

- Ability to communicate in a clear, calm and effective manner
- Significant overseas travel required, must be able to obtain his/her own travel documentation
- Thorough knowledge of print methods, processes and procedures
- Halftones

Process Color Specialist / Graphic Artist Job in Commerce 90040, California US

- Tonerity and densities
- Registration
- 4 color process and spot color applications
- Substrate designation
- Offset Lithography process
- Rotogravure printing process
- Pre-press color proofing perception and judgment
Experience in graphic art production using Adobe Creative Suite

Please provide wage requirements with submission of application

Ability to communicate in Mandarin Chinese a plus
Knowledge of reverse printing on BOPP a plus
Knowledge of printing on plastic film and other substrates a plus

Minimum 5 years experience in printing process and color management affiliated with graphic art production
Education: AA degree in graphic arts related study

Apply
Unmistakably Weis

Go ahead. Take a deep breath. You’re come to the right place.

Welcome to Weis Markets, a growing company with stores in Pennsylvania, New York, New Jersey, Maryland and West Virginia. We are an innovative company that has competed and succeeded since 1912. Henry and Sigma Weis founded Weis Markets when they opened a small neighborhood store known as Weis Pure Foods in Sunbury, Pennsylvania. Today, Weis Markets employs approximately 18,000 associates. We also operate a distribution center in Milton, PA as well as dairy, meat processing and ice cream plants located in Sunbury.

Here we focus on supporting our local farmers and promoting sustainability, environmentally friendly practices. In fact, Weis Markets is one of the largest purchasers of Pennsylvania produce and dairy products. For more information on our Sustainability please go to http://www.weismarkets.com/about-us/sustainability.

Weis Markets is an equal opportunity employer. We are committed to supporting a work environment that is respectful, inclusive, and fosters diversity. Ascertain. Our mission is to deliver an exceptional shopping experience by offering the best products, value, quality and service and to set a standard of integrity and quality that will bring the community and provide a trusted source for all the needs of Weis Markets shoppers.

Weis Markets values each and every person who makes Weis Markets a success. We work hard to create a positive and engaging environment that is inclusive and fair. We are committed to creating a diverse and inclusive workplace that fosters growth and development for all employees.

If you are a self-motivated and results driven person who enjoys interacting with others, Weis Markets may be the perfect fit. If you are looking for growth opportunities to advance your career.

Description

Graphic Designer

Design creatively to create brand through visual execution of design on all FCG materials for internal, external, web design, and any other creative needs that Weis Markets might require. This emphasis is on original design and creative concepts. Dermate creative materials for the overall design and production of the weekly circular.

Job Requirements:

SUPERVISORY RESPONSIBILITY

Two years graphic design experience, one production coordinator and one administrative assistant.

RESPONSIBILITIES

Working independently to analyze creative briefs and determine the most effective way to communicate the brain in a print or motion picture medium.

EDUCATION AND EXPERIENCE
Minimum High School Diploma, preferably with vocational/technical school graphics training

KNOWLEDGE, SKILLS
- Ability to master, InDesign, Photoshop, Illustrator entire Microsoft office suite. It is crucial to the development of the individual and the department that senior designers are up to date on all software.

PHYSICAL REQUIREMENTS
- Able to sit for extended periods at computer keyboard
- Able to take written and verbal communication

WORKING CONDITIONS
Office environment, a fast, ever changing advertising pace which occasionally requires working overtime on short notice. Department consists of several layers of work, which includes the Advertising Production Manager and Associate Production Manager.

% of Travel Required: 10-20%
DIGITAL DESIGNER

The Digital Designer is responsible for a full range of design services including wireframes, banner production, microsites and responsive website designs. This position requires top design skills and functional development knowledge. The position requires knowledge of current trends in digital design, an understanding of branding and how to creatively execute simple ideas in the digital world. This person must work well in a collaborative environment, possessing the ability and personality to take and give direction from a range of creative and marketing partners. This individual must be passionate, motivated, have great attention to detail, be quick-working as well as love chocolate and riding roller coasters. They should have the ability to apply excellent design across a broad range of brands including resorts, hospitality, a theme park and a professional sports team. Job Functions: Design across the digital spectrum. Working knowledge of digital development a plus. Provide creative solutions for marketing campaigns across mediums as part of a team effort.

Qualifications

Basic Qualifications: Must be 18 years of age or older. Minimum of two (2) years of related experience in Digital/ Web Design in the creative industry. Associates degree or higher in Design or related field. Relevant work experience can be substituted for education - a total of two (2) years work experience is required. Must have a valid Drivers License. Additional Qualifications: Experience/knowledge in the use of Adobe Creative Suite, CSS, HTML, Javascript (including jQuery & AJAX) is preferred. Must be comfortable working in the Mac environment. Responsive design knowledge. Experience with Exact Target or other email programs. Understanding of best practices with UI / UX. Must have a strong work ethic and the ability to take ownership of your projects. Must be well organized and able to work both independently and collaboratively. Must also be able to accept and respond to feedback and have excellent communications skills. Logo design, creative conceiving and BIG IDEA generation. Experience working with and presenting to clients a plus. Physical Demands & Working Conditions: While performing the duties of this job, the employee is required to: Sit/Stand/Walk. This job requires the visual ability to perform detailed work at close distances (computer screens, accounting ledgers, using measurement devices). Must be able to speak and read the English language. The working schedule for this position includes Monday-Friday between the hours of 8:30am-5:00pm. Nothing in this job description restricts management's right to assign or reassign duties and responsibilities to this job at any time.

Benefits

employees as a leader in the hospitality and entertainment industry, committed to enhancing the legacy of our founder, Milton S. Hershey.

Opportunities range from seasonal employment to full-time professional positions throughout our many operations. Throughout the company, we promote our core values of Selfless Spirit of Service, Devoted to the Legacy, Team Focused and Respectful of Others.

For a complete list of current openings and to apply, visit HersheyJobs.com. Hershey Entertainment & Resorts is an Equal Opportunity/Affirmative Action Employer.
Get new similar jobs by email for Graphic Artist - Washington, D.C.

Job Summary

Company
Accent Controls, Inc.

Location
Washington, DC 20004

Job Type
Full Time
Employee

Years of Experience
2+ to 5 Years

Education Level
Associate Degree

Salary
55,000.00 - 55,000.00 $ /year

Job Reference Code
67438

Graphic Artist - Washington, DC

About the Job
Accent Control, Inc., a Women-Owned, Disadvantaged Small Business has an immediate need for the following position:

Graphic Artists: A minimum of two consecutive years, within the last ten years, experience in the preparation of printed media such as brochures, pamphlets, leaflets or other printed material that included multiple illustrations, graphs and photographs; the design and publishing of web pages for a business or government organization; typesetting and typography. This position will be located at the Pentagon.

- The minimum education requirement is a degree in Graphic Design or similar.
- Must have a current secret security clearance.
- Base Pay of $55,000/Year, Medical/Dental, 401k, 11 Paid Holidays Off

For more information, or to apply now, you must go to the website below. Please DO NOT email your resume to us as we only accept applications through our website.

https://accentcontrols.applicantpro.com/jobs/67438-11200.html

Apply
Graphic Designer - RoomMates

RoomMates, the newest and fastest growing division of York Wallcoverings specializing in the design of wall decals and kids’ room decor products, is looking for a talented, creative, and energetic designer to assist with the development and execution of its product lines.

The candidate will assist with the design and lay-out of product and packaging. The candidate will work under the supervisor of the Studio Director.

Duties and responsibilities:
- Develop, design, proof and produce product and packaging.

Education / Skills / Experience sought:
- A minimum of 2 years of experience in Graphic Design
- Computer graphics experience in InDesign, Illustrator, and Photoshop
- Pre-press, proofing and printing knowledge necessary to complete jobs is preferred
- Dependability and good team player capability
- Flexibility, with the ability to meet deadlines in a fast-paced environment
- Excellent organizational and project management skills
- Able to handle multiple tasks simultaneously
- A strong sense of design is a must; illustration skills are a plus

Apply

GET SIMILAR JOBS BY EMAIL. Sign Up

Confidential Posting

Job Summary

Location
Boonton, NJ 07005

Job Type
Full Time
Employee

Years of Experience
Less than 1 Year

Education Level
Associate Degree

Career Level
Entry Level

Assistant of Design & Product Development

About the Job

Responsibilities will include:

- Assist designers in all aspects, including (but not limited to) organizing digital design files and actual samples, unpacking/checking samples from overseas on design/color accuracy, shipping samples to clients...
- Maintain digital CAD files of in-process samples for in-house use.
- Mock up samples as needed for preliminary showings to clients as a function of the development process.
- Maintain work in progress files for all artwork and product information under development.
- Organize competitive sample storage and fabric library.
- Other duties as assigned from time to time.

Qualifications:

- Highly organized, attention to detail, ability to manage several projects concurrently
- Proficiency in Photoshop, Illustrator, Excel, and Word
- Familiarity with PowerPoint is a plus
- Ability to follow deadlines - some overtime work is required.
- Ability to work both individually and in a team
- Desire to learn and develop skills
- Previous design experiences are not required, as long as you are hardworking, responsible, and flexible.

Interested individuals should submit a cover letter, resume, and a portfolio to

r3828@gmail.com, subject "Assistant of Design & Product Development"

The position is full-time and is stationed in North Jersey.

Apply

Job Summary

Company
Raritan, Inc.

Location
Somerset, NJ 08873

Industries
Computer Hardware

Job Type
Full Time

Salary
0,000.00 - 45,000.00 USD /year

Job Reference Code
508171

Graphic Production Artist

About the Job

Position Summary:

We are looking for a creative, enthusiastic and detail-oriented team player to assist in our global marketing initiatives and lead generation efforts. The Graphic Production Artist is an entry-level position and will report directly to the Web Manager in the Marketing Department. The qualified candidate should be well-versed in web standards, web and graphic design layouts, HTML, CSS and SEO best practices.

Essential Duties and Responsibilities:

His role will be responsible for creating, updating and maintaining various assets - including but not limited to web pages, banner ads, brochures, email campaigns, landing page design, print ads and content libraries. They will also be responsible for facilitating collaboration with our global marketing teams by providing them with the US generated content. They will be expected to take on a variety of miscellaneous duties from helping with Social Media efforts, SEO, ad shows graphics and collateral to analyzing web traffic and campaign results.

Requirements/Qualifications:

Degree in Graphic or Web Design/Development or related field.
Working knowledge of Adobe InDesign, Photoshop, Fireworks, Illustrator
Working knowledge of HTML, CSS, PHP, Javascript
Familiarity with a Content Management Systems (ExpressionEngine preferred)
Email Creation and Layout
SEO Best Practices
Social Media Engagement
Google Analytics

Desired Knowledge/Skills:

- Familiarity with a Marketing Automation Software (Marketeto)
- CRM Software (SalesForce)
- Microsoft Office
- Some copywriting
- Reporting/Business Analytics
- Digital Photography
- Video Editing

Candidate Profile (Key Competencies):

**Technical Aptitude** - someone who knows and is equally comfortable with the software (Adobe CS6) and hand-coding web layouts in HTML and CSS.

**Enthusiasm** - Someone who can’t wait to take on as many projects as we can throw them

**Desire to Learn** - someone who knows and is interested in technology (not just technology that Raritan specializes in) and considers the implications

**Compatibility with the team** - someone who has a relatively laid back approach, but is willing to put in extra hours if needed

**Creativity** - a good illustrator/designer

**apply**

Job Summary

Company
UltraRev Inc

Location
Farmingdale, NJ 07727

Industries
Automotive and Parts Mfg

Job Type
Employee

Years of Experience
2+ to 5 Years

Education Level
Associate Degree

Career Level
Experienced (Non-Manager)

Salary
25,000.00 - 45,000.00 USD /year

Webmaster / Graphic Designer / Marketing (Automotive Industry)

About the Job
UltraRev / Ralco RZ Performance is an automotive auto parts distributor and manufacturer and is seeking a qualified graphic designer to assist with all visual aspects of the company's brand image. We are looking for someone to manage and market the look, feel and overall design of our website and products. This position will require you to promote our company through both web and print outlets to achieve continued growth.

Requirements:

- Advanced understanding of Adobe Creative Suite, preferably CSS and Microsoft -- Photoshop, InDesign, Illustrator
- Must have strong Photoshop editing skills - will be taking photo of car parts
- Website maintenance and updating through the admin content management system -- will be trained to use
- Familiar with social media account management and content writing for Facebook, Instagram, Twitter & Pinterest
- Experience with newsletter creation with Constant Contact
- Ability to prepare graphics for print and web as well as working knowledge of printing processes
- Magazine ad placement & execution experience -- strong negotiation skills required
- Automotive aftermarket parts knowledge is a plus
- Good verbal, written and graphics communications skill are required
- Google AdWords experience a must
- Online forum and or website advertising experience
- Content writing skills required to help with Search Engine Optimization

Website shopping cart experience a plus (HTML, CSS, PHP)

Candidate must have an online portfolio link, please include in submission. This is a full-time in-house design position only, telecommuting is not an option. Casual work environment, will be working on a PC.

Visit our website www.ultrarev.com & www.ralcorz.com

Facebook: https://www.facebook.com/Ultrarev

Instagram: http://instagram.com/ultrarev/

Appendix F
# The Five-Year Financial Projections for Program

## DIRECT OPERATING EXPENSES

Include additional expenses incurred by other programs when satisfying needs of new program. Faculty need should be commensurate with "net section needs" based on enrollment (see "Enroll & Seat Need Projections" tab)

<table>
<thead>
<tr>
<th>Year</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>(No new full time faculty required)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Current Full Time Faculty Overload (include Summer)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>New Full Time Faculty Base Salary (list separately)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>New Full Time Faculty Overload (include Summer)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>New Faculty Re-assigned Time (list separately)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Full Time Employee Fringe Benefits (41.6%)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td><strong>Total (Links to Full-Time Faculty on Program Exp Worksheet)</strong></td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
</tbody>
</table>

(Ten adjunct faculty year one. Five per year increase.)

<table>
<thead>
<tr>
<th>Year</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part Time Faculty Actual Salaries</td>
<td>$58,356.00</td>
<td>$29,178.00</td>
<td>$29,178.00</td>
<td>$29,178.00</td>
<td>$29,178.00</td>
</tr>
<tr>
<td>Part Time Faculty Actual Fringe Benefits (24.3%)</td>
<td>$14,180.51</td>
<td>$7,090.25</td>
<td>$7,090.25</td>
<td>$7,090.25</td>
<td>$7,090.25</td>
</tr>
<tr>
<td><strong>Total (Links to Part-Time Faculty Program Exp Worksheet)</strong></td>
<td>$72,536.51</td>
<td>$36,268.25</td>
<td>$36,268.25</td>
<td>$36,268.25</td>
<td>$36,268.25</td>
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</table>

<table>
<thead>
<tr>
<th>Year</th>
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<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Time Staff Base Salary (list separately)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Full Time Staff Fringe Benefits (41.6%)</td>
<td>$0.00</td>
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<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td><strong>Total (Links to Full-Time Staff on Program Exp Worksheet)</strong></td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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</tr>
</tbody>
</table>

## PART-TIME STAFF

(do not include library staff in this section)

<table>
<thead>
<tr>
<th>Year</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part Time Staff Base Salary (list separately)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Faculty Replacement Costs (replacement of full-time faculty - e.g. on release time - with part-time faculty)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Graduate Assistants</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Student Hourly</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Part Time Employee Fringe Benefits (24.3%)</td>
<td>$0.00</td>
<td>$0.00</td>
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<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td><strong>Total (Links to Part-Time Staff on Program Exp Worksheet)</strong></td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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</table>

## LIBRARY

<table>
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<tr>
<th>Year</th>
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<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Library Resources</td>
<td>$500.00</td>
<td>$750.00</td>
<td>$1,000.00</td>
<td>$1,000.00</td>
<td>$1,000.00</td>
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<tr>
<td>Library Staff Full Time (List Separately)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Full Time Staff Fringe Benefits (41.6%)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Library Staff Part Time (List Separately)</td>
<td>$0.00</td>
<td>$0.00</td>
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</tr>
<tr>
<td>Part Time Employee Fringe Benefits (24.3%)</td>
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<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
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</tr>
<tr>
<td>TOTAL (Links to Library on Program Exp Worksheet)</td>
<td>Year 1</td>
<td>Year 2</td>
<td>Year 3</td>
<td>Year 4</td>
<td>Year 5</td>
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<tr>
<td>-----------------------------------------------</td>
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<td>--------</td>
</tr>
<tr>
<td>$500.00</td>
<td>$750.00</td>
<td>$1,000.00</td>
<td>$1,000.00</td>
<td>$1,000.00</td>
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**EQUIPMENT**

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<tr>
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<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer Hardware</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Office Furniture</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
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</tr>
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**Total (Links to Equipment on Program Exp Worksheet)**

<table>
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<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
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<td>$-</td>
</tr>
</tbody>
</table>

**LABORATORIES**

<table>
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<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laboratory Equipment</td>
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<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Other (list separately)</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
</tbody>
</table>

**TOTAL (Links to Laboratories on Program Exp Worksheet)**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
</tbody>
</table>

**SUPPLIES AND EXPENSES (OTPS)**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consultants and Honoraria</td>
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<td>$400.00</td>
<td>$400.00</td>
<td>$400.00</td>
<td>$400.00</td>
</tr>
<tr>
<td>Office Supplies</td>
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<td>$200.00</td>
<td>$200.00</td>
<td>$200.00</td>
<td>$200.00</td>
</tr>
<tr>
<td>Instructional Supplies</td>
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<td>$0.00</td>
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<td>$0.00</td>
</tr>
<tr>
<td>Faculty Development</td>
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<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Travel and Conferences</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Membership Fees</td>
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<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Advertising and Promotion</td>
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<td>$500.00</td>
<td>$500.00</td>
<td>$500.00</td>
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</tr>
<tr>
<td>Acccreditation</td>
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<td>$0.00</td>
<td>$0.00</td>
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<tr>
<td>Computer Software</td>
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<td>$500.00</td>
<td>$500.00</td>
<td>$500.00</td>
<td>$500.00</td>
</tr>
<tr>
<td>Computer License Fees</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Computer Repair and Maintenance</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Equipment Repair and Maintenance</td>
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</tbody>
</table>

**New Total Supplies and OTPS Expenses (Links to Supplies on Program Exp Worksheet)**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1,600.00</td>
<td>$1,600.00</td>
<td>$1,600.00</td>
<td>$1,600.00</td>
<td>$1,600.00</td>
<td>$1,600.00</td>
</tr>
</tbody>
</table>

**CAPITAL EXPENDITURES**

<table>
<thead>
<tr>
<th></th>
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<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facility Renovations</td>
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<td>$0.00</td>
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<td>$0.00</td>
<td>$0.00</td>
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<td>$0.00</td>
<td>$0.00</td>
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</tr>
<tr>
<td>Other (list separately)</td>
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<td>$0.00</td>
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**TOTAL (Links to Capital Expenditures on Program Exp Worksheet)**

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<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$-</td>
<td>$-</td>
<td>$-</td>
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</table>

**Other (list separately)**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
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</tbody>
</table>

**TOTAL (Links to Other on Program Exp Worksheet)**

<table>
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<tr>
<th></th>
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<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$74,636.51</td>
<td>$38,618.25</td>
<td>$38,868.25</td>
<td>$38,868.25</td>
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Total expenses anticipated

<table>
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<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>$-</td>
<td>$-</td>
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<td>$-</td>
</tr>
</tbody>
</table>
Appendix G
<table>
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<tr>
<th>Type</th>
<th>YEAR I</th>
<th>YEAR II</th>
<th>YEAR III</th>
<th>YEAR IV</th>
<th>YEAR V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>100</td>
<td>68</td>
<td>115</td>
<td>84</td>
<td>133</td>
</tr>
<tr>
<td>Part-time</td>
<td>49</td>
<td>35</td>
<td>57</td>
<td>29</td>
<td>66</td>
</tr>
<tr>
<td>Sub-totals</td>
<td>149</td>
<td>103</td>
<td>172</td>
<td>113</td>
<td>199</td>
</tr>
<tr>
<td>Total</td>
<td>252</td>
<td>285</td>
<td>329</td>
<td>370</td>
<td>432</td>
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</tbody>
</table>
### Q1. Approximately how many credits have you earned at BMCC?

<table>
<thead>
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<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-15</td>
<td>195</td>
<td>37.7</td>
<td>39.7</td>
</tr>
<tr>
<td>16-30</td>
<td>138</td>
<td>26.7</td>
<td>28.1</td>
</tr>
<tr>
<td>31-45</td>
<td>96</td>
<td>18.6</td>
<td>19.6</td>
</tr>
<tr>
<td>More than 45</td>
<td>62</td>
<td>12.0</td>
<td>12.6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>491</strong></td>
<td><strong>95.0</strong></td>
<td><strong>100.0</strong></td>
</tr>
<tr>
<td><strong>Missing</strong></td>
<td><strong>26</strong></td>
<td><strong>5.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Q2. Why did you choose to sign up for this class?

<table>
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<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am very interested in art and/or design.</td>
<td>160</td>
<td>30.9</td>
<td>31.2</td>
</tr>
<tr>
<td>I am somewhat interested in art and/or design.</td>
<td>123</td>
<td>23.8</td>
<td>24.0</td>
</tr>
<tr>
<td>Only because needed to fulfill a requirement.</td>
<td>230</td>
<td>44.5</td>
<td>44.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>513</strong></td>
<td><strong>99.2</strong></td>
<td><strong>100.0</strong></td>
</tr>
<tr>
<td><strong>Missing</strong></td>
<td><strong>4</strong></td>
<td><strong>.8</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Total** 517 100.0
Q3. How would you characterize your interest in taking more art and/or design courses?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>extremely</td>
<td>223</td>
<td>43.1</td>
<td>43.3</td>
</tr>
<tr>
<td>not</td>
<td>56</td>
<td>10.8</td>
<td>10.9</td>
</tr>
<tr>
<td>somewhat</td>
<td>236</td>
<td>45.6</td>
<td>45.8</td>
</tr>
<tr>
<td>Total</td>
<td>515</td>
<td>99.6</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>2</td>
<td>.4</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>517</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Q4. If an Art Foundation major that prepared you to transfer to four-year college with specialized programs in art and design was an available major here at BMCC, how interested would you be in enrolling?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>extremely</td>
<td>193</td>
<td>37.3</td>
<td>38.1</td>
</tr>
<tr>
<td>not</td>
<td>116</td>
<td>22.4</td>
<td>22.9</td>
</tr>
<tr>
<td>somewhat</td>
<td>198</td>
<td>38.3</td>
<td>39.1</td>
</tr>
<tr>
<td>Total</td>
<td>507</td>
<td>98.1</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>10</td>
<td>1.9</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>517</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>
### Q5. Do you plan to continue your studies at a 4-year college or university after completing your associate degree or as a transfer student?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>definitely</td>
<td>415</td>
<td>80.3</td>
<td>81.1</td>
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<tr>
<td>maybe</td>
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<td>17.6</td>
</tr>
<tr>
<td>no</td>
<td>7</td>
<td>1.4</td>
<td>1.4</td>
</tr>
<tr>
<td>Total</td>
<td>512</td>
<td>99.0</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>5</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>517</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

### Q6. Do you plan to remain within the CUNY system after completing your associate’s degree or when transferring?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>definitely</td>
<td>218</td>
<td>42.2</td>
<td>46.0</td>
</tr>
<tr>
<td>maybe</td>
<td>216</td>
<td>41.8</td>
<td>45.6</td>
</tr>
<tr>
<td>no</td>
<td>40</td>
<td>7.7</td>
<td>8.4</td>
</tr>
<tr>
<td>Total</td>
<td>474</td>
<td>91.7</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>43</td>
<td>8.3</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>517</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

### Q7. In what area do you plan to earn a 4-year degree?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts &amp; Humanities</td>
<td>108</td>
<td>20.9</td>
<td>25.4</td>
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<tr>
<td>Business</td>
<td>66</td>
<td>12.8</td>
<td>15.5</td>
</tr>
<tr>
<td>Communications/Journalism</td>
<td>23</td>
<td>4.4</td>
<td>5.4</td>
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</table>

116
<table>
<thead>
<tr>
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<th>Frequency</th>
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<tbody>
<tr>
<td><strong>Computing</strong></td>
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</tr>
<tr>
<td><strong>Engineering</strong></td>
<td>8</td>
<td>1.5</td>
</tr>
<tr>
<td><strong>Health Care</strong></td>
<td>52</td>
<td>10.1</td>
</tr>
<tr>
<td><strong>Mathematics</strong></td>
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<td>.2</td>
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<tr>
<td><strong>Other</strong></td>
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<tr>
<td><strong>Science</strong></td>
<td>16</td>
<td>3.1</td>
</tr>
<tr>
<td><strong>Social Science</strong></td>
<td>11</td>
<td>2.1</td>
</tr>
<tr>
<td><strong>Social Work/Human Services</strong></td>
<td>31</td>
<td>6.0</td>
</tr>
<tr>
<td><strong>Teacher Education/Childcare</strong></td>
<td>35</td>
<td>6.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>426</td>
<td>82.4</td>
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<tr>
<td><strong>Missing</strong></td>
<td>91</td>
<td>17.6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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**Other areas:**

<table>
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<tr>
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<td>.2</td>
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<tr>
<td>3D Computer Graphics and Animation</td>
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<td>.2</td>
<td>.2</td>
</tr>
<tr>
<td>Accounting</td>
<td>4</td>
<td>.8</td>
<td>.8</td>
</tr>
<tr>
<td>Accounting, Theatre</td>
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<td>.2</td>
<td>.2</td>
</tr>
<tr>
<td>Architecture</td>
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<td>.2</td>
<td>.2</td>
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<tr>
<td>Art and Design</td>
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<td>.4</td>
<td>.4</td>
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<td>Art Graphic Designing in 2D or 3D</td>
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<td>.2</td>
<td>.2</td>
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<td>Art history</td>
<td>1</td>
<td>.2</td>
<td>.2</td>
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<td>Athletic Training</td>
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<tr>
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<td>1st Year</td>
<td>2nd Year</td>
<td>3rd Year</td>
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<tr>
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<td>----------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>Bio Medical Engineering</td>
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<tr>
<td>Business</td>
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<td>.4</td>
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<tr>
<td>Business, Art Therapy or entrepreneurship</td>
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<td>.2</td>
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<td>Business, Healthcare, Social Science</td>
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<td>.2</td>
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<td>Communication/Journalism</td>
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<td>.2</td>
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<td>Communication/Journalism, Mathematics</td>
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<td>.2</td>
<td>.2</td>
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<td>.2</td>
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<td>.2</td>
<td>.2</td>
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<tr>
<td>Computing, Psychology</td>
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<td>.2</td>
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<td>---</td>
</tr>
<tr>
<td>Computing, Teacher Education/Childcare</td>
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<td>.2</td>
</tr>
<tr>
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<td>.2</td>
</tr>
<tr>
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<tr>
<td>Design</td>
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<td>.2</td>
</tr>
<tr>
<td>Design, Video Arts</td>
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<td>.2</td>
</tr>
<tr>
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<td></td>
<td>1</td>
<td>.2</td>
</tr>
<tr>
<td>Early Childhood</td>
<td></td>
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<td>.2</td>
</tr>
<tr>
<td>Electronic, Design, Media</td>
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<td>.2</td>
</tr>
<tr>
<td>Engineering</td>
<td></td>
<td>1</td>
<td>.2</td>
</tr>
<tr>
<td>English</td>
<td></td>
<td>1</td>
<td>.2</td>
</tr>
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<td>.2</td>
</tr>
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</tr>
<tr>
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<td>Film</td>
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<tr>
<td>Fine Arts</td>
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<td>.6</td>
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<td>Fine Arts, Drawing</td>
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<td>.2</td>
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<td>Forensic Accounting</td>
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<td>.2</td>
</tr>
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<td>Forensic Science</td>
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<td>.2</td>
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<tr>
<td>Graphic Design or Multimedia Art</td>
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<td>.2</td>
</tr>
<tr>
<td>Healthcare</td>
<td></td>
<td>2</td>
<td>.4</td>
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<tr>
<td>Healthcare, Social Science, Teacher Education/Childcare</td>
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<td>.2</td>
</tr>
<tr>
<td>Hospitality</td>
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</tr>
<tr>
<td>Illustration</td>
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Appendix I
### Appendix I: Five-Year Revenue Projections for Art Major

#### Current Students

<table>
<thead>
<tr>
<th>FULL-TIME</th>
<th>Year one</th>
<th>Year two</th>
<th>Year three</th>
<th>Year four</th>
<th>Year five</th>
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</thead>
<tbody>
<tr>
<td>Number of Full-time Majors (in-state)</td>
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<td>34</td>
<td>17</td>
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<td>Tuition Income (2% increase per year)</td>
<td>$4,200</td>
<td>$4,284</td>
<td>$4,369</td>
<td>$4,456</td>
<td>$4,545</td>
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<td>Total Tuition</td>
<td>$285,600</td>
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<td>$338</td>
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<td>Total Fees</td>
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<td>$11,492</td>
<td>$5,746</td>
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<td><strong>Total Full-time Tuition &amp; Fees (in-state)</strong></td>
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<td><strong>$157,148</strong></td>
<td><strong>$80,019</strong></td>
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<table>
<thead>
<tr>
<th>PART-TIME</th>
<th>Year one</th>
<th>Year two</th>
<th>Year three</th>
<th>Year Four</th>
<th>Year five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Part-time Majors (in-state)</td>
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<td>Tuition Income (2% increase per year per credit)</td>
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<td>$143</td>
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<td>Total Tuition</td>
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<td>$20,592</td>
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<td>$216</td>
<td>$216</td>
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<td>Total Fees</td>
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<td>$2,592</td>
<td>$864</td>
<td>$216</td>
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<td><strong>Total Part-time Tuition &amp; Fees (in-state)</strong></td>
<td><strong>$66,360</strong></td>
<td><strong>$23,184</strong></td>
<td><strong>$7,872</strong></td>
<td><strong>$2,004</strong></td>
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**Total Current Tuition & Fees Combined** | $374,944 | $180,332 | $87,891 | $2,004 | $0 |

#### New Students

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<tr>
<th>FULL-TIME</th>
<th>Year one</th>
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<td>Number of Full-time Majors (in-state)</td>
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<td>Tuition Income (2% increase per year)</td>
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<td><strong>Total Full-time Tuition &amp; Fees (in-state)</strong></td>
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<td><strong>$859,408</strong></td>
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## Appendix I: Five-Year Revenue Projections for Art Major

### Tuition Income (2% increase per year per credit)

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<th>Year</th>
<th>$183</th>
<th>$186</th>
<th>$189</th>
<th>$192</th>
<th>$195</th>
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<tbody>
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<td>Year one</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year two</td>
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### Total Tuition

<table>
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<tr>
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<th>$127,224</th>
<th>$149,688</th>
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<td>Year five</td>
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### Student Fees

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<th>$216</th>
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<td>Year three</td>
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### Total Fees

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### Total Part-time Tuition & Fees (in-state)

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### Total New Tuition & Fees Combined (New Students)

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### Retention - continuing

#### FULL-TIME

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<th>Year four</th>
<th>Year five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Full-time Majors (in-state)</td>
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<td>83</td>
<td>108</td>
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<tr>
<td>Tuition Income (2% increase per year)</td>
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<td>$4,369</td>
<td>$4,456</td>
<td>$4,545</td>
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#### PART-TIME

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<th>Year five</th>
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</thead>
<tbody>
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<td>$7,992</td>
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### Total Retained Tuition & Fees (New Students)

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<th>$734,245</th>
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<tbody>
<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year two</td>
<td></td>
<td></td>
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<td>Year three</td>
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<tr>
<td>Year four</td>
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<tr>
<td>Year five</td>
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### TOTAL REVENUE COMBINED

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<th>Year</th>
<th>$946,932</th>
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<td>Year four</td>
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<tr>
<td>Year five</td>
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</tr>
</tbody>
</table>
ARTICULATION AGREEMENT FORM

A. SENDING AND RECEIVING INSTITUTIONS
Sending College: Borough of Manhattan Community College
Department: Music and Art
Program: Art Foundations in Studio Art
Degree: Associates of Science (A.S.)

Receiving College: Queens College
Department: Art Department
Program: Studio Art
Degree: Bachelors of Fine Arts (B.F.A)

B. ADMISSION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM
(e.g., minimum GPA, audition/portfolio)
• 2.5 overall GPA
• Grade of C or better in a credit-bearing mathematics course worth three or more credits
• Grade of C or better in freshman composition, its equivalent, or a higher-level English course*
• One Writing Intensive course

*(Effective 10/1/08, per University policy)

About the Major(s)
Total transfer credits granted toward the baccalaureate degree: 60
Total additional credits required at the senior college to complete baccalaureate degree: 60
Total credits required for the B.F.A. in Studio Art: 120
C. COURSE TO COURSE EQUIVALENCIES AND TRANSFER CREDIT AWARDED

ART FOUNDATIONS IN STUDIO ART, A.S. DEGREE

<table>
<thead>
<tr>
<th>Common Core</th>
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<tbody>
<tr>
<td>Required Common Core</td>
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<td>English Composition</td>
<td>6</td>
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<tr>
<td>Mathematical &amp; Quantitative Reasoning</td>
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<tr>
<td>Life &amp; Physical Sciences</td>
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<tr>
<td><strong>Total Required Common Core</strong></td>
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<table>
<thead>
<tr>
<th>Flexible Core</th>
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<tbody>
<tr>
<td>Creative Expression</td>
<td>6</td>
</tr>
<tr>
<td>World Culture &amp; Global Issues</td>
<td>3</td>
</tr>
<tr>
<td>U.S. Experience in Its Diversity</td>
<td>3</td>
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<tr>
<td>Individual &amp; Society</td>
<td>3</td>
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<tr>
<td>Scientific World</td>
<td>3</td>
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<tr>
<td><strong>Total Flexible Core</strong></td>
<td><strong>18</strong></td>
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<td><strong>Total Common Core</strong></td>
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<table>
<thead>
<tr>
<th>Curriculum Requirements</th>
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<tbody>
<tr>
<td>ART 101 – Digital Imaging Studio I</td>
<td>3</td>
</tr>
<tr>
<td>ART 104 – Survey of Art History II</td>
<td>3</td>
</tr>
<tr>
<td>ART 166 – Drawing Studio I</td>
<td>3</td>
</tr>
<tr>
<td>ART 420 – Final Project Lab</td>
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<tr>
<td>Program Electives (see below)</td>
<td>12</td>
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<tr>
<td>General Electives</td>
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<td><strong>Total Curriculum Credits</strong></td>
<td><strong>30</strong></td>
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<tr>
<td><strong>Total Program Credits</strong></td>
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Program Electives

<table>
<thead>
<tr>
<th>Digital Imaging</th>
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<tbody>
<tr>
<td>ART 107 – Color and Design I</td>
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<tr>
<td>ART 113 – History of Graphic Design</td>
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<tr>
<td>ART 266 – Drawing II</td>
</tr>
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<td>ART 174 – Painting Studio I</td>
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<table>
<thead>
<tr>
<th>Drawing</th>
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<tbody>
<tr>
<td>ART 107 – Color and Design I</td>
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<tr>
<td>ART 168 – Life Drawing I</td>
</tr>
<tr>
<td>ART 174 – Painting Studio I</td>
</tr>
<tr>
<td>ART 266 – Drawing II</td>
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</table>

<table>
<thead>
<tr>
<th>Painting</th>
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</thead>
<tbody>
<tr>
<td>ART 107 – Color and Design I</td>
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<tr>
<td>ART 174 – Painting Studio I</td>
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<tr>
<td>ART 274 – Painting Studio II</td>
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<td>ART xxx – Figure Painting Studio I</td>
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<table>
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<tr>
<th>Photography</th>
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<tbody>
<tr>
<td>ART 107 – Color and Design I</td>
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<tr>
<td>ART 236 – Introduction to Photography</td>
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<tr>
<td>ART 302 – Digital Darkroom</td>
</tr>
<tr>
<td>Choose 1 from: ART 168, 176, 215, 225, 235, 236, 243, 266, or 276</td>
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<table>
<thead>
<tr>
<th>Sculpture</th>
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<tbody>
<tr>
<td>ART 183 – Sculpture Studio I</td>
</tr>
<tr>
<td>ART 243 – Design II Studio</td>
</tr>
<tr>
<td>ART 283 – Sculpture Studio II</td>
</tr>
<tr>
<td>ART 383 – Sculpture Studio III</td>
</tr>
</tbody>
</table>
D. SENIOR COLLEGE UPPER DIVISION COURSES REMAINING FOR BACCALAUREATE DEGREE

<table>
<thead>
<tr>
<th>Studio Art</th>
<th>Total</th>
<th>BMCC</th>
<th>Queens</th>
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</thead>
<tbody>
<tr>
<td>General Education Requirements (Common Core plus College Option)</td>
<td>36</td>
<td>30</td>
<td>6</td>
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<tr>
<td>Major Requirements</td>
<td>60</td>
<td>12</td>
<td>48</td>
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<tr>
<td>General Electives</td>
<td>24</td>
<td>18</td>
<td>6</td>
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<tr>
<td></td>
<td>120</td>
<td>60</td>
<td>60</td>
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</table>

<table>
<thead>
<tr>
<th>Course and Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>College Option</strong></td>
<td></td>
</tr>
<tr>
<td>College Option - Students must complete 6 credits as determined by Queens College</td>
<td>6 credits</td>
</tr>
<tr>
<td><strong>Major Requirements</strong></td>
<td></td>
</tr>
<tr>
<td>Level 2 Art Courses: Choose 7 courses from ARTS 200-399, including three within one area of concentration</td>
<td>21 credits</td>
</tr>
<tr>
<td>Level 3 Arts Courses: Choose ARTS 350 and 391 in the concentration</td>
<td>6 credits</td>
</tr>
<tr>
<td>Level 4 Arts Courses: ARTS 386 or 390, ARTS 392, and 5 courses from ARTS 150-399</td>
<td>21 credits</td>
</tr>
<tr>
<td><strong>General Electives</strong></td>
<td></td>
</tr>
<tr>
<td>General Electives</td>
<td>6 credits</td>
</tr>
<tr>
<td><strong>Total Program Credits</strong></td>
<td>60 credits</td>
</tr>
<tr>
<td><strong>Total Credits Transferred from BMCC</strong></td>
<td>60 credits</td>
</tr>
<tr>
<td><strong>Total Credits Required for the B.F.A. in Studio Art</strong></td>
<td>120 credits</td>
</tr>
</tbody>
</table>
E. ARTICULATION AGREEMENT FOLLOW-UP PROCEDURES

1. Procedures for reviewing, updating, modifying or terminating agreement:

When either of the degree programs involved in this agreement undergoes a change, the agreement will be reviewed and revised accordingly by faculty from each institution's respective departments, selected by their Chairpersons.

2. Procedures for evaluating agreement, i.e., tracking the number of students who transfer under the articulation agreement and their success:

Each semester Queens College will provide the Borough of Manhattan Community College the following information: a) the number of BMCC students who applied to the program; b) the number of BMCC students who were accepted into the program; c) and the number of BMCC students who enrolled; d) the aggregate GPA of these enrolled students.

3. Sending and receiving college procedures for publicizing agreement, e.g., college catalogs, transfer advisors, websites, etc.:

This articulation agreement will be publicizing on Borough of Manhattan Community College's website, and Queens College’s website. Transfer advisors at BMCC will promote this agreement with eligible students.
Effective Date: Fall 2015

Borough of Manhattan Community College

Dr. Karrin E. Wilks
Provost & Senior Vice President
Borough of Manhattan Community College

Howard Meltzer
Professor & Chair
Music & Art Department
Borough of Manhattan Community College

Queens College

Dr. Elizabeth Hendry
Acting Provost & Vice President
Queens College

Tony Gonzalez
Professor & Chair
Art Department
Queens College
ARTICULATION AGREEMENT FORM

A. SENDING AND RECEIVING INSTITUTIONS

Sending College: Borough of Manhattan Community College
Department: Music and Art
Program: Art History
Degree: Associates of Arts (A.A.)

Receiving College: Queens College
Department: Art Department
Program: Art History
Degree: Bachelors of Arts (B.A.)

B. ADMISSION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM
(e.g., minimum GPA, audition/portfolio)
• A three-credit, college-level math course at a regionally accredited college and a grade of C or higher
• A three-credit, college-level English course at a regionally accredited college and a grade of C or higher

About the Major(s)

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

Total credits required for the B.A. in Art History: 120
# C. TRANSFER CREDIT AWARDED

Art History, A.A. DEGREE

<table>
<thead>
<tr>
<th>Common Core</th>
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<tbody>
<tr>
<td>English Composition</td>
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<tr>
<td>Mathematical &amp; Quantitative Reasoning</td>
<td>3</td>
</tr>
<tr>
<td>Life &amp; Physical Sciences</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Required Common Core</strong></td>
<td><strong>12</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Flexible Core</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Expression</td>
<td>6</td>
</tr>
<tr>
<td>World Culture &amp; Global Issues</td>
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<td>Individual &amp; Society</td>
<td>3</td>
</tr>
<tr>
<td>Scientific World</td>
<td>3</td>
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<tr>
<td><strong>Total Flexible Core</strong></td>
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| **Total Common Core** | **30** |

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<thead>
<tr>
<th>Curriculum Requirements</th>
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<tbody>
<tr>
<td>ART 104 – Art History Survey II</td>
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<td>ART 106 – Modern &amp; Contemporary Art</td>
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<td>ART xxx – Art History Directed Electives</td>
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<tr>
<td>ART 450 – Final Thesis Lab</td>
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<tr>
<td>ART xxx – Program Electives</td>
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<tr>
<td>ART xxx – General Electives</td>
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<tr>
<td><strong>Total Program Requirements</strong></td>
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</tr>
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</table>

**Total Program Credits** 60

---

1 Students are strongly advised to take ART 102: Art History I and SPE 100 for the Creative Expression courses in the Flexible Common Core.

2 Choose one from the following: African Art*, ART251 (Asian Art), ART 255 (Pre-Columbian Art of Mesoamerica & the Andes); and choose one from the following: ART293 (Ancient Greece & Rome: Classical Art*), ART290 (Medieval Art*), ART292 (Renaissance & Baroque Art*). ART291 (18th- & 19th-Century Art: The Age of Enlightenment & Industry *). (*New course).

3 This course will be taken in the final semester as an advanced writing seminar for a fully developed research paper in a discipline of the student’s choosing. Typically this will be based on a course taken concurrently in the final semester and will serve as a writing intensive class (WI). New course.

4 Choose from the following disciplines (Art History [200 level or above]; Studio Art, Anthropology, Sociology, History, ASN, AFN, AFL, or LAT [200 level or above]; English [300 level or above]) – courses must be 3-credits.
D. SENIOR COLLEGE UPPER DIVISION COURSES REMAINING FOR BACCALAUREATE DEGREE

<table>
<thead>
<tr>
<th></th>
<th>Studio Art</th>
<th>Total</th>
<th>BMCC</th>
<th>Queens</th>
</tr>
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<tbody>
<tr>
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<td>36</td>
<td>30</td>
<td>6</td>
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<tr>
<td>Major Requirements</td>
<td>42</td>
<td>12</td>
<td>30</td>
<td></td>
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<tr>
<td>General Electives</td>
<td>42</td>
<td>18</td>
<td>24</td>
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<td>Total</td>
<td>120</td>
<td>60</td>
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<tr>
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<td>6 credits</td>
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<tr>
<td>Electives</td>
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</tr>
<tr>
<td>Note: Electives are chosen after discussion with department advisor</td>
<td>24 credits</td>
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<tr>
<td>Art History Requirements</td>
<td></td>
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<tr>
<td>ARTH 300 – Senior Course in Arts Method</td>
<td>3 credits</td>
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<tr>
<td>General Art History Requirement — select 15 credits from the following list of courses ARTH110-115, 200-299 and 300-349. One course must be taken from at least three general areas of Art History: Ancient, Medieval, Renaissance, Baroque, Modern, and Non-Western. (Students with suitable preparation may register for these courses with permission from the instructor.) Note: Generally, 21 credits are required to satisfy the Art History Requirement. Since students from Borough of Manhattan Community College will arrive with 6 credits applied to this area, they will have to take only 15 credits to satisfy the Art History Requirements.</td>
<td>15 credits</td>
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<tr>
<td>History Electives (Two courses)</td>
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<td>Modern Language</td>
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<td>Total Art History Requirements</td>
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<tr>
<td>Total Program Credits to be taken at Queens College</td>
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</tr>
<tr>
<td>Total Credits Transferred from BMCC</td>
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<tr>
<td>Total Credits Required for the B.F.A. in Studio Art</td>
<td>120 credits</td>
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Music & Art Department
Borough of Manhattan Community College

Queens College

Dr. Elizabeth Hendry  Date
Acting Provost & Vice President
Queens College

Tony Gonzalez  Date
Professor & Chair
Art Department
Queens College
Simon Carr
463 West St. #635B
New York, New York 10014
212 414 0031  scarr@bmcc.cuny.edu
simoncarrstudio.com

Solo Exhibitions
2011 Berlin Free Town Library, Berlin NY "New Paintings"
2007 Selena Gallery, Long Island University, Brooklyn Campus
   "Subways, City and Landscape: New York Scenes"
2005 The James Gallery, Union Theological Seminary, NYC
2005 The Cantor Fitzgerald Gallery, Haverford College, Haverford, PA
2005 The Chapel, Princeton University, Princeton, New Jersey
2005 Tom and Jerry’s Bar/Gallery, NYC “The Triumph of Flora”
2002 Interchurch Center, NYC “Things We Have Seen and Heard”
2001 Church of All Saints, Briarcliff Manor, NY “Paintings for Advent”
   Ansonia Windows Gallery, NY “Landscapes and Sketches”
1999 Metro Baptist Church, NYC “New Narrative Paintings”
1998 “Paintings for Lent” Cathedral Church of St. John the Divine, NYC
1998 “Images of Witness” Metro Baptist Church, NYC
1997 Living room Gallery, Saint Peter’s Lutheran Church, NYC
1997 James Gallery, Union Theological Seminary, NYC
1996 Maison Française, New York University “Homage to Catherine Pozzi”
1993 Bill Bace Gallery, NYC
1989 Bowery Gallery, NYC
1987 Bowery Gallery, NYC
1985 Bowery Gallery, NYC

Selected Group Exhibitions
2013 “Silence and Noise…” Next Gallery, Metropolitan College of New York June 22- July 9
2013 “Street Figure” an exhibition of Carr’s drawings with photographs by Michael Putnam
   Tom and Jerry’s June 1-30
2012 “Necessary Arrangements” a still-life group show at the Painting Center, NYC, curated, with
   a catalog and essay, by Jennifer Samet. Nov. 20-Dec. 18
2012 ” Carr/Radell/LaRiviere” three person show at the Selena Gallery, Long Island University,
   Brooklyn Campus.
2012 “Sideshow Nation” group show, Sideshow Gallery, Brooklyn, NY Jan 5-Feb. 20
2011 "Nature is the Teacher, Four Artists" The Painting Center, NYC Feb. 1-26
2011 "Grid/Off the Grid " Westbeth Gallery, NYC Mar 26-April 17
   Beverly Art Center, Chicago, Illinois April 9-May 9
   Hoffmann-La Chance Contemporary Art St. Louis, Missouri, July 9- Aug 15
   Westbeth Gallery, New York City Sept. 11-Oct 3
2009 "Transformations: Drawing into Painting"
   Haverford College, Cantor Fitzgerald Gallery, Fall 09
   Western Carolina University Gallery Winter, 2010
2008 183rd Annual: an Invitational Exhibition of Contemporary American Art
   National Academy of Design. Awarded the Joseph S. Isidore Memorial Award and Medal
2008 " Getting Around, City Transportation Images"
Object/Image Gallery, Brooklyn, NY
2007 "Contemporary Figurations, a survey of New York Artists"
Westbeth Gallery, New York City
2006 “Four Figurative Painters” Marywood University, Mahady Gallery, Scranton, PA
“Thirteenth Anniversary Show” The Painting Center, NYC
2005 “The Spiritual in Art” General Theological Seminary, NYC
“Signs of the Flesh” Selena Gallery, Long Island University, Brooklyn NY
2004 “Luminous Forms” Gallery 128, NYC
2001 “Sacred and Profane” Monmouth Univ., Monmouth, N.J.
2000 “Landscapes” Object/Image Gallery, Brooklyn, NY
“Landscape and Spirit” Long Island University, Brooklyn Campus
1997 “Spirit of the Place” Merchant and Ivory Foundation Gallery,
Claverack, New York
“Landscape: a Contemporary Survey” The Painting Center, NYC
“Mindscapes” Marine Midland Bank, NYC
1996 “Landscape: a Selection” National Arts Club, NYC,
“Recent Prints” The Painting Center, NYC
1995 “Semaphore” Arts Initiatives Invitational, NYC
1994 “Topographic Discursions” Shoe-String Gallery, Jersey City, NJ
“Recent Landscape Studies” Berlin Free Town Library, Berlin, NY
1993 “Recent Woodcuts” Parsons School of Design Gallery, NYC
“A-z, 1-9” E.S. Van Dam Gallery, NYC
1992 “Large Scale” Bill Bace Gallery, NYC
1991 “Four Artists” Bill Bace Gallery, NYC
“The Drawing Show” County College of Morris Gallery, Randolph, NJ
“The Art of Fire” Muse Gallery, NYC
1989 “Seven North American Artists” Gallerie Centre Municipal, Sarlat, France

On Line Exhibitions
“Dog Run” New paintings 2011-2012 on simoncarstudio.com
“City and Subway, New Etchings” July 11- Sept 12, 2011, on simoncarrstudio.com

Selected Commissions
2012 Church of St. Luke in the Fields, NYC, “The Two Marys”
2008 Church of St. Stephen, Pittsfield Mass. "The Feeding of the 5000"
2002 Church of St. Luke in the Fields, NYC for September 11 memorial service;
“I Have Put My Spirit Within You, and You Will Live”,
2000 Church of St. Luke in the Fields, NYC
8 works depicting the Stations of the Cross
1999 Riverwood Community Church, Kent, Ohio
3 large works: “Sin, Penitence and Resurrection”
1999 Private collection, wall mural “Jacob’s Ladder”

Grants and Awards
2008 Joseph S. Isidore Award for Painting, National Academy of Design, New York City
2000 Pollock-Krasner Foundation Grant
2000 Gottlieb Foundation Grant
1999 New School University Faculty Development Grant
1999 Artist’s Fellowship Grant
1992  New School University Faculty Development Grant
1989  New School University Faculty Development Grant
1984  National Endowment for the Arts Fellowship

Publications
      21 illustrations & cover painting.
1996  “Catherine Pozzi, Four Poems” 4 monoprint illustrations
1992  “Phantasmatikon” text Stephen Sartarelli, drawings Simon Carr Alea Press, NYC.
      “Nocturnal Diaries” Series of six drawings, Alea Literary Review, NYC

Teaching Experience
2003-Present  Assoc. Professor of Art, Full-time, Borough of Manhattan Community College, NYC
1993-2003  Drawing and Design Instructor, Borough of Manhattan Community College
1989-Present  Art History Instructor, Liberal Studies Dept., Parsons School of Design, NYC
1984-2003  Drawing Instructor, Foundation Program, Parsons School of Design
1992-98  Drawing and Art History Instructor, NYU School of Continuing Education.
1980-1992  Painting and Drawing Instructor, Parsons School of Design Program in France
1983-1985  Painting Instructor, Rockland Center for the Arts, Nyack, NY

Visiting Artist
2012  Visiting Artist/Lecturer Evergreen State College, Tacoma, Washington
2011  Visiting Artist, lecturer, Ryder University, NJ
2008  Visiting Lecturer, New York Studio School, "Walter Sickert"
2008  Visiting Artist/Lecturer Western Carolina University
2006  Visiting Lecturer, Oxford University, Oxford, England
2001  Visiting Lecturer Haverford College, Haverford PA
1997-2000  Guest Lecturer, Bard College, Annandale-on-Hudson, NY
1999  Visiting Artist and Lecturer, Vermont College, Vermont
1997  Visiting Artist, Hampshire College, Amherst, Mass.

Education
1981  MFA, Parsons School of Design.
      Studied with Leland Bell, Paul Resika, and John Heliker
1975  BA, Goddard College

Born New York City, 1953
Married, four children
Ms. PAT GENOVA  
35 St. Mary’s Lane  
Norwalk, CT 06851  
Email: genovafinearte@optonline.net  
Phone: (203) 846-9150

EDUCATION:  

EXHIBITS/LECTURES

2013  
Curator “Offerings of Light, a memorial exhibition of the artist Theo Stavropoulos at the Lehman Art Gallery, Bronx, New York

2012  
Faculty exhibit, CUNY, Borough of Manhattan Community College

2011

Faculty exhibit, CUNY, Borough of Manhattan Community College

“Group Show” Westport Arts Center

“Home”, works exhibited for the inaugural opening of the new state Culture and Tourism Gallery, Hartford, CT

Faculty Exhibit, Borough of Manhattan Community College

2007  
Painting exhibited “Group Show” Westport Arts Center

2006  
Awarded Artist Fellowship Grant for Painting, Connecticut Commission on Culture & Tourism

2005  
PSC CUNY Award for the creation of new paintings

Designed Exhibit for “The Norwalk Flood of 1955”, Norwalk Museum

This exhibit won CLHO (Connecticut League of Historical Organizations) award in 2006

2004  
CLHO Award in design for exhibit “The Burning of Norwalk”, for Norwalk Historical Society, Norwalk CT.

2002/03  
Winner of juried exhibition at The Bushnell, Promenade Gallery, Hartford, CT. Exhibition of paintings featured in “Dialect of Image”

“Beauty without Borders”, Faculty exhibit, York College, NY

2000  
Painting selected in Juried Exhibition, “Art 2000”, The Discovery Museum, Bridgeport, CT

1996  
Fiterman Gallery, Borough of Manhattan Community College, Faculty exhibit

1995  
“Past and Present”, juried group show, Cabrini Art Gallery, Dobbs Ferry, New York

1994  
Guest artist for Manhattan T.V. production featuring a drawing demonstration
Invitational “Bronx Week” at Bronx Courthouse, paintings exhibited

1993
Alumni Artists Invitational, Lehman College

1992
Juried exhibition “In Remembrance of Jacob Friedlander”
Krasdale Foods Gallery, New York

1991
Faculty Exhibit - Alder Manor, Iona College

1990
Group Exhibition “4 At The Avalon” A multi-media performance,
New York City

Invitational “Defining Works With Paper”, P.S.39 Gallery, NY

1989
Faculty Exhibit - Iona College Art Gallery

1988
P.S. 39 Group Exhibition, “Project Artists & Guests”, NYC

1987/1986
Juried Show, “The Bronx Celebrates: Lehman College Alumni
Artists”. Jurors: Paterson Sims, Nina Castelli-Sundell, Sally Webster

1987-86
Artist Space Award

1985
Faculty Exhibition, Lehman College Art Gallery, NYC

1984
Organized the Lehman College Art Alumni Association and elected its
first President.

1982
Lectured at Baychester Arts Association, NY on “Morandi: The Painter’s
Painter”.

1981
“Emerging Bronx Artists”, Bronx Museum, selected works

1980
Lectured at Lehman College, “Portraiture: The Intelligent
vs. The Mundane”.

Bronx Artists - 1980”, a juried show at the Bronx Museum

“Legacy From the Past: Concurrence with The Present” lecture at
Baychester Visual Arts Association

1979
Paintings exhibited at the Brotherhood of Human Resources, N.Y.C.

“Analyzing Composition in Painting”, lecture at Artists Guild
of Co-Op City, New York

“Visual Thoughts”, an exhibition of paintings at Lehman College
Art Gallery
1978
“Six From Lehman”, drawings exhibited, Lehman College Library
“Five From Lehman”, drawings exhibited, Lehman College
“Five From Lehman”, William Patterson State College, New Jersey

1975
“One Man Show”, Lehman College Art Gallery. First Alumnae ever to be granted a one-person show.

EXPERIENCE

2004 - present
Assistant Professor at Borough of Manhattan Community College
teaching painting, sculpture, drawing

2003-2004
Substitute Full time Instructor at BMCC teaching painting, drawing, sculpture, art history and photography

1996-2003
Adjunct Lecturer at BMCC teaching drawing, painting, sculpture and art history

1982-2002
Instructor at Herbert H. Lehman College CUNY Continuing Education teaching drawing, painting and graphic design classes

1986-1997
Created a program of Life Drawing sessions for alumni at Herbert H. Lehman College, CUNY, which was an excellent technical and support network for former students.

Launched Art Alumni Association and elected its first President

1989 - 1993
Associate Professor at Elizabeth Seton School, Iona College
teaching illustration, typography, and art history classes

Taught watercolor classes, Seminars Division

1982 - 1993
Freelance graphic designer for Milady Publishing Co. Designed all aspects of book, magazine and promotional advertising
Peter ("Xico") Greenwald
www.xicogreenwald.com

848 43rd Street, Apt. 28
Brooklyn, NY 11232
917.291.0409
xicogreenwald@yahoo.com

EXHIBITIONS
2013 Source Material, Xico Greenwald, Despina Konstantinides, Kim Sloane, Queens College Art Center, Flushing, NY
2013 Friendly Gestures [Namaste], Queens College Art Center, Flushing, NY
2013 Paper Mirror Torn, Brian Morris Gallery, New York, NY
2013 Sideshow Nation, Sideshow Gallery, Brooklyn, NY
2012 Necessary Arrangements, The Painting Center, New York, NY
2012 Foundation Faculty Exhibition, Rubelle & Norman Schafer Gallery, Brooklyn, NY
2012 BGSQD Fundraiser, Clampart, New York, NY
2012 Pratt Foundation Faculty Exhibition, Rubelle & Norman Schafer Gallery, Brooklyn, NY
2012 Fakes, Tomato House, Brooklyn, NY
2012 Mic: Check, Sideshow Gallery, Brooklyn NY
2011 Temporary Umbra Zone, Janet Kumatowski Gallery, Brooklyn, NY
2011 Particular Light, The Painting Center, New York, NY
2010 Perception/Observation, Long Island University, Brooklyn Campus, Brooklyn, NY
2010 First Growth, First Street Green Gallery, New York, NY
2010 Art for Haiti, Lohin Geduld Gallery, New York, NY
2008 I Heart Painting, Windows/PS1 Gallery, Long Island City, NY
2007 Lineage 7- Response to Material & Form, Gallery M3, Piemont, NY
2007 MFA Thesis Exhibition, New York Center for Art and Media Studies, New York, NY
2005 CMF, Red Barn Gallery, Hunter, NY
2004 Sugar Maples Center for Arts and Education, Maplecrest, NY
2003 Portraiture, Diamantina Gallery, Brooklyn, NY
2002 Ten Artists, Three Bows, Brooklyn, NY
2001 Group Show, Courthouse Gallery, Anthology Film Archives, New York, NY
2001 Group Show, Mad River Post, New York, NY

AWARDS AND RESIDENCIES
2009 Montalvo Arts Center, Lucas Artist Residency Fellow
2001 Agostini Sculpture Prize, New York Studio School Scholarship for Sculpture
1999 Ellen Battell Stoekel Fellowship, Yale Summer School of Music and Art

CURATORIAL PROJECTS
2014 Curator, upcoming exhibition, Composing with the Figure, New York Studio School
2014 Curator, upcoming exhibition, City as Subject, Westbeth Art Center, New York, NY
2013 Co-Curator, Borough of Manhattan Community College Faculty Art Show, Shirley Fitenman Art Center
2010 Co-Curator, Perception/Observation, Selena Gallery, LIU, Brooklyn Campus, Brooklyn, NY

ESSAYS, REVIEWS,
Art Critic, The New York Sun, 2013-present
Catalog Essay, Simon Carr, Mark LaRiviere, Thaddeus Radell, Salena Gallery, LIU, 2012
'Boxer at Rest,' Epoch Times, June 27, 2013
'Terrific Twosomes,' Painters' Table, June 18, 2013
'Piero della Francesca at the Frick,' February 21, 2013, PaintingPerceptions.com
Interview with John Dubrow, Painting Perceptions.com, April 15, 2013
A Studio Visit with Janice Nowinski, Painting Perceptions.com, Fall 2013

EDUCATION
2007 MFA Brooklyn College, Brooklyn, NY
2000 BA Bard College, Annandale-on-Hudson, NY
1999 Yale Summer School of Music and Art, Norfolk, CT

TEACHING EXPERIENCE
2009-Present City University of New York, Borough of Manhattan Community College, Temporary Full-Time 2013

2011-Present
Pratt Institute, Visiting Instructor, Foundations, School of Art and Design

2012
Rider University, Lawrenceville, NJ, Adjunct Assistant Professor, Summer Session II

2003-2005
Sugar Maples Center for Arts and Education, Catskill Mountain Foundation, Maplecrest, NY, Faculty Instructor


BIBLIOGRAPHY
From the Mayor’s Doorstep, The Latest Spectacular, by Piri Halasz, January 2012
New York Post, Deal of the Art, by Julia Szabo, June 17, 2006
Elle Décor, Bold Strokes, by David Colman, March 2006
Guide Magazine, by Sue Stovall, October 2003
Village Voice, Shelter, by Toni Schlesinger, January 9, 2003,
PUBLIC ART & COMMISSIONS

Ossining Bicentennial Sculpture Exhibition, Ossining, NY, 2013
Peekskill Project Window Installation, Peekskill, NY, curator Anna Adler, 2012
NYU Langone Medical Musculoskeletal Center, NYC, curator Jodi Moise, 2012
Artscape, Pittsfield, MA, 2011
Pratt Sculpture Park, Brooklyn, NY, curator David Weinrib, 2010
Governor’s Island, Brooklyn Waterfront Artists’ Coalition, Brooklyn, NY, 2010
SculptureNow, Lee, MA, 2010
Hudson Highlands Land Trust, Garrison, NY, 2010
Fulton-Ferry State Park, Brooklyn Waterfront Artists’ Coalition, Brooklyn, NY, 2009
Habitat for Artists, Historic Huguenot Street, New Paltz, NY, 2009
Riverfront Green, Peekskill Project IV, Peekskill, NY, 2008
Collaborative Concepts at Saunders Farm, Garrison, NY, 2007
Field Library Bookstore, Peekskill Project III, Peekskill, NY, 2006
Casola Gallery, Peekskill Project II, Peekskill, NY, 2005
John Jay College Lobby, NYC, curator Thalia Vrachopoulos, 2005
Peekskill Project, Peekskill, NY, curator Sue Stoffel, 2004
DeSanti Plaza Sculpture Garden, Hartsdale, NY, 2000
Puffin Foundation, Teaneck, NJ, 2000
Crittenden Middle School, Armonk, NY, Byram Hills Education Fdn., 1999
Osteopathic Office, Sharon, CT, Tabletop Fountain commission, 1994
Flushing Meadows Park, Queens, NY, New York City Parks Dept., 1991

AWARDS & FELLOWSHIPS

PSC-CUNY Research Award, 2009, 2012
BMCC Faculty Development Grant, 2010
NEA Creativity Grant, WAC Installation Commission, 2003
Puffin Foundation Grant, 1998
Artist Grant, Westchester Arts Council, 1998
Queens ReGrant Artist Project Grant, NYSCA funds, 1991
Artists Space Grant for Individual Project, 1991
Sculpture Space Residency, Utica, NY, 1989
Artist-in-Residence, Jamaica Arts Center, Jamaica, NY, 1988
Yaddo Residency, Saratoga Springs, NY, 1988
Artist in the Marketplace Seminar, Bronx Museum, Bronx, NY, 1987
Fellowship Award, New Jersey State Council on the Arts, 1985
Artist-in-Residence, Altos de Chavon, Dominican Republic, 1982

SOLO EXHIBITIONS

Summit High School, Summit, NJ, 2010
Garden Gallery at the Health Center, Peekskill, NY, 2009
Maxwell Fine Arts Sculpture Garden, Peekskill, NY, 2004
Ceres Project Room, Chelsea, NYC, 2001
Chappaqua Library Gallery, Chappaqua, NY, 1999
Hudson River Museum of Westchester, Yonkers, NY, 1998
Kent Place Gallery, Summit, NJ, 1994
Jamaica Arts Center, Jamaica, NY, 1989
SELECTED GROUP EXHIBITIONS

Sarah Haviland p. 2

Gallery 66, Cold Spring, NY, “Figuratively Speaking,” 2013
Theo Ganz Gallery, Beacon, NY, “Form and Function,” 2013
Saks Fifth Avenue, Sculptors Guild window display, 2012
PS Project Space, Chelsea, NYC, Hullaballoo Collective “Joie de Vivre,” 2012
Fountain Art Fair, 68th St. Armory, NYC, “Hullaballoo Collective,” 2012
Griffin Court, 10th Ave./54th St, NYC, “Temptation,” curator Deborah Davis, 2011
Chesterwood, MA, “Contemporary Sculpture at Chesterwood 2010,” juror Richard Klein, 2010
Chashama 112 Times Square, New York, NY, “Habitat for Artists Recycled Drawings,” 2010
Work Space Harlem, New York, NY, “Recycling the Studio,” 2010
GAGA Arts Center, Garnerville, NY, “Garnerworld,” curator David Laxman, 2009
Imaging Arts Gallery, Tappan, NY, “Inaugural Sculpture Garden Exhibition,” 2005
Rockland Center for the Arts, West Nyack, NY, “Sculpture in the Park,” 2004
Burlington County College Sculpture Garden, Pemberton, NJ, juror Claudia Gould, 2003
Lake View Cemetery, Cleveland, OH, “Celebration of the Spirit,” 2001
Jamaica Center for Arts & Learning, Jamaica, Queens, “20 Years of Workspace,” 2001
Monarch Contemporary Art Center, Tenino, WA, “Transcending Boundaries,” 1999
Artemisia, Chicago, IL, “Carving the Forces of Change,” juror Faith Ringgold, 1997
Window installation, “Infant to Teen,” Peekskill, NY, 1996
Harvard University, Cambridge, MA, WCA Regional, “Pulse Points,” 1996
Rye Art Center, Rye, NY, Westchester Arts Council, “Fantasy in Form,” 1995
Nardin Galleries, Somers, NY, jurors Vivien Raynor, Phillip Verre, 1995
Southern Vermont Art Center, Manchester, VT, 1995
Chesterwood, Stockbridge, MA, “Contemporary Sculpture,” 1994
Manhattan Psychiatric Center, Ward’s Island, NY, “OIA-Outdoor Sculpture,” 1993
South Bend Art Center, IN, “Her Art Works,” juror Lynda Benglis, 1992
Queensborough Community College, Bayside, NY, “Out/In Queens,” 1990
Brooklyn waterfront, NY, “One Main Street Windows,” 1990
Art In General, NYC, “Embodiment/Personification,” 1988
Queens Museum Annual, NYC, juror Irving Sandler, 1988
LECTURES & PANELS

Governors Galleries, Governors Island, NYC
BMCC-Hong Kong Institute of Education Panel, NY, NY
Samuel Dorsky Museum, SUNY, New Paltz, NY
University of Louisiana at Lafayette, LA
Hudson Valley Center for Contemporary Art, Peekskill, NY
Westchester Arts Council, White Plains, NY
College of New Rochelle, NY
Hudson River Museum, Yonkers, NY
The Puffin Room, NYC
Kent Place School, Summit, NJ
Queens Museum, Flushing, NY
Baxter Gallery, Portland School of Art, Portland, ME
Queensborough Community College, Bayside, NY
Queens Council on the Arts, Flushing, NY
Jamaica Arts Center, Jamaica, NY
Appalachian State University, Boone, NC

PRINT / WEB FEATURES & PUBLICATIONS

“Going Public: Music & Art Collaborations that Spark Student Success,” powerpoint lecture with Dr. Eugenia Yau, Successful Teaching Conference, SUNY CPD, Syracuse, NY, 2011
Interview on White Plains Public Access TV, “This Blooming City,” 2003
Guest on Queens Public Access TV, “Queens Art Talk,” 1991
Sculpture featured in movie Laserman, directed by Peter Wang, 1988

SELECTED BIBLIOGRAPHY

Barry Rosen, “A Place to Sit and Reflect,” interview on CUNY Newswire, Dec. 1, 2010
Rachel Sokol, “Public Space, Public World,” interview on BMCC Website, July 29, 2009
Jane Ingram Allen, “Expanding Space: Mirrors in Contemporary Sculpture,” Sculpture online, Nov. 2004
Jonas Kover, “Lead, Metal, and Concrete,” Utica Observer-Dispatch, Aug. 31, 1989

EDUCATION

MFA, Combined Media, Hunter College, NYC
Skowhegan School, Skowhegan, ME
BA, Distinction in Art, cum laude, Yale University, New Haven, CT
Yale-Norfolk Program, Norfolk, CT
Education
University of Washington, Seattle, WA - M.F.A., Painting, 1979
University of California, Berkeley, CA, - M.A., Painting, 1971
University of Iowa, Iowa City, IA - B.A., Painting, 1968

Teaching
Professor of Art, Borough of Manhattan CC/CUNY, NYC, 1997- Present

Grant Awards – 2000-2012
2010 PSC-CUNY Research Award for Computer Art Project, City University of New York, NY
2008 Faculty Development Grant for Computer Art, Borough of Manhattan C.C., New York, NY
2006 PSC-CUNY Research Award for Computer Art Project, City University of New York, NY
2004 Faculty Development Grant for Computer Art, Borough of Manhattan C.C., New York, NY
2000 Faculty Development Grant for Computer Art, Borough of Manhattan C.C., New York, NY

Honors, Publications
2011 Curator, Museum Show, “Hjelles of Siewers Springs”, Vesterheim Museum, Decorah, IA
2011 “Graphics Workshop” Presentation, Bergen County Users Group, Monmouth, New Jersey
2010 “Book of Hours” Art Book Contribution and Website Installation, Royal Oak, Michigan
2007 Conference Speaker, Faculty of the Future Conference, Bucks County, PA
2006-10 Gallery Representation - Flatron Gallery, Peekskill, NY
2003 Conference Speaker, Faculty of the Future Conference, Bucks County, PA
2002 Conference Speaker, 8th Annual Technology and Learning Conference, Montgomery, PA
2000 Conference Speaker, 1st and 2nd Regional Technology Conferences, Lancaster, PA
2000 Conference Speaker, College Board Middle States Regional Assembly, Baltimore, MD
1988 Conference Speaker, 5th Annual Community College Showcase Conf, Atlantic City, NJ
1988 Computer Art Collection, Hewlett-Packard/A.I.R. Gallery Digital Workshop, NYC
1988 Art Lecturer, Middlesex College, New Brunswick, NJ
1981 First Prize, Drawing Division, Minnesota State Fair, Minneapolis, MN
1981 Exhibition Prize, Minnesota Art Center, Minnetonka, MN
1978 Ford Foundation Fellowship Winner, University of Washington, Seattle, WA
1978 Tuition Scholarship Awards, University of Washington, Seattle, WA
1975 First Prize, Manisphere International Art Exhibition, Winnipeg, Canada

Selected Recent Art Exhibitions - 2002-2012
2012 “Migration of Objects” Juried Group Show, Proteus Gowanus Gallery, Brooklyn, NY
2011 Pro Arts Members Group Show at Parlay Studios, Jersey City, NJ
2010 “Art From Found Objects: Juried Exhibition”, Monmouth Museum, Lincroft, NJ
2010 “Book of Hours” Invitational Group Exhibition, Royal Oak, Michigan
2010 “Wish You Were Here” Postcard Show, A.I.R. Gallery, Brooklyn, NY
2010 Tresorie Custom Framing Window Display, Hoboken, NJ
2009-10 Pro Arts Members Exhibitions, Grace Church, Jersey City, NJ
2008 “Cabinet of Curiosities” Invitational Group Exhibition, Royal Oak, Michigan
2006-8 Cathedral Arts Festival Juried Exhibitions, Jersey City, NJ
2007 Canco Lofts Pro Arts Exhibition, Jersey City, NJ
2007 “About Photography” Juried Exhibition, Jersey City, NJ
2005 1st Annual Pro Arts Juried Art Show, Jersey City, NJ
2005 “With Apparent Ease: The Work Behind Artwork”, Victory Hall, Jersey City, NJ
2003-5 15th & 16th Annual Cathedral Arts Festival Juried Exhibitions, Jersey City, NJ
2002 “Here is New York: Images from the Front Lines of History,” Museum of Modern Art, NYC
2002 “Here is New York: Images from Front Lines of History,” Int'l Ctr. Of Photography, NYC
Curriculum Vitae

Carla Macchiavello
Telephone: (57 1) 2550971 / Office: (57 1) 3394999 Ext. 4871 Fax Ext. 2628
Email: cmmacchiavello@yahoo.com, cm.macchiavello2017@uniandes.edu.co

Education
2010-2005
Ph.D. in Art History and Criticism, Stony Brook University, New York.
Dissertation: “Marking the Territory: Performance, Video, and Conceptual Graphics in
Chilean Art, 1975-1985.” Dissertation advisor, Professor Donald Kuspit. Defended, May
2010.
2005-2003
Master of Arts in Art History and Criticism, Stony Brook University, New York.
Thesis: “A Game with Shifting Mirrors: Juan Downey’s video work.”
2001-1997
Bachelor in Aesthetics, Pontificia Universidad Católica de Chile, Santiago, Chile.

Languages
Spoken and written fluency in English and Spanish.
Studies of German and French (Stony Brook University; Goethe Institut, Santiago de
Chile). Currently studying Italian.

Grants, Awards
2013
Fondo Nacional de Desarrollo Cultural y las Artes (FONDART). Project: Catálogo
razonado Colección Resistencia MSSA (Catalogue Raisonné, Collection “Resistencia,”
Museum of Solidarity), Santiago, Chile.
2012
Fondo Nacional de Desarrollo Cultural y las Artes (FONDART). Project: Museo de la
Solidaridad, 40 años (Museum of Solidarity, 40 Years), Santiago, Chile.
2011
FAPA, Research Grant (2011-2014), Universidad de Los Andes, Bogotá, Colombia.
2008-2003
Tuition Award, Stony Brook University, NY.
2007
17th Annual Hispanic Heritage Month Academic Award, Stony Brook University, NY.
GSO Travel Grant, Graduate Student Organization, Stony Brook University, NY.
GSEU Professional Development Grant, Stony Brook University, NY.
2006
Fondo concursable de la Dirección de Asuntos Culturales de la Cancillería de Chile
(DIRAC), Travelling Art Exhibition Project “Juan Downey: A través de sus viajes,”
Buenos Aires, Argentina, June 15-July 30 2006; San José, Costa Rica, November 30,
Michael D. Morford

**Education:**

**Ph.D. – May 2009**
Case Western Reserve University  
Department of Art History and Art  
Cleveland, Ohio  
Advisor: Dr. Edward Olszewski  
Dissertation: *Carving for a future: Baccio Bandinelli securing Medici patronage through his mutually fulfilling propagandistic “Hercules and Cacus.”*  

**M.A. – May 2000**
Texas Christian University  
College of Fine Arts and Communication  
Fort Worth, Texas  
Advisor: Dr. Babette Bohn  
Thesis: *Jacopo Carucci da Pontormo: The Influence of Dreams on His Painting Style*  

**B.F.A. – May 1994**
Texas Christian University  
College of Fine Arts and Communication  
Fort Worth, Texas  
Advisor: Jim Woodson  
Emphasis: Painting & Drawing

**Teaching Experience:**

09/2012 – Present  
Asst. Professor of Art History – City University of New York (CUNY), Borough of Manhattan campus. *Introduction to Western Art* (103), *Art Survey I* (110), developing art major and courses in Renaissance, Baroque, Medieval, and Ancient Greek & Roman Art.

09/2006 – 6/2012  

2012 (Winter)  
Guest Lecturer – The Matter of *Maniera* – The Learning Center (Senior Center), Savannah, GA.

2010 (Summer)  
Guest Lecturer – *When in Rome.* – The Learning Center (Senior Center), Savannah, GA.

2010 (Spring)  
Guest Lecturer – *For God and Glory: Masterpieces of the Vatican.* – The Learning Center (Senior Center), Savannah, GA.
2009 (Summer) Guest Lecturer – *Echoes of Antiquity: The Discovery and Appropriation of Roman Sculpture in Italian Renaissance Art.* – The Learning Center (Senior Center), Savannah, GA.

2005 (Summer) Adjunct Instructor – Case Western Reserve University – *History of the Early Italian Renaissance.*

2005 (Spring) Adjunct Instructor – John Carroll University, University Heights, OH – *Introduction to the History of Art.*

2003 – 2006 Adjunct Instructor – Kent State/Geauga, Burton, Ohio – *Art History I, Art History II.*

2003 (Fall) Guest Lecturer – Case Western Reserve University – *The Face First.*


2000 – 2004 Guest Lecturer – Case Western Reserve University – *Sixteenth Century Italian Painting and Sculpture.*


**Publications:**


**Talks and Papers:**

10/2013 *Pontormo's Sculptural Mark-making* – Southeastern College Art Conference (SECAC), Greensboro, NC.

11/2012 *Competition for Space: Political and Artistic Statements in the Piazza della Signoria, Florence* – Savannah College of Art & Design, Savannah, GA.

11/2012 *Classical to Academic Style* – The Jepson Center (Sponsored by the Telfair Academy Guild, Savannah, GA.

1/2011  The Public Arena in Florence: the Piazza della Signoria – The Learning Center (Senior Center), Savannah, GA.

10/2010  The Building of St. Peter’s Basilica – for St. Paul’s Church, Savannah, GA.

2/2010  Art and Love in the Renaissance – for the Telfair Academy Guild (TAG), Telfair Academy Rotunda, Savannah, GA.


10/2003  The Evolution of an Idea: A Discussion on Multiplicity in Baccio Bandinelli’s “Hercules and Cacus,” – Art History and Art Seminar, Cleveland Museum of Art, Cleveland, OH.


5/2003  Athena’s Cock (?) : An Interpretation of the Fighting Cocks in Panathenaic Amphorae – Ohio University Graduate Symposium, Athens, OH.


1/1999  “Primitive” to Primitivism – Texas Christian University Art and Art History Open House, Fort Worth, TX.

Professional Affiliations:

- College Art Association (CAA)
- Italian Art Society (IAS)
- Renaissance Society of America (RSA)
- Sixteenth Century Society (SCS)

Languages: French (reading/some speaking), German (some reading), Italian (reading/speaking)
CURRICULUM VITAE

FLORENCE QUIDEAU, PhD
6600 Boulevard East,
Apt # 9M
West New York, NJ 07093
fquideau@bmcc.cuny.edu

EDUCATION

PhD 2011. Rutgers University: New Brunswick, NJ
Dissertation: “Origins of Modernism in French Romantic Sculpture”

MA 2006. Rutgers University: New Brunswick, NJ
Curatorial Certificate
"The Art of Laughter: the Portraits and Caricatures of Dantan- Jeune"

BA 2001. Hunter College: CUNY, New York City, NY
Magna cum laude. Majors: Art History; French Literature;
Thomas Hunter Honors Program

PROFESSIONAL EXPERIENCE (UNIVERSITIES)

2013, fall
Borough of Manhattan Community College, NYC
Assistant Professor, Department of Music & Art.

2013, Summer
Rutgers University off-campus program McGuire Air Force Base, NJ
Studies of the Arts and Literature: European Art, Artists and Society
Hybrid Graduate course in e-College format. Case study approach to the
history of art in Europe, focusing on a selection of key works from the 18th to
the 20th century, which were created in France, England, Germany, and Spain.

2013, Spring
Ramapo College of New Jersey, School of Contemporary Arts, NJ
Impressionism and After. An examination of European art from the second half
of the 19th century through the early 20th century. Emphasis placed on the
beginning of the vanguard tradition in art and its meaning in relation to
contemporary cultural and historical experience. Trips to art museums required.

Photography: Concepts and Histories. Undergraduate course. Introduction to
photography from a global historical perspective, and to the critical debates
around different photographic genres such as portraiture, scientific photography,
art photography, and social documentary photography.
William Paterson University, Wayne, NJ  
*Modern Art I*. History of art from the time of the French Revolution to the first decade of the twentieth century. Emphasis on the development of major schools and styles, from Neo-Classicism to the Fauves. Museum trips required.

2012, fall  
Rutgers University, NJ  
*Revolution to Realism, 1760-1860*. Upper-level undergraduate course. Analysis of themes and characteristics of Neo-classicism, Romanticism, Realism, and Orientalism with a focus on European Art. Museum trips required.

Ramapo College, NJ  
*Art, Artists, and Society*. Undergraduate introduction course on the history of Western art traditions from Prehistory to Contemporary art.

*Nineteenth Century European Art and Culture*. Case study approach to seminal artists from Spain, France, England, Italy, and Germany within their respective political, social, and cultural contexts. Museum trips required.

Bergen Community College, NJ  
*Introduction to Art and Visual Culture*. Undergraduate course on visual and thematic analysis of artworks from the Ancient world to Contemporary art, including non-Western art.

*Survey of World Art, II*. Undergraduate introduction course from the Renaissance to Contemporary Art.

2012, Summer  
Rutgers University, NJ  
*Modern American Art*. Undergraduate course on American visual culture from 1876 to Contemporary art.

Bergen Community College, NJ  
*Introduction to Art and Visual Culture*. Undergraduate course on visual and thematic analysis of artworks from the Ancient world to Contemporary art, including non-Western art.

2012, Spring  
School of Visual Arts, New York City, NYC  
*Survey of World Art, part II*. Introduction course from the Renaissance to Contemporary Art. Museum and gallery trips required.

Ramapo College, NJ  
*Impressionism and After*. An examination of European art from the second half of the 19th century through the early 20th century. Emphasis placed on the beginning of the vanguard tradition in art and its meaning in relation to contemporary cultural and historical experience. Trips to art museums required.
Rutgers University, NJ
*Impressionism.* Undergraduate course on the social, political, and cultural climate that led artists to break free from long established artistic values. Emphasis on issues of plein-air painting; independent exhibitions; “gendered” spaces; and the influence of Japanese Art and photography to depict “Modernity”.

Bergen Community College, NJ
*Introduction to Art and Visual Culture.* Undergraduate course on visual and thematic analysis of artworks from the Ancient world to Contemporary art, including non-Western art.

2011, fall
Rampone College, NJ
*Art, Artists, and Society.* Undergraduate introduction course on the history of Western art traditions from Ancient Greece to the Modern era.

School of Visual Arts, NYC
*Survey of World Art, part I.* Introduction course from Prehistory to the end of the Gothic era (ca.1400).

Bergen Community College, NJ
*Introduction to Art and Visual Culture.* Undergraduate course on visual and thematic analysis of artworks from the Ancient world to Contemporary art, including non-Western art.

Rutgers University, NJ
*Revolution to Realism, 1760-1860.* Upper-level undergraduate course. Analysis of themes and characteristics of Neo-classicism, Romanticism, Realism, and Orientalism with a focus on France, Spain, Great Britain, Italy and Germany. Trips to art museums required

*Romantic Portraiture and the Rise of Modernism.* Upper-level undergraduate seminar. Lectures, discussions, and museum visits focusing on the the evolution of portraiture from the late 18th century to the present.

2010, fall
Rutgers, University, NJ
*Revolution to Realism, 1760-1860.* Upper-level undergraduate course.

2009, Summer
*Art in Paris: Spaces and Places. Summer Study Abroad Program in Paris.* Second part of undergraduate art history course spanning from the 17th to Contemporary art with lectures and discussions in museums, castles, historical monuments and parks.
2009, Spring  
*The French Salon: Artists and Art Critics.* Upper-level undergraduate seminar. Lectures and discussions on artistic, political, and societal issues as seen through a range of key paintings exhibited at the official Salons from the 18th century to the Second Republic. Trips to art museums required.

2008, fall  
*Revolution to Realism, 1760-1860.* Upper-level undergraduate course.

2007, fall  
*Honoré Daumier and Mid-Nineteenth Century French Art.* Upper-level undergraduate seminar. Lectures, discussions, and student participation in writing didactic panels and explanatory labels for the exhibition *Honoré Daumier and La Maison Aubert.* Seminar resulted in a student symposium presented to Rutgers students, faculty, alumni, and the community.

2006, fall  
*Revolution to Realism, 1760-1860.* Upper-level undergraduate course.

PROFESSIONAL EXPERIENCE (MUSEUM)

2007-08  
*Jane Voorhees Zimmerli Art Museum: New Brunswick, New Jersey*

**Guest curator** for *Honoré Daumier and La Maison Aubert: Politics and Social Satire in Paris* (1 March - 1 June, 2008). Responsibilities included all aspects of curatorial duties with an exhibition of one-hundred prints and sculptures from the Zimmerli Art Museum; The Metropolitan Museum Art, New York; The National Gallery, Washington D.C; and The Armand Hammer Museum, Los Angeles, California. Worked closely with the Zimmerli Educational Department to support and lead programs, seminar and symposium; workshops for teachers; gallery talks and activities for regional high schools and adult continuing education; lecture series; training of docents.

2001-07  
*Morse Research Center for Graphic Arts and the Herbert D. and Ruth Schimmel Rare Book Library, Zimmerli Art Museum, New Brunswick, NJ.*

**Graduate Assistant** to Phillip Dennis Cate. Responsibilities included curatorial, administrative, and academic duties for the Permanent European and Japonisme Galleries. Selection and rotation of the collection; scheduling and assistance for researchers, professionals, and classes; lectures and tours; writing, researching, and coordinating on- site and traveling exhibitions; cataloguing of French books and ephemera; input of data of new acquisitions for web access; assistance and communication with national and international art departments; training of docents.

2006  
**Curator** for the exhibition *Leittrisme* and assistant curator for *Montmartre Fin-de-Siècle* (two parts of exhibition *Word and Image*). Researcher for the exhibition *Toulouse-Lautrec and the French Imprint*

2004  
**Researcher and essayist** for the exhibition *Artists on the Edge: Douglass College and the Rutgers MFA*, Mabel Smith Douglass Library, Rutgers.
2003-05  Assistant curator for Breaking the Mold: Sculpture in France from Daumier to Rodin, 1832-1914. Retrospective exhibition of three-hundred fifty non-academic European sculptures and prints. Responsibilities: all aspects of curatorial, educational and administrative duties, including active collaboration between all Departments of the museum; visits to private lenders; contact with national and international institutions; guided tours for regional schools and adult continuing education; training of docents; lectures.


2001-02  Curator for Keeping up Appearances: Female Bourgeois Upbringing in Fin-de-Siècle France. Exhibition of sculptures and prints from the Zimmerli Art Museum.

SCHOLARLY AND PROFESSIONAL PUBLICATIONS

2013, in progress  Tentative title, "Unsightly Portrayals: Representing Spectacles in Modern Sculpture, 1830-1914".


Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, Fall 2003.

2002


**ASSISTANTSHIPS, RESEARCH, AND INTERNSHIPS**

2014, Anticipated

**Summer Study Abroad Program, Paris, France**

*Instructor* for the second part of “Art in Paris: Spaces and Places”. Focus on major monuments and works of art spanning from the eighteenth to the twenty-first century.

2009

**Summer Study Abroad Program, Paris, France**

*Instructor* for the second part of “Art in Paris: Spaces and Places”. Focus on major monuments and works of art spanning from the eighteenth to the twenty-first century.

2008

**Summer Study Abroad Program, Paris, France**

*Assistant* to Susan Sidlauskas. Responsibilities: supervision of undergraduate students; coordination of daily visits to museums and regional trips; lectures.

2007

**Observer** for the Summer Study Abroad Program, *Art in Paris: Spaces and Places* to report to the Art History Department at Rutgers University.

**Musée d’Orsay and Musée Carnavalet, Paris, France**

*Researcher* for the bicentennial retrospective *Honoré Daumier and La Maison Aubert: Political and Social Satire in Paris, 1830-1860.*

2004

**Musée d’Orsay, Paris, France**

*Researcher* for the exhibition *Breaking the Mold: Sculpture in France from Daumier to Rodin, 1832-1914.*

2003-04

**Metropolitan Museum of Art, New York City, NY**


2002

**Musée d’Orsay, Paris, France**

*Internship* in the Department of Sculpture. Supervisors: Laure de Margerie and Anne Pinget. Duties: comprehensive dissection of catalogs and literature on sculptors; assessment of loans returned from traveling exhibitions; assistance in artwork displays; weekly meetings on museum organization; regular visits to the storage areas for artworks assessment.
LECTURES AND TOURS

2008  
_Honoré Daumier and la Maison Aubert: Politics and Social Satire in Paris._  
Masson Gross School of Art; Timothy Christian High School; French Historical Society; English Department, Rutgers; Board of Overseers; French Department, Rutgers; History Department, Rutgers; Art@ lunch; RU-All, adult continuing education; Teacher’s Workshop; Metuchen High School; training of docents.

2006-07  
_Toulouse Lautrec and the French Imprint: Fin-de-Siècle Posters Paris, Brussels, and Barcelona_  
Princeton Senior Resource Center, Evergreen Forum; Brandeis Women Group; English Department, Rutgers; Art@ lunch; RU-All, adult continuing education; Comparative European Studies, Rutgers; Teacher’s Workshop “The World of Toulouse-Lautrec”, Lecture on 19th century French newspapers, Romance language Department, Rutgers; Lecture, “Influence of French Posters in Late 19th Century Art”; Board of Overseers; training of docents.

2005-06  
_Breaking the Mold: Sculpture in Paris from Daumier to Rodin_  
Adult Art History Students from Ridgewood; New Brunswick “Junior Curator” apprentices; Wayne Valley High School; Metuchen and Woodbridge High Schools, Morris Hills High School, Rutgers University Adult Continuing Education; Rutgers French Department; History Department; Rutgers; Art@ lunch; Board members Kress Foundation; Brandeis Women.

2004-05  

CONFERENCES, PROFESSIONAL OUTREACH

2013  
2013, Spring  
_Ramapo College, NJ_  
Primary reader for Eleni Diamantes’s Undergraduate Art History Honors Thesis. Title: “François Boucher: Symbolism in The Four Seasons”.

2012, fall  
_Rutgers University, NJ_  
Primary reader for Felicia Siegel’s Undergraduate Art History Honors Thesis. Tentative title: “The Orientalism of Madame de Pompadour by Carle van Loo”.

2011  
_Henry Moore Institute, Leeds, England_  
<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>Rutgers University, College Avenue Campus, New Brunswick, New Jersey Resume Workshop. Panelist for RAHSA. The Rutgers Art History Student Association provides guidance and information for undergraduate students to promote a better understanding of the field of Art History. Recruiter for Summer Program in Paris at the Study Abroad Fair.</td>
</tr>
<tr>
<td>2008</td>
<td>Jane Voorhees Zimmerli Art Museum: New Brunswick, New Jersey Moderator for Elizabeth C. Childs, Washington University, St Louis, &quot;Laughing Matters: Daumier’s Strategies of Humor.&quot; Moderator for Rutgers University Undergraduate Student Symposium, “Honoré Daumier and La Maison Aubert”.</td>
</tr>
<tr>
<td>2006</td>
<td>Lecturer: “Lettrisme” part of Visible Writings / écrits visibles, an international and interdisciplinary colloquium co-organized by the French Department at Rutgers University, the Zimmerli Art Museum, and the Université Paris 8 -Saint-Denis.</td>
</tr>
</tbody>
</table>

**HONORS/ AWARDS/ FELLOWSHIPS**

2009-10 Andrew W. Mellon, Dissertation Fellowship

2009 SAS Award, Distinguished Contribution to Undergraduate Education

2008-09 Louis Bevier Fellowship, Rutgers University, NJ.

2007 Florence Gould Foundation, grant for Honoré Daumier and La Maison Aubert
2001-07  Graduate Fellowship, Rutgers University, NJ.

2000  Phi Beta Kappa

1999  Golden Key National Honor Society
       Harriet Rutter Eagleson Scholarship, Hunter College, NYC.

1998  D.B. Steinman Scholarship, Hunter College, NYC.

1997  Citation and Award, Romance Language Department, Hunter College, NYC.

LANGUAGES READ/SPOKEN

  o  Fully bilingual, English-French
  o  Intermediate level, Spanish
  o  Basic level of reading knowledge, German

PROFESSIONAL AFFILIATIONS

  o  College Art Association
  o  Association of Historians of Nineteenth-Century Art
  o  French Historical Studies
  o  Nineteenth-Century Art Worldwide
  o  Association of Academic Museums & Galleries

REFERENCES

  o  Upon request
Education
2009 MFA University of Texas at San Antonio
2006 BFA University of Houston in Studio Art Sculpture

Selected Group Exhibitions

2013 “Variations in Color”, G Gallery, Houston, TX
2013 “Gallery 23”, Univ. of Texas, San Antonio, TX
2013 “Interstices”, Sopac Studio, San Antonio, TX
2013 “Seven Minutes”, Fox Motel, San Antonio, TX
2012 “Fire in the Belly”, Semmes Library, San Antonio, TX
2012 “The Walls of the City”, Flight Gallery, San Antonio, TX
2012 “Convergences”, Unit B Gallery, San Antonio, TX
2012 “IADT Faculty Show”, R Gallery, San Antonio, TX
2011 “Summer’s Thread”, Public Arts San Antonio, Storefront Exhibitions, Alameda Theater Gallery, San Antonio, TX
2011 “Faculty Show”, Northeast Lakeview College, San Antonio, TX
2011 “Alumni Exhibition”, UTSA Gallery, San Antonio, TX
2011 “Not Flesh Nor Feathers”, Lonestar Studios, San Antonio, TX
2010 “As the World Turns”, San Antonio International Airport, San Antonio, TX
2010 “A Substitute for Confidence”, Justice Works, San Antonio, TX
2010 “123 Show”, UTSA Satellite Space, San Antonio, TX
2010 “Chromophilia”, Lonestar Studios, San Antonio, TX
2009 “Pound for Pound”, Gallery 118, San Antonio, TX
2009 “MFA Master Thesis Exhibition”, UTSA Satellite Space, San Antonio, TX
2009 “A Broad Perspective”, UTSA Satellite Space, San Antonio, TX
2009 “Annual Student Exhibition”, UTSA Art Gallery, San Antonio, TX
2008 “To What Degree”, UTSA Graduate Student Exhibition, UTSA Satellite Space, San Antonio, TX
2007 “Dia de Los Muertos”, Lawndale Art Center, Houston, TX
2007 “25 Under 25”, Say Si Gallery, San Antonio, TX
2006 “School of Art Annual Student Exhibition”, Blaffer Gallery, Houston, TX
2006 “Unedited and Dedicated”, Commerce Street Artist Warehouse, Houston, TX
2006 “Neroma”, Commerce Street Artist Warehouse, Houston, TX
2005 “The Jock Strap”, Women’s Studies, Houston, TX
2005 “Wham! 80s”, Bootleg, Houston, TX
2005 “Hung”, Commerce Street Artist Warehouse, Houston, TX
2005 “School of Art Annual Student Exhibition”, Blaffer Gallery, Houston, TX
2005 “4th Annual Sculpture Garden Show”, UH South Park Annex, Houston, TX

Jessica Ramirez
jeramirez@bmcc.cuny.edu
Employment

2013 - Present
Borough of Manhattan Community College
Assistant Professor of Art

2013-2013 St. Phillip’s College
Lecturer, Sculpture
• Assisted and instructed students with constructing artwork.
• Presented bi-weekly Artist lectures.
• Demonstrations of mold-making, casting, safety procedures and machinery procedures.
• Introduced students to new materials and uses such as plaster, silicone, and wire.
• Provided problem solving strategies in order to complete a final project.
• Utilized multiple materials such as fabrics, foam, acrylics, and wood.

Lecturer, Art Appreciation
• Prepared lesson plans and established course goals.
• Focused on the development and application of critical thinking skills.
• Explored the elements of visual language, functions, and relationships in painting, sculpture, architecture and industrial design.

2010- 2013 International Academy of Design and Technology
Lecturer, Color Theory
• Performed weekly lectures.
• Students examined the use of color with an understanding of the potential for purpose and aesthetic application.
• Introduced students to terminology, concepts and methodology as applied to basic color, and process color.

Lecturer, Design Fundamentals
• Performed daily lectures with class discussion.
• Fundamental design processes and techniques are defined and examined.

Lecturer, Digital Imaging
• Explained the basic understanding of a raster-based software program to create, manipulate, and modify raster-based images.
• Students focused on understanding the tools used to manipulate raster-based images and will be expected to use proper terminology when discussing and presenting their work.
Lecturer, Digital Illustration
- Covered the foundations of vector-based artwork in order to create digital illustrations, graphics, and interfaces.
- Students create illustrations and experiment with type as a graphical element. The differences between vector and raster based artwork will be delineated.

Lecturer, Digital Layout
- Provided the fundamentals of publication design and page layout using a current, page-layout software to produce quality publications and print materials.
- Focused also on graphic design skills including composition, layout, and content.

Lecturer, Art History I
- Performed daily lectures with class discussion.
- Students explored the nature of human thought, culture, and creativity dating from Pre-historic time through the 14th century through an examination of selected achievements in the humanities and the arts.

Lecturer, Art History II
- Performed daily lectures with class discussion.
- Students explored the nature of human thought, culture, and creativity dating from Renaissance through 21st Century through an examination of selected achievements in the humanities and the arts.

2008- 2012 University of Texas at San Antonio
Lecturer, 3D Design Foundations
- Assisted and instructed students with constructing artwork.
- Presented bi-weekly artist lectures.
- Provided demonstrations of mold-making, casting, safety procedures and machinery procedures.
- Introduced students to new materials and uses such as plaster, silicone rubber, and fiber glass resin.
- Demonstrated welding procedures and aluminum casting.
- Provided problem solving strategies in order to complete a final project.
- Utilized multiple materials such as fabrics, foam, acrylics, and wood.

Lecturer, Drawing I
- Introduced the basic principles and practice of Drawing using the media and techniques of charcoal and graphite.
- Focused on learning to identify and translate visual relationships on a two-dimensional surface applying the formal elements of line, shape, form, perspective, value (shading), and texture and understanding the dynamics of composition.

Lecturer, Figure Drawing
- Students studied the human figure and its historical and contemporary implications, including anatomical and structural dynamics, gesture, narrative, and issues concerning the body as subject.
- The course focused on learning the fundamental aspects of drawing the human figure from direct observation and build upon the basic drawing and perceptual skills acquired in Drawing I and II.
2010-2012 Northeast Lakeview College
Lecturer, Art Appreciation
• Prepared lesson plans and established course goals.
• Focused on the development and application of critical thinking skills.
• Explored the elements of visual language, functions, and relationships in painting, sculpture, architecture and industrial design.

Lecturer, Painting I
• Performed weekly lectures and class participated in weekly critiques.
• Explored ideas using painting media and techniques.
• Discussed visual thinking and the development of visual ideas.

Center for Excellence and Education-Training Courses 2010-2012
• ED101 - Effective Teaching Strategies
• ED102 - Student Retention Methods
• ED103 - Student Learning & Assessment
• ED104 - Class Management Strategies
• ED105 - Instructional Planning for Student Success

2009 Visual Resource Center University of Texas at San Antonio
Office Assistant
• Assisted and instructed faculty/staff regarding proper usage and operation of equipment.
• Prepared images for digital feeds.
• Scanned and edited slide images.
• Digitizing the Slide Library and using File Maker Pro.
• Assisted with the set-up, operation, and troubleshooting of all projection/light equipment, devices, and systems.

Internships
2009 Blue Star Contemporary Art Center San Antonio, TX
Assistant Graphic Designer
• Assisted with artwork for brochures, invitations, newsletters, and printed materials.

Assistant Preparator
• Assisted in the layout of artwork for exhibitions.
• Packed, unpacked, and prepared shipments.
• Assisted in inventory and other collection works.
• Constructed exhibit cases and display units.

Technical Proficiencies
• Metalworking: fabrication, welding (mig, arc, gas, brazing).
• Woodworking: fabrication, joinery, carving.
• Other processes: plaster and rubber mold making.
• Studio/woodshop set up, organization and management.
• In-depth knowledge of the safe and proper use of all machines and tools.

Software Proficiencies
• Adobe Creative Suites: Photoshop, Illustrator, Indesign, and Flash.
Hardware Proficiencies
• All Computers (PC & Mac), Scanners, Printers (small and large format), Digital Cameras, Copiers, Light and Pen pads, and Fax.

Languages
• Spanish
• English
ELIZABETH C TOWERY
524 E6TH ST. #9 NYC NY 10009 ACT@ACTOWERY.ORG 646-675-9983

EDUCATION
2000  Masters of Fine Arts in Visual Studies
      Visual Studies Workshop, Rochester, NY

1989  Bachelors of Fine Arts in Photography & Painting
      Washington University, St. Louis, MO

Deputy Chairperson City University of New York, Borough of Manhattan Community
College, New York, NY, Fall 2008 to present

Assistant Professor of Art City University of New York, Borough of Manhattan Community
College, New York, NY, Fall 2004 to present

Faculty, Parsons School of Design, New York, NY Fall 1999 to Fall 2004

Adjunct Instructor, Fashion Institute of Technology, New York, NY Spring 2002 to Fall 2004

Acting Assistant Chair of Photography, Parsons School of Design, New York, NY Spring 2001

Instructor of Art, Lehman College, City University of New York, NY 2002

Lecturer, Nazareth College, Rochester, NY 1995

Adjunct Lecturer, SUNY College at Brockport, Rochester, NY 1994 - 1995

PROFESSIONAL EXPERIENCE
Principal, Pearl Studios, New York NY January 1996 – Present
Senior Photo Editor, ABCNEWS.com, New York NY, October 1997 -- January 2000
Photo Editor, ABCNEWS.com, New York NY, March - October 1997

Darkroom Manager, Visual Studies Workshop, Rochester, NY 1995-96

Artists' Panel Participant, Hartnett Gallery, Rochester, NY April 1996


Panel Coordinator, Society of Photographic Educators National Conference, 1995

Curator, National Student Media Arts Festival, 1994

Photo Assistant, Michael Eastman, St. Louis, MO 1994

Dark Room Printer, Martin Schwieg Studios, St. Louis, MO 1993

SOLO EXHIBITIONS
Beautiful Nightmares Visual Studies Collectors Gallery Rochester, NY 1996
Caught in the Act Reagle Salon, Rochester NY, 1994
Stars 1227, St. Louis, MO 1990
Leather Dreams Compere, St. Louis, MO 1989
Chicks in their Favorite Bras 1227 and Bixby Galleries, St. Louis, MO 1989

GROUP EXHIBITIONS
Faculty Art Show, Shirley Fiterman Art Center, New York, NY 2013
The Photo Show, Independent Organization of Artists, New York, NY 2005
Moments of Clarity Sotheby's, New York NY 2002
Life of the City Museum of Modern Art, New York NY 2002
Parsons Photography Department Benefit Arnold and Sheila Aronson Galleries, New York NY 2001
Here and Now Silicon Gallery, "Digital Dumbo" festival, Brooklyn NY 2001
Stories from Her A nationally traveling exhibition originating at the Hartnett Gallery, University of Rochester,
Rochester, NY 1995 Travel to sites at Hartwick College, Oneonta, NY, University of Dayton, Dayton, OH; Texas
Woman's University, Denton, TX
Western New York Filmmakers Forum CEPA Gallery, Buffalo, NY 1995
Sporty Gannett Gallery, Rochester, NY 1994
The Dead Mail Art Show, Homer, AL 1993
Rites of Spring Mail Art Show, Atlanta, GA 1993
Big Prints Bixby Gallery, St. Louis, Mo 1989
EDUCATION

Ph.D., Institute of Fine Arts, New York University          2012

Degree in the History of Art and Archaeology
Dissertation: “Innovation and Identity on Mythological Frieze Sarcophagi from Roman Asia Minor”
(Advisor: Katherine E. Welch)

Major Fields: Roman and Greek Art and Archaeology
Minor Fields: Medieval Art; Latin Historians (in the original language)

M.A., Institute of Fine Arts, New York University             2006

Degree in the History of Art
Theses: “A Late Antique Pleasure Retreat: Piazza Armerina and the Architecture of Entertainment”
(Readers: Katherine E. Welch, James R. McCredie); “Interchange, Adaptation and the ‘Periphery’ at Bamberg Cathedral, 1235-1237” (Readers: Jonathan Alexander, Nigel Morgan)

B.A., Skidmore College                               2001

Major in Religion

ADDITIONAL EDUCATION

American School of Classical Studies at Athens, Student Associate Member               2009-2011
Aestiva Latinitatis Romae, Intensive Latin Program with Reginald Foster, Rome, Italy        2004
Post-Baccalaureate Certificate in Classical Languages, University of California, Los Angeles       2003

PROFESSIONAL EMPLOYMENT

CUNY Borough of Manhattan Community College  Assistant Professor                2014-
CUNY Borough of Manhattan Community College  Substitute Assistant Professor            2014
Marymount Manhattan College  Adjunct Professor                          2014
CUNY City College of Technology  Adjunct Associate Professor                2013
Institute of Classical Architecture & Art  Continuing Education Instructor       2013
NYU School of Continuing and Professional Studies  Adjunct Instructor             2013
CUNY College of Staten Island  Adjunct Assistant Professor                2012-2013
Colorado College  Visiting Assistant Professor                  2011
SUNY New Paltz  Adjunct Professor            2008-2009
Montclair State University  Adjunct Professor                          2008

PUBLICATIONS

“ICOMOS” Encyclopedia entry in Encyclopedia of Global Archaeology (Springer Reference)       2014
PRESENTATIONS

“By the Light of the Moon: Dreams and Love Stories on a Roman Sarcophagus,” Center for Excellence in Teaching, Learning, and Scholarship, CUNY BMCC, New York  April 2014


“Sarcophagus Imagery and the Limits of Interpretation: Historiography and New Research,” University of Massachusetts, Amherst (invited lecture)  April 2012

“A Depiction of Weary Herakles & its Patrons: Education & Athletics on a Sarcophagus from Roman Aphrodisias,” Illinois State University (invited lecture)  March 2012


“An Introduction to Roman Burial Culture: Myth and Meaning in Funerary Art,” Program of Tufts University and Università di Roma-Tor Vergata, Rome, Italy (invited lecture)  June 2011

“Semele Wept while Ariadne Slept: Two Unusual Dionysian Sarcophagi from Aphrodisias,” Aigeiros Lecture, Deutsches Archäologisches Institut Athens, Greece (refereed abstract)  May 2011

“A Sarcophagus of Mên? A Tale of Two Brothers in Rough Cilicia,” American School of Classical Studies at Athens, Greece  March 2011

“Descent into the Underworld: Four Sarcophagi from Roman Asia Minor,” Lecture for the Canadian Institute in Greece, Athens, Greece (invited lecture)  November 2010

TEACHING EXPERIENCE

Art History Survey

- Survey of Art  CUNY Borough of Manhattan Community College
  CUNY College of Staten Island
  CUNY City College of Technology
  Colorado College

- Survey I  CUNY College of Staten Island
  CUNY City College of Technology
  SUNY New Paltz
  Montclair State University

- Survey II  CUNY College of Staten Island

Specialized Courses

- Early Greek Art  SUNY New Paltz
- Later Greek Art  SUNY New Paltz
- Art of Ancient Rome  SUNY New Paltz
- Islamic Art  Marymount Manhattan College

Continuing Education Courses

- Hellenistic & Republican Sculpture at the Metropolitan Museum of Art  ICAA
- Roman Imperial Sculpture at the Metropolitan Museum of Art  ICAA
- Reading Ancient Myth  ICAA
- Art and Fashion at the Metropolitan Museum  NYU SCPS
SARAH MADOLE  
Curriculum Vitae

GRANTS and FELLOWSHIPS
Research Fellowship, American Research Center in Sofia 2010
Travel Fellowship, American Research Institute in Turkey 2009-2010
Ranieri Travel Grant Recipient for Field Research in the Mediterranean 2007
New York University Tuition Remission for Graduate Research in Turkish 2006-2007
Leon Levy and Shelby White Travel Grant 2006

ADDITIONAL EMPLOYMENT
NYU Institute for the Study of the Ancient World, Exhibition Docent  
• Masters of Fire: Copper Age Art from Israel 2014  
• Temple and Tomb: Pre-Historic Malta 3600-2500 BCE 2013  
• Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan 2012  
Independent Curators International, Development Intern 2012  
Digital Media Services and Image Archive, Institute of Fine Arts, Student archivist 2008, 2011-2012  
Blanche Brown Bequest  
British School at Athens Archive, Intern 2011  
Byzantine Research Fund  
Aphrodisias Archive, NYU, Assistant administrator and student archivist 2005-2007

FIELDWORK
Ephesos, Turkey: Independent research in sculpture and iconography 2010  
Samothrace, Greece: Architectural survey and documentation 2008  
Aphrodisias, Turkey: Numismatist, sculptural documentation, trench supervision 2005-2007

LANGUAGES
Reading Knowledge: Ancient, Byzantine and Modern Greek, Latin, French, German, Italian, Spanish, Turkish  
Moderate Speaking Ability: Greek, Turkish  
Speaking Proficiency: French, Italian

SERVICE TO SCHOOL
Facilities Committee, Department of Music & Art, CUNY BMCC

PROFESSIONAL MEMBERSHIPS & ASSOCIATIONS
Archaeological Institute of America  
Institute of Fine Arts Alumni Association, Board Candidate  
New York Friends of Aphrodisias, Steering Committee
SARAH MADOLE
Curriculum Vitae

REFERENCES

Katherine Welch
Associate Professor of Fine Arts
Institute of Fine Arts, NYU
1 E. 78th Street
New York, NY 10075
(212) 992 5841
katherine.welch@nyu.edu

Clemente Marconi
James R. McCredie Professor in the History of Art and Archaeology
Institute of Fine Arts, NYU
1 E. 78th Street
New York, NY 10075
(212) 992-5835
cm135@nyu.edu

James R. McCredie
Sherman Fairchild Emeritus Professor of Fine Arts
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www.thaddeusradell.com

BORN:
1956 Grosse Pointe, MI

EDUCATION:
1978      BFA University of Detroit/Mercy, Detroit, MI
1982      MFA Parsons School of Design, NY, NY

SOLO EXHIBITIONS:
2014      Moira Walsh Gallery: Kittery, Maine
2012      Next Gallery, Metropolitan College of New York; NY, NY
2009      Next Gallery, Metropolitan College of New York; NY, NY
2002      Maurice Arlos Fine Art; NY, NY
1998      La Galerie CNIT; Paris, France
          Societe Creatide; Paris, France
          Law Offices of Dominique Trichaux; Paris, France
          Galerie Claire Fontaine; Coustellet, France
1997      Galerie Maison de la Tour; Valaurie, France
          Galerie Les Limonadiers; Vaison La Romaine, France
1996      Galerie La Tour des Cardinaux; Isle-sur-la-Sorgue, France
          Soren West Galerie; Boulder CO
          Galerie Leonardo; Paris France
1995      Soren West Gallery; Boulder CO
          Galerie La Tour des Cardinaux; Isle-sur-la-Sorgue, France

GROUP EXHIBITIONS:
2014      Heads: A Retelling; Salena Gallery, Long Island University; Brooklyn, NY
          Prince Street Gallery Juried Summer exhibition; NY, NY
          Sideshow Nation II, Sideshow Gallery; Williamsburg, NY
2013      Silence and Noise, Whispers, Hints, Narrative and Declaration; Next gallery,
          Metropolitan College of NY, NY
          BMCC Faculty Show, Fiterman Art Center, NY, NY
          Parsons School of Design Alumni Exhibition, Parsons School of Design, NY
          Sideshow Nation, Sideshow Gallery, Williamsburg, NY
2012      Simon Carr, Marl LaRiviere, Thaddeus Radell: exhibition at Salena Gallery,
          Long Island University, NY
          Necessary Arrangements, curated by Jennifer Samet. The Painting Center, NY
2011  Cornelia Foss and Thaddeus Radell; Green and Blue Gallery, Stowe, Vermont
       Group Show; Green and Blue Gallery; Stowe, Vermont
       Nature is the Teacher; Carr, Lewis, Radell and Rosenthal; The Painting Center, NY
       All Is Good; Sideshow Gallery, NYC
       Group Show; Green and Blue Gallery, Stowe, VT
       Perception/Observation; Salena Gallery, Long Island University, NY
       East Meets West: Beverly Art Center; Chicago, Ill.; Hoffman- La Chance
       Contemporary Art,
       St. Louis, Mo; Westbeth Gallery, NYC.
       Pop-Up Beginning; Milavec Green Gallery; NYC
       Pop-Up I; Milavec Green Gallery, NYC
       Continuing Views; Prince Street Gallery, NYC
       Transformation: Drawing into Painting; Western Carolina University, NC
2009  Recession Art Sale; Culture Inside; NYC
       Opening a World: Five Figurative Artist; The Painting Center, NYC
       Transformation: Drawing into Painting; Cantor Fitzgerald Gallery, Haverford
       College, PA
       Pratt Prints; Gallery Gravura Brasiliere, Sao Paulo, Brazil
       Pratt Prints; Belas Artes University Gallery, Sao Paulo, Brazil
2008  Dumbo Prints, Goloborotko Studio, NYC
       Waterline to Watermark, Bluehill Library, Maine

2007  The Figurative Initiative, Westbeth Gallery, NYC
       Beal, Dutoit, Paulson and Radell, Cape Cod Museum of Art, Cape Cod, Mass.
       Clay, Pigment, Paper and Graphite; NYIT, NYC
2006  Four Figurative Painters, Marywood University, Scranton, Penn.
       Made by Hand, New York Institute of Technology, NYC
       War, New York Institute of Technology, NYC
2005  Crossing Disciplines, Shafler Gallery, Pratt University, NYC
       Faculty Exhibition, Shafler Gallery, Pratt University, NYC
       Faculty Exhibition, New York Institute of Technology, NYC
       Broome Street Gallery, NYC
2004  Limner Gallery, Phoenicia, NY
       Broome Street Gallery, NYC
2003  Westchester Community College, Valhalla, NY
       Maurice Arlos Fine Art; NYC
       Prince Street Gallery; NYC
       Broome Street Gallery, NYC
2002  Maurice Arlos Fine Art; NYC
1998  The Ralls Collection; Washington D.C.
       Trophee des Arts Plastiques; Cirque d’Hiver, Paris, France
1997  The Ralls Collection
       Galerie Michele Emiliani; La Begude de Mazenc, France
       Galerie Arte Vive; Levallois-Perret, France
Galerie Samagra; Paris, France
Galerie La Tour des Cardinaux; Isle-sur-la-Sorgue, France
Galerie Samagra; Paris, France
Galerie Les Limonadiers; Vaison La Romaine, France
1996 Galerie Arte Vive; Paris, France
1994 Daniel Silverstein Gallery; NYC
Galerie La Tour des Cardinaux; Isle-sur-la-Sorgue, France
1993 Decouvertes Arte Internationale; Paris, France
Art Jonctions Art Fair; Cannes, France
1992 Galerie La Tour des Cardinaux; Isle-sur-la-Sorgue, France
1990 Galerie La Bouffarde; Lacoste, France
1988 Provincetown Art Association; Provincetown, Mass.

PUBLICATIONS:

Philip Guston, A Problematic centennial; Paintingperceptions.com
Anthony Fisher at Galerie Mourlot; Paintingperceptions.com
John Lees: Exhuming the Luminous; Paintingperceptions.com
See It Loud at The National Academy Museum; Paintingperceptions.com
Kyle Staver: Theater of the Odd; Paintingperceptions.com

TEACHING EXPERIENCE:

2012- Borough of Manhattan Community College, Full-time Assistant Professor
2006 Globe Institute, NYC; Adjunct Assistant Professor, Drawing
2005-12 BMCC, NYC; Adjunct Assistant Professor, Drawing, Sculpture, Painting
2003-11 Pratt Institute, NYC; Adjunct Assistant Professor; Drawing
2002-13 Parsons Paris Intensive Program, Paris, France; Adjunct Asst. Prof.
2002-9 New York Institute of Technology, NYC; Adjunct Assistant Professor; Drawing
2000-13 Parsons School of Design; NYC; Adjunct Instructor of Painting and Drawing
1993-99 En Plein Air Workshops, Paris, France; Artist-in-Residence appointment
Southern Light Workshops, Bend, Oregon
1988-92 Lacoste School of Art, Lacoste, France; Professor of Painting and Drawing

RESIDENCIES, GRANTS, COMMISSIONS:

2014 Heliker-LaHotan Foundation Residency; Cranberry Island, Maine
Portrait Commission; New York Irish Society, NY, NY.
Relief Sculpture, J T Megan & Co. Inc.; NY, NY
2013 BMCC Faculty Development Grant
Relief Sculptures; Tola Capital; NY, NY
2009 Vermont Studio Center Residency; Johnson, Vermont
2007 Pratt Institute, Faculty Development Grant, NYC
1990  American Academy in Rome, Visiting Artist; Rome, Italy
Charles McGill
charles.mcgill1964@gmail.com
www.charlesmcgillart.com

Born: Binghamton, NY - 1964
Live/Work: Peekskill, NY

Education:
Skowhegan School of Painting and Sculpture, 1988
Maryland Institute College of Art, MFA 1989
School of Visual Arts, BFA 1986
Keystone Junior College, AFA 1984

Work:
Borough of Manhattan Community College
Assistant Professor of Drawing and Painting - 2014-Present
Norwalk Community College - Adjunct Professor of Painting and Drawing, 2010-14
Westchester Community College - Adjunct Professor of Painting and Drawing - 2011-14

Gallery representation:
Pavel Zoubok Gallery, NYC
Page Bond Gallery, Richmond, Va.

2014 Recipient of the Pollock-Krasner Foundation Grant

Selected Solo Exhibitions:

2014
‘Skeletons’ Westchester Community College Art Gallery

2013
‘Skinned’ The Beacon Room at Beacon Artist Union – Feature ‘Objects of Desire’, September Issue of Art & Antiques, John Dorfman
‘SHAMAN’ Pavel Zoubok Gallery, NYC – Village Voice review –R.C Baker
‘Assembled’ Page Bond Gallery, Richmond, Va.
“Artifacts from the Former Black Militant Golf and Country Club” AFA Gallery, Scranton, PA.

2012
“SKINNED”, Mooney Center Gallery, College of New Rochelle
“Cross Section”, Norwalk Community College East Campus Gallery
“TRAPPED”, The Phatory, NYC – Review Artnet Magazine – Walter Robinson and Brooklyn Rail

2010
“Baggage”, Russell Projects. Richmond, Va. – Catalog/Review

2006
“New Drawings”, Alfred State University, Alfred, NY

2003
“Remnants of Club Negro” Fire Patrol No. Five Gallery, NYC

2001
“Playing Through” Multiple-media performance. Gallery M Harlem, NYC
“Black Baggage: Leisure, Class & Race” New works. Gallery M Harlem in
association with The Barbara Ann Levy Galle

2000
“Club Negro: Experience The Freedom” Solo Exhibition Barbara Ann Levy
Gallery, NYC – Review NY Times – Ken Johnson, Art in America – Joe Lewis

Selected Group Exhibitions:

2014
‘Racial Imaginary’ Pitzer Art Galleries - Pitzer College, Claremont, CA.,
Chicago Art Expo - Exhibiting artist with Pavel Zoubok Gallery
The Amusing Style - Pavel Zoubok Gallery, NYC

2013
‘L’Object Trouve: Readymade, Rectified, Reassembled’— Artists include Man
Ray, Joan Mitchell, Joseph Cornell, David Hammonds, Sherry Levine, Robert
Rauschenberg, Andy Warhol among others.

COLLAGE: The Alchemy of the Ordinary – McCain Gallery, Houston, TX –
Curated by Pavel Zoubok

‘Minimal Intervention’ Group exhibition: Alice Attie, John Fraser, Charles McGill,
Robert Nickle, Robert Ohnigian, Anne Ryan and Nan Swid – Pavel Zoubok
Gallery, NYC

2012
‘The Art Show 2013: POP-IER COLLE” exhibiting artist with Pavel Zoubok
Gallery at The Armory, NYC
Pulse Miami Art Fair, Exhibiting artist, Pavel Zoubok Gallery, NYC
“Peekskill Project V: The New Hudson River School” Group Exhibition, Hudson
Valley Center for Contemporary Art, Curated by Livia Strauss - Catalog available
“All In” Bernarducci Meisel Gallery, NYC.
Curated by Chana Benjamin, Mary Birmingham, and Ruth Hardinger - Review

2011
“Black Male Identity: Speak My Name” Group exhibition at The James E. Lewis
Museum at Morgan State University
“Head and Whole I” Group exhibition Abbey Walk Gallery, London, Eng. –
Curated by Linda Ingham – Review
“Baggage” Group exhibition Narrows Art Center, Fall River, Ma. Curated by
Michele L’Heureux
“Re:” Group exhibition Martin Agency Gallery, Richmond, Va.

2009
“Vessels” Group exhibition in the Solo Projects Series featuring The Former
Black Militant Golf and Country Club Satellite Pro Shop. RRC, Newark, NJ.
“Art Viceroy Miami” RRC Gallery, Newark, NJ
“Beyond Appearances”, Lehman College Art Gallery, Bronx, NY – featuring
Kara Walker, Hank Willis Thomas, Nick Cave, Whitfield Lovell, John Ahearn,
Kerry James Marshall and Nina Levy.
2008
Westchester Biennial, 2008 Castle Gallery, College of New Rochelle, New Rochelle, NY

2007

Select Performances:
2012

2007
“Arthur Negro: From Harlem to Hanoi” Photo-documentation piece on location in Harlem, NY and Hanoi, Vietnam.
“re: source performance” Group performance exhibition at Art in General, NYC
“The Envelope, Please!”, New York University for the Graduate School Department of Fine Art.

2001
“Playing Through” Multiple-media performance. Gallery M, NYC

Selected Awards/Fellowships/Residencies:
2014
Pollock Krasner Foundation Grant
2012
Support Grant – Art Matters - NYC
Fellow-in-Residence – Virginia Center for the Creative Arts
2011
Joan Mitchell Painter and Sculptor Grant Nominee
2010
Joan Mitchell Painter and Sculptor Grant Nominee
2009
Museum of Arts in Design Artist in Residence, Open Studio Program
New York Foundation for the Arts Fellowship Grant – Crafts
2007
Art Matters Grant Recipient

Selected Visiting Artist, Panelist, Critic:
2012
Visiting artist – Moore College of Art
Visiting critic – Moore College of Art
2011
Visiting Lecturer “African Art and Aesthetics” at the University of Scranton. Guest of Dr. Annie Hounsokou and Dr. Phil Jenkins
Visiting Artist – Keystone College, La Plume, Pa.
Visiting artist - guest of Dr. Bertram D. Ashe of the University of Richmond – in discussion of The Post-Soul Aesthetic, Literature and Culture at the Royall Collection, Try-Me, Richmond, Va.
Selected Bibliography:

2014
*The Racial Imaginary* (Fence Books, 2014) by Claudia Rankine. Artwork appears in conjunction with the exhibition Racial Imagery, Pitzer Art Galleries.

2013

2012
*THE GOLF WAR*: Artnet Magazine review of TRAPPED – by Walter Robinson – Published June 1, 2012 THE PHATORY | APRIL 7–JUNE 9, 2012


The Brooklyn Rail review of TRAPPED – by Dan Tarnowski – Published May 2012 THE PHATORY | APRIL 7–MAY 26, 2012

SKINNED: A collection of work conceived from an obsession with an object – *Blurb.com*


Zing Magazine – “Interview with Charles McGill” by Brandon Johnson

Style Weekly, "Identity Crisis" Interview and review of "Baggage" at Russell Projects - Michael Dullin, March 2010

D'Art International Magazine - "Picking Cherries -Art Miami Top Ten List, 2009" - Douglas F. Maxwell, Spring/Summer 2010

Journal News/Westchester, “Giacometti exhibit at Manhattanville captures wintry mood” February 17, 2009


“Perhaps the most original and compelling work in the entire show is from artist
Charles McGill...the work cuts right to the very heart of racial and cultural
identity.”

The International Review of African American Art, “Blacks on the Greens” by
Stacey Williams vol. 17 No. 4 Summer 2001 Published by Hampton University
Press “Black Baggage over turns commonly-held myths but not without hilarity.”

Art in America, May 2001 Review section. Joe Lewis, critic “The work discovers
new conceptual mass in the well-worn territories of race and representation.”

Negro” Ken Johnson, critic “The collision Mr. McGill craftily sets up between
incongruous worlds is at once funny and sobering.”

Book Illustration:

“The Six-Spoke Approach to Better Golf” By Golf Professional Tom Patri -
Illustrator of 30 pencil drawings for reproduction. Introduction by PGA Tour
Player Fred Couples. Forward by television sports analyst Jimmy Roberts.
Published by Lyons Press, CT 2005 Release date, June15, 2005

Selected Curatorial:

2009
“Found on facebook” – Group exhibition of 33 artists including RM Fischer, Nina
Levy, Wayne Hodge, Paul Villinski, Dana Hoey, Joe Lewis, Julie Trembley, Lina
Stergiou among others. Arthur M. Berger Gallery at Manhattanville College,
Purchase, NY. – Catalog

“Photorealism” – Co-Curator. Exhibition featuring Richard Estes,
Tom Blackwell, Charles Bell, Mel Ramos, Guy Johnson and many others. In
conjunction with Louis K. Meisel and Bernarducci.Meisel Galleries, NYC.
Arthur M. Berger Art Gallery at Manhattanville College. Purchase, NY – Catalog
available.

2008
“Alberto Giacometti – As Seen Through the Lens of Herbert Matter” Curator,
Manhattanville College Gallery of Fine Art, Purchase, NY

Collections:

Private collection of Beth DeWoody, NYC
Public Collection of Pamela and Bill Royall, Try-Me Collection - Richmond, Va.
Private Collection of Mr. Robert Rubin NYC
The Bridge Country Club, Bridgehampton, NY
Private Collection of Frank Bernarducci - NYC
Private Collection of Anna Ryan - NYC
Private Collection of Douglas F. Maxwell, NYC
Private Collection of Toni and Carl Randolph, Fishers Island, Miami, Fl
Private Collection of Barbara Karp Schuster, NYC
Private Collection of Lowery Stokes Sims, NYC
Private Collection of Gary Davis, Greenwich, CT
Selected Professorial:

**Borough of Manhattan Community College**

Assistant Professor of Drawing and Painting  
2014 - Present

**Norwalk Community College**  
Fall 2010-2014

Adjunct Professor - Painting and Drawing I

Created syllabus and instructed students 16—weeks long introduction to observational drawing and fundamental drawing concepts. Students study line, proportion, gesture, and composition using pencil and charcoal. Study of anatomy is introduced along with intensive work with life drawing. Created syllabus and instructed students 16—weeks long introduction to observational painting. Oil and acrylic painting approaches are covered with an emphasis on fundamental techniques involved in ‘building’ a painting. Value, light and form, intro to color theory and other traditional concepts are taught. Intensive work with the figure completes the semester.

Students received ‘Best in Show’ at the end-of-year department-wide student art show in each of the first three years. Independent jurors judge exhibition in each year.

**Westchester Community College**  
Fall 2011 – 2014

Adjunct Professor of Painting and Drawing I

Teaching in both the Valhalla and Peekskill locations in the areas of painting and drawing fundamentals. Created each syllabus and have worked off an existing department-wide syllabus.

**Fashion Institute of Technology**  
Fall 2009

Adjunct Instructor – Life Drawing I

Created syllabus and instructed students in a 15 week-long introduction to drawing the figure, students study line, proportion, gesture, and composition using pencil and charcoal. Study of anatomy is introduced.

**Manhattanville College, Purchase, NY**  
Instructor of Fundamental Drawing  
Fall 2009

Teach in the capacity of foundation year drawings fundamentals. Survey the entire catalogue of drawing concepts and approaches. Implemented departmental goals combined with personal drawing philosophy centered around the notion of observational drawing and basic fundamentals as tools for longevity as an accomplished artist. Provided syllabus for twice-weekly, 14-week drawing course. Drawing from observation, emphasis on basic shapes, light and form, the figure and intense study in the area of self-portraiture.

**Manhattanville College**  
2008- 2013

Director of Manhattanville Art Gallery
Run and oversee all aspects of college gallery including outreach, fundraising, installation/de-installation of monthly exhibitions, scheduling of student workers, grant writing, press releases among others important duties. Execute yearly budget, hire and supervise work-study students, participate in artist relations, and maintenance of day-to-day gallery operations. Work closely with art faculty in arranging and curating exhibitions.

School of Visual Arts, New York City 1992–1998

*Adjunct Instructor of Painting and Drawing*
Taught in the capacity of Instructor of Painting, Drawing, Figure drawing and painting, Cartooning and Portfolio Preparation in the Department of Continuing Education. Gave constructive criticism and guidance to students’ drawings, paintings and portfolios. Held intensive summer workshops and provided an atmosphere for independent exploration of expression and aesthetics.

Also served as admissions counselor and recruiter.

Maryland Institute College of Art, Baltimore, MD 1990-1992

*Instructor of Painting and Drawing*
Responsible for developing syllabi for departmental approval; carried out the instruction of fundamentals of drawing and painting including intensive work in design, color theory, value/tone, composition. Also placed importance on the craft and preparation of surfaces/grounds, stretching of canvas, preparation of board and other surfaces. Lead and encouraged intensive critiques of student work. Conducted field trips to galleries and museums to examine and appreciate live, accomplished work.

Also served as admissions counselor and recruiter.

Also lead an intensive one-day summer workshop, “Portraiture: Away of Seeing”. I loved this class!

New School for Social Research, NYC Summer 1994

Instructor of *The Wizard of Oz: A Journey of Practical Spirituality*
Developed and taught a course in the area of spirituality using the film *The Wizard of Oz* as a background for practical spiritual principles. Created the syllabus, a reading list and a final exam based on the subject.
APPENDIX L
Date: October 8, 2014        Location: Room F326

The meeting convened at 2:00 p.m. with Howard Meltzer presiding.


Minutes of September 10, 2014 read and accepted.

Chair's Report

COMPACT money for Faculty Development. No new department lines but the current open Music position will be searched.

Department/College Service reiterated as voluntary but advantageous for junior faculty and those seeking promotion.

Provost to review 3rd and 4th Year Faculty.

Chair discussed meeting with V.P. Wilks concerning assessment, development of curriculum, goals, outreach and CLT

Chair discussed college-wide meeting with V.P. Holz regarding fundraising

Committee Reports

Assessment & Curriculum.

Faculty voted unanimously for the Majors in Studio, Art Foundations and Art History.

Facilities and Scheduling. Faculty requested to sign up to observe 2 faculty members

Faculty requested additional support for Mac computers

Music Major. Eugenia Yau reported on the progress of the committee and the possible articulation with Brooklyn College.

PSC/CUNY

Pat Genova reported on the PSC demonstration at Baruch College for contract settlement and notified faculty about the silent march to the President’s office on October 15th.

New Business

Sarah Haviland updated faculty about Fiterman Gallery and invited faculty to participate in a gallery committee.

Thaddeus Radell reported on CETLS Open House September 10th and Creative Arts Day.

Michael Morford, Library liaison, requested titles for book purchases.

Alona Bach requested submission of current faculty projects to see if possible funding could be attained.

Howard Meltzer discussed the Travel Grants and Provost money

Florence Quideau, liaison for Assessment Committee, requested information from faculty regarding possible assessment tools for their courses.

Meeting adjourned 2:55 p.m.

Respectfully submitted,

Pat Genova
Secretary

cc: Senior VP Karrin Wilks
Howard Meltzer
Appendix M
INTEROFFICE MEMO

TO: Simon Carr, Erwin Wong
From: Christopher Stein
Date: 11/5/2014
Re: Changes to AS Degree in Studio Art

This memo is to clarify and formalize agreements made between the Music and Art Department and the Media Arts and Technology Department regarding the proposed A.S. Degree in Studio Art and related courses. The goal of the agreements was to clarify the distinction between the Multimedia Art and Design concentration of the Multimedia Programming and Design major.

Through the agreement the following changes have been made to the proposal
• Name of Design concentration changed to Digital Imaging
• ART 100 replaced with a new course ART 101 Digital Imaging Studio I

The following changes to the major will be made in Spring 2015
• ART 215, ART 225, ART 235 removed as electives in the Digital Imaging area of study
• Three new courses proposed and added to the electives in the Digital Imaging area of study

The Media Arts and Technology Department supports the major overall. In line with that support the Department agrees that the major will pass with ART 215, ART 225 and ART 235 in the course listing:

• ART 100
• ART 215
• ART 225
• ART 235