

MIDDLESEX COMMUNITY COLLEGE

ACADEMIC PROGRAM REVIEW

FOR

Studio Art Associate Degree Program

2008 – 2009

Program Review Committee

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MIDDLESEX COMMUNITY COLLEGE

Academic Program Review

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Middlesex Community College

Academic Program Review

Section I: Introduction

In 1999, when I last wrote the Studio Art Program Review, I was the Art Department Chair and only full-time faculty in the program. In ten years time, there have been a lot of positive changes that were the result of outlining the programs' need for improvement. Almost all of my recommendations have been fulfilled enabling the program to grow and flourish as a transfer program, a foundation for the Graphic Design Program, a source of required courses for several non-art programs, and a resource for a variety of art enrichment courses for non-majors.

Since five of the Studio Art program courses are required and several are popular electives of the much larger Graphic Design program founded in 1996, the need for more studio space, faculty and multiple sections of these courses were greatly needed in 1999.

Listed below are the 1999 needs for improvement and the results of my recommendations:

Faculty - Staffed by an Art Department Chair/Professor and adjunct faculty, the college needed to support the Studio Art and Graphic Design Programs by hiring another full-time professor. Jan Arabas was hired in Bedford and Margaret Rack was hired to teach in the new Federal Building Studio in Lowell.

Advising – With over 160 Art and Design day students at the time, one full-time Studio Art professor and one full-time Graphic Design professor were unable to adequately advise and mentor so many students. By hiring two new full-time faculty, more students are able to receive informed art advising.

Studio Space – There was only one studio classroom at MCC for all media and all sections of required courses for Studio Art and Graphic Design, which limited the department's course offerings and adversely affected the quality of our courses. In 2004 the sky lit, well-equipped studio in the Federal Building opened offering art courses to Lowell students. Another studio space was added in the ground floor of North Academic enabling the department to be able to segregate courses based on media. Just two years ago, a printmaking studio was added in the adjoining sink and storage room.

Course Sequence – Due to the lack of studio space, not enough sections of introductory course were offered forcing students to enroll in courses out of sequence. We now have six sections of Color and Design, nine sections of Drawing I and II, and six sections of Graphic Design I after this room expansion.

Curriculum – Additional required art courses would benefit students’ portfolio development and conform to four-year art college requirements. The department submitted the recommended changes to the Curriculum Committee in Spring 2000.

Work Based Learning – Students would benefit from service learning, internships, or some type of work based learning. This wasn’t formally included in the curriculum, but there have been a series of projects related to this idea over the years. Margaret Rack’s Community Arts course followed this model.

Photography Darkroom – Since photography was a requirement at the time for Graphic Design majors plus a popular elective for Studio Art and non-majors, the lab needed a lab monitor to oversee the darkroom and students assistants. A part-time lab monitor was hired, who has helped me to manage the darkroom.

Transfer Follow-up – The need for follow-up data on transfer students became apparent from doing the 1999 review. Now in 2009, I am facing the same dilemma. I did not follow my recommendation at the time to keep better records of our graduates.

Reflecting on these accomplishments and considering our path for the future, the committee elected to focus on the learning outcome that most defines the mission of the program – students’ ability to build a well rounded portfolio for transfer. This focus evolved from institutional research, student survey results, and first hand experience in the classroom.

We investigated the criteria of successful portfolios from our transfer institutions and the ways to achieve this success through the development of art projects and courses that would guide the portfolio building process. We also developed a rubric to help assess the breadth and depth of the portfolio and ways to share these results with art faculty and their students.

Section II: Mission and Goals

1. State the mission of the program. Please indicate if the mission statement is new or has been significantly revised as part of a prior program review process.

The Studio Art Program prepares students for transfer to their major field of study at a four-year art college. It teaches them the fundamentals shared by all art forms and assists them in preparing a well-rounded portfolio, which is required at baccalaureate institutions. MCC students typically transfer to Massachusetts College of Art and Design, the School of the Museum of Fine Arts, Boston, University of Massachusetts, and many other colleges pursuing majors in art

education, illustration, graphic design, industrial design, painting, sculpture, architecture, photography, and filmmaking.

This mission statement is identical to the one stated in the 1999 Studio Art Program Review, because the goal of the program is to provide at least the foundation year of art school that can be transferred to most art colleges. In order for students to be admitted into these colleges, they are required to submit a portfolio that demonstrates their conceptual, perceptual, and expressive knowledge of the visual elements.

The review process reinforced that faculty need to introduce the importance of the portfolio and its necessary components much earlier in students' careers at MCC. Since the portfolio is paramount to a student's success in transfer, we have focused on the ways to best achieve this goal in our first Program Student Learning Outcome.

2. a. What is the relationship of the program's mission to the overall mission of the College as adopted by the Trustees and approved by the BHE?

The Studio Art Program mirrors MCC's mission to provide "a strong foundation for college transfer, employment, professional development, and lifelong learning." The program is designed to resemble the foundation year of most art colleges by requiring a combination of art and academic core courses that build literacy and communication skills. The emphasis on the development of a well-rounded portfolio prepares students to transfer and continue with their professional development.

- b. Please explain what specific institutional goal(s) the program satisfies. You may include any goals referenced in the College Mission Statement or any goals illustrated in the Pillars of the College Mission Statement.

The mission of the Art and Design Department shares the Six Pillars that express the primary values and goals that support the Middlesex Mission as well:

A Dynamic Learning Environment

Studio Art courses are highly interactive settings, because of the requisite active learning in the creative process. Classes incorporate slide lectures and discussion, demonstrations, studio practice, and group critiques of student artwork. Although students generally work on individual projects, there is a great deal of interaction with the group in the evolution of their work. Art students learn a great deal from one another, because their thought and work processes are immediately visible. Students are encouraged share in this process by periodically circling the studio as they are working. Often times the

professor's comments about one student's work are also applicable to others across the room and this sharing process further adds to this dynamic learning environment.

A Supportive, Caring Community

The Studio Art Program is designed to provide students with the personal attention and support needed to help them grow as future artists and designers. In addition to Studio Art and Graphic Design majors, there are many enrolled students, who are taking art for enrichment as well. No matter the extent of previous art experience or inherent talent, all students are encouraged to move beyond their starting point through individual solutions to a series of increasingly more sophisticated assignments. Individual attention is insured by our small class sizes. All of the art classes are capped at 18 students, with some media intensive courses, such as photography, printmaking, and stained glass having limits of 12 to 15 students.

Studio Art students are also supported by being assigned an Art Advisor, who helps guide students with course selection, the evolution of their portfolio, and their plans for transfer to a baccalaureate art program.

Responsive Workforce Development

Although the Studio Art Program is designed as a transfer program, it provides the foundation courses that are required in all art related careers. Whether a student is going to be an industrial designer, photographer, or a painter, a similar series of core art courses are required, such as drawing, color theory, design, and art history. The Studio Art Program provides the underpinnings for students to select a direction and evolve in their development of specialized art training.

Active Civic Engagement

A good example of the opportunities for art students to be involved in a community setting is the recently completed Culture Garden in Derby Park in Lowell. This collaborative project of MCC and Charter School students under the direction of Professor Margaret Rack transformed a city park with a wall installation that incorporated many significant examples of flowers, vegetables, etc of the many cultural traditions of the people of Lowell. Students interviewed residents of many nationalities and translated their memories into a series of painted panels.

Extended Learning Opportunities

In addition to students enrolled as Studio Art majors, there are a number of students, who take courses for enrichment or exploration of a new career path. There are no prerequisites for first level courses in a variety of media: drawing, painting, printmaking, sculpture, and photography. Art elective courses like stained glass and calligraphy are also popular with students of varying backgrounds and ages.

A Commitment to Excellence

The quality of a program is very dependent on the quality of its faculty. The art faculty at MCC are all practicing artists or art professionals. A curator at the Museum of Fine Arts, Boston, teaches Art History and studio classes are taught by actively exhibiting artists. The faculty's immersion in their fields makes them vital mentors for their students. The faculty's commitment to excellence and innovation is shared with their students and inspires them through example.

Students have an opportunity to view examples of professional artists in the Henderson Hall Gallery and be selected to exhibit their work in the student shows at the end of each semester.

Section III: Data

3. a. Please note important trends, patterns and issues that emerge through the enrollment, academic progress and retention data. (Data from Institutional Research Office)

Although it is difficult to come to definitive conclusions when viewing changes in the numbers of students in small programs, it does appear that Fall 2008 marks a major increase in enrollment in the Studio Art Program. Both applications and new student head count made over a 60% jump from the previous year. This trend is also apparent in new student full time equivalents, a 66.7% increase from Fall 2007. Proportionately, this increase is much greater than the all college figures that show increases in these areas of 5%.

The Art and Design Department was aware of an increase in Studio Art Majors on Opening Day Fall 2008 when we met with our advisees. Rather than an overwhelming majority of Graphic Design majors, there were a sizeable number of Studio Art majors in the mix. Our classes have also reflected this increase in Studio Art majors' enrollment.

Getting to know these new students backgrounds and their route to MCC has been of interest, particularly in regards to the national economic downturn. Many students have transferred to MCC from 4-year schools, because of financial constraints and/or low grades. A number of new students have conveyed their interest in building their portfolios at MCC in order to transfer to a 4-year art program. Some of these changes in our student mix will be reflected in our program goals explained in other questions.

The figures from the New Student HC/FTE Conversion Rate Trend also reflect that a higher percentage of new students (66.7%) are enrolled full time in comparison to Fall 2007. The All College increase is 6.8% and the Headcount

to FTE Conversion rate is 60.8% in comparison to Studio Art's 73.9%. Looking back over the last five years, the conversion rate is generally higher than All College student enrollment.

In regards to the college readiness of incoming Studio Art majors, 72.2% of the students placed into English Composition, which is 20% higher than All College results. Math Placement for both groups is more similar in result. The Studio Art degree only requires that students complete Algebra II, so since 70% place into Algebra I/II and beyond, the majority of new students are well equipped to meet the math requirement. Although the numbers are limited to reach definitive conclusions, it does appear that our new students are better prepared for college than previous classes, In the past, these students may have applied to a four year program, but have chosen to start their career at MCC to build a portfolio and then transfer. Our discussions with advisees reflect more students following this trend.

The majority of our students are within the ages of 18 and 24, with over 40% coming directly from high school. Since the Studio Art Program is designed to be a preparatory path for transfer, it is a good choice for traditional college age students. Unlike the Graphic Design Program that prepares students to enter the job market as well as transfer, Studio Arts is designed as a foundation program, much like the first year of an art college.

The ethnicity of our students in relation to All College is less diverse, with a majority of the majors, 66% attending the Bedford campus in comparison to 19% to Lowell. Gender data shows a similar male/ female ratio as the college as a whole – 55% female, 45% male.

The time of day Studio Art majors take classes is reflected in the high percentage of students 54.8%, who are enrolled in a combination of both day and evening classes. One reason for this difference from All College data 28.7% is because some art courses are only offered in the evening, such as Art History and Stained Glass in Bedford, Another reason is that all of the studio classes meet once a week and it is easier for students to schedule one or two of their classes in evening to work around their MWF or T/Th schedule.

Although it can't be reflected in a 5-year time frame of data, there were many more students taking evening art courses for enrichment rather than degree credit many years ago. Now our traditional day students have taken their places in these classes.

Studio Art majors' successful course completion rate is almost identical to other students at the college at about 73.8. Individual art courses ranged from 65.2 to 78.8% completion rate with most students withdrawing rather than failing the courses.

There are a couple of courses that have higher withdrawal rates that are worth investigating further. Some courses fluctuate based on the percentage of Studio Art and Graphic Design majors versus non-art majors in the class. Some non majors have proactively selected an art course, but there are many instances that the Advising Center has recommended a Studio Art course, because it did not require English Composition. It is not to say that students enrolled in remedial English classes would not be successful in an art class, but in our experience, many do not have the perseverance skills of a more advanced student. Actually some of our most successful students have been in the Nursing program, because they are more accustomed to the rigors of college and fully follow through with their projects.

Painting I had the highest withdrawal rate of 29% in Fall 2008. Up until Fall 2009, Painting has only been offered as a day course at Bedford in the spring semester. In the fall, it is offered in the evening at Bedford and during the day in Lowell. We have doubled the painting sections to four classes of 18 students, so it will be instructive to check the successful completion rate at the end of the fall 2009 semester to see if there is a change.

Although Painting I does not have a prerequisite, it is advisable to have had Drawing I or previous drawing experience. Students selecting this course as a Humanities elective are sometimes surprised and overwhelmed, if this is their first experience in art. Unlike Drawing I, students have multi-week projects that require more of a long-term commitment that is difficult for students, who are accustomed to more immediate results from their efforts.

Art History I also has a much higher withdrawal rate than Art Appreciation. (23% versus 11%) One of the two sections of Art History I has been offered online the last couple of years. I spoke with Karen Quinn, who taught Art History face to face for many years and is now teaching the online section. Karen explained that the online course requires students to do more work, because there is a lot of writing on a weekly basis between the assignments and the discussion board. She has also had students balk at the required museum trips in the online and face-to-face classes. Karen also feels that students find the more rigidly chronological format of Art History in comparison to Art Appreciation that is structured more by media to be more difficult.

- b. Please comment on significant information that emerges from the Student Transfer and Employment Follow-up data. (Data from Institutional Research Office and Department Records)

Unfortunately, there is no institutional data on student transfer and employment, because Studio Art majors have not responded to the college's surveys. This reluctance of completing college surveys was shared with our Graphic Design majors as well. Due to the lack of responses, the Art and

Design Department designed our own more personalized surveys that were included with invitations to our fifth and tenth year Graphic Design Reunion Parties. We received many responses and the festive parties were great for reconnecting and networking with former students and faculty. Now that there are more Studio Art majors, we will also consider inviting our alumni to participate in reunion activity, such as alumni art show, to follow-up and reconnect with our students.

Based on the number of letters of recommendation art faculty have written for students transferring to four-year art programs, it appears that there are a number of students continuing their careers in art. In Spring 2009, I was aware of students being accepted to Mass College of Art and Design, UMass Lowell, Amherst, and Dartmouth, The School of the Museum of Fine Arts, and The Art Institute of Boston.

- c. Please summarize findings from student surveys, student focus groups, and/or other types of surveys and focus groups the Committee chose to undertake. (Data from surveys and/or questions developed by the Committee)

In preparation for the Studio Art Program Review, we crafted an online survey for our current students in Fall 2008. Although we didn't receive quite as many responses as our previous paper surveys that we could easily pass out to students in class, the 203 respondents gave us some valuable data that was easily tabulated. Our survey was designed to focus on the backgrounds of our students, their majors and their future plans. Studio Art majors were asked specific questions about their access to art advising and their awareness of the requirements for transfer portfolios.

Administering most of the surveys in the fall semester, we found that more than a third of the respondents were first semester students. A quarter of the students were in their third semester. More than half of these students were taking their art course as a requirement for their major and less than half were taking it as a Humanities elective.

Besides the Graphic Design and Studio Art majors needing a specific art course as a requirement, almost 11 percent of our students were Early Childhood majors, who are required to take Art Appreciation as part of their program and many also enroll in a Studio Art course as an elective. Fashion Merchandizing students, who make up 4 percent of art students are required to take Color and Design as part of their program.

Liberal Arts and Science and Liberal Studies students make up 44% of Art and Design enrollment and many of them are taking art courses as a Humanities or Free Elective. Noting that 72% of our students have previous art experience from

high school, it appears that many students are pursuing art classes as a continuation of an existing interest in the field.

Focusing on the Art and Design majors, we were particularly interested in the number of students, who plan to transfer to an art or design program and their awareness of the need to develop a portfolio. The survey indicated that only 38% of the 53% who plan to transfer are aware of the transfer institution's portfolio requirements. Since portfolio development is the program learning outcome that we are targeting this year, we are concerned with students' awareness of the importance of the portfolio as well as the means of achieving a successful one.

The Art and Design Department was also interested in finding out how our students' paths brought them to our programs. Besides MCC's location, cost, and transferability as being their primary reasons for applying to MCC, 68% of the students heard about the programs from MCC Academic Advising and 52% also indicated that their high school guidance counselor, family, and friends recommended the programs. These responses are considered in the ways to recruit students in question Section IV, 4e.

The department's concerns about specialized art advising are addressed in Question 1 that was only available to Art and Design majors. It is initially alarming that less than half of the students met with an Art and Design advisor; however, 36% of the respondents were first semester students and would have been advised in the Advising Center over the summer. Concerns about art advising are addressed in Section VI 14b In the program review.

The Art and Design Survey asked students to list specific art courses that they would like to see offered at MCC. The responses covered the entire art related field from ceramics to glass blowing. Some of these specialized courses require expensive equipment and facilities that are better suited to an art college. For example, Salem State College opened a state of the art glass studio several years ago, one of the few in the state. However, there were 11 students, who specifically requested 3D animation, as well as others who requested courses in web design and Flash, a multimedia 3D animation program for the web.

Students also mentioned that they would like more advanced courses in Painting, Digital Photography, and some of our other studio courses. Since we don't have enough students to run advanced courses in most subject areas, we run combined sections of beginners and second level students. This is not problematic, because there is always a range of past experience of students in the art classes and assignments are designed to adapt to a range of abilities. The Art and Design Department also offers students the opportunity to pursue Independent Study with faculty in order to further develop in specific media.

Section IV: Program Analysis

Target Populations:

4. a. Is this program intended to serve a target population(s)? Please explain.

The Studio Art Program is designed to serve students who have an interest in art, but are not prepared or confident enough to apply to a four year art school. In recent years, there are more students, who are electing to complete their foundation art and academic requirements at MCC as a financial savings before transferring for their major. Some of our students have well developed portfolios from high school, but they need developmental work in reading, writing, and mathematics in order to be accepted to a four year college. MCC is an excellent choice for these students, because they can get college credits for their art courses while they get extra help with their academics from our developmental courses. Our foundation art program helps students to build their portfolios for transfer and gives them the opportunity to explore a variety of art disciplines enabling them to select a specific major, such as photography, illustration, painting, etc.

In addition to serving Studio Art majors, the program offers over fifty sections of art and design courses to non-majors. With the addition of evening and Saturday courses, working students with families can enroll in courses to coordinate with their schedules.

- b. Are there plans to recruit/market for this program by targeting any new or different groups? Please explain. Are there additional student recruitment and/or marketing efforts in which program faculty would like to be involved? Please be as specific as possible.

Since four of the Studio Art courses are required by the Graphic Design Program and several other courses are popular electives for these students as well, the Studio Art Program courses are fully enrolled. There are also five required art courses in the Liberal Arts Fine and Performing Arts – Fine Arts Option. We are running six sections of both Drawing and Color and Design. We do not have the facilities or the full-time faculty required to support additional students at this time.

- c. Are there plans to change or add to strategies currently in place to assess the program's fit with student interest and market demand?

Since MCC's Studio Art Program is designed as a foundation transfer program, concerns about students' specific interests in art majors and market demands are of less significance than in assessing a career program. Our chief concern is to tailor our program to any changes that have evolved in the foundation

requirements of BFA programs explained in Question 5a. However, student interests expressed in department surveys and conversations with faculty have been incorporated in the many art electives offered. In addition to Stained Glass, Calligraphy, and Photography that we offered in 1999, we now offer new courses in Printmaking, Digital Photography, Electronic Imaging, and Web Design. Students' interest in 3D animation and web graphics on our department survey has led to more fact finding about the potential of adding 3D software that is discussed in Question 5a.

- d. Are program faculty and staff currently working with the Academic Planning Center or other areas of the College to interest students in taking courses in the program? Describe these interactions and the roles that the parties play.

Over the years, we have met with Academic Planning staff and academic departments to highlight the program requirements and to suggest specific art courses as Humanities electives. Based on the responses of the 2008 Art and Design Department Survey, 68% of the students replied that they heard about the program from an advisor in Academic Advising. Courses like Art Appreciation and Art History have proven to be good transferable Humanities electives for LA and LS students. Art Appreciation is also a requirement for Early Childhood Education and Color and Design is now a requirement for Fashion Merchandizing. Since four of the Studio Art courses are required for both Graphic Design majors and Fine Arts Option majors and many other courses are suggested electives, the Studio Art Program is fully enrolled in Bedford. More expansion is possible in Lowell with the addition of proposed new space and it would be a good time to meet with the Lowell staff to fully explain the many paths of a Studio Arts graduate. There is an assumption that this major is totally fine art oriented, so it would be helpful to explain the foundation year that is required for all art related fields, such as industrial or interior design.

- e. Are there additional student recruitment/marketing efforts in which program faculty and/or staff would like to be involved? Please be as specific as possible.

The most successful recruitment/marketing effort has been our year end Art and Design Open House that has been coordinated to be on the same evening as the all college open house. The evening celebrates the achievements of our students with their families, as well as offers opportunities for new students and their parents to meet faculty and current students and view the artwork of students in the programs.

Visibility of the program is enhanced by shows in the Henderson Hall Gallery, where six shows a year feature a wide range of media of professional and student work. Press releases in area papers highlight these shows, which increase visibility of art related pursuits at the college. The need for a gallery space in Lowell will be highlighted later in the program review.

Special projects like the Rialto window exhibition of site-specific student artwork that is currently on display this fall are great recruitment/marketing opportunities as they heighten the department's profile in the community. The art faculty has been invited to exhibit at the Bedford Public library, jury art shows in area communities, and present solo shows of work at venues like the Whistler House.

The addition of a professional art gallery at the Rialto building would greatly enhance our presence in the Lowell community. This space would enable us to expand our exhibition space beyond the limited corridor gallery in Henderson Hall and allow us to present much more ambitious shows of professional and student work.

As indicated by the department survey, half of our students have been referred to the Art and Design programs by their friends, family, and guidance counselors. Our most effective means of recruiting students is to strive to develop and maintain a high quality program, which will promote the program by word of mouth. We have also redesigned our website to include student profiles and artwork from all of the classes to further add to our visibility.

- f. Please comment on any Advanced Placement (high school) or Articulation Agreements (4-year institutions) that apply to your program. Are the agreements current and signed by all partners? What percentage of students in the program takes advantage of each agreement?

We have not had any students apply to MCC with Advanced Placement portfolios. Generally, students with such a strong background in art would apply to a four-year art program. It may be that financial considerations will encourage advanced students to pursue our program to complete their art foundation and academic requirements. We could award credits after individual portfolio reviews as we do for Life Experience credit.

There are no formal agreements with 4-year institutions; however, students have successfully transferred most art course either as required or elective credit. Most colleges prefer to view a student's portfolio before awarding transfer credits.

External Perspectives:

- 5 a. Based on a review of other college catalogs, list the colleges in our general area that have similar programs and comment on significant differences from the ones we currently offer that bear further exploration.

Foundation Art Programs, the first year of a BFA degree, universally share a common philosophy and purpose in the education of students entering the field of art. Massachusetts College of Art and Design, a highly esteemed college that is unique as the only public art college in the nation, clearly explains this objective on its webpage:

Exploration, idea generation, critical thinking, craftsmanship-this is where aspiring artists acquire the tool chest that will drive their artistic development. The Studio Foundation Department introduces students to a wide variety of studio techniques and media that cut across traditions and technologies. Its curriculum is required of all first-year students before they choose a major.

Looking at Mass Art's curriculum today in comparison to ten year years ago, the required courses are very similar in content, although they may have different names and include expanded media. In addition to Art History and Written Communication, the Foundation Program requires Drawing I and II, Form Study (a 3D design course) and new courses called Visual Language I and II. Reading the descriptions, the first level includes basic color and design principles in a broader context to include a choice of traditional and more technological media. Students are introduced to historical and cultural concerns in art and are given the opportunity to further their own sense of direction in the arts.

Based on these course descriptions, MCC's Studio Art Program covers very similar content. Our Art Appreciation course is a multicultural intensive that deals with culture, context, and arts throughout the ages. Color and Two Dimensional Design covers the visual elements through studio projects. Most MCC Studio Art students take Introduction to Computer Graphics or Electronic Imaging for their computer intensive.

The other courses in MCC's Studio Art program could transfer as electives to Mass Art and Design. We have had a good relationship with Mass Art and Design in terms of the acceptance of credits. If not accepted as required courses, our courses have transferred as elective credits. Most colleges prefer that the student's major is completed at their college, so it is not prudent to offer courses that go beyond a first year level in any medium.

Looking at UMASS Lowell's requirements today and ten years ago, there are also courses with new names, but similar content that expand into more media.

Meeting with Jim Coates, the former Chair of the Art Department at Lowell, to discuss an articulation agreement for our Graphic Design program, he accepted all of our foundation courses, even though they had different names. UMASS Amherst's foundation is also similar, but calls their 8-credit two semester course Foundations Studio I and II.

Massachusetts Community Colleges are more similar to MCC, because the programs are designed for two years and include a wider range of required academic courses than required by a BFA program. Students graduating from a Studio Art program at a community college usually transfer into UMASS as a second semester sophomore.

Greenfield Community College's Arts Programs that I highlighted ten years ago has continued to expand its art offerings to include a Media Arts Program in addition to their Fine Arts Program while eliminating Graphic Design. Their Fine Arts Program is a rich 66-credit foundation program that includes additional requirements, such as a course called Fine Arts Seminar. While looking at Greenfield's Media Arts offerings, we thought they would be a good addition to our elective offerings for Studio Art, Graphic Design, and non-majors as well. Their program includes courses in Flash and 3D Animation, two courses that students had requested in our MCC Art and Design Survey. Flash would not require additional software, but 3D animation programs are costly.

After viewing Greenfield's inspiring programs, I called Paul Lindale, Chair of the Art Department to find out about the evolution of their multimedia curriculum. Paul teaches 3D Modeling and Animation, so he was very informative about curriculum and software. He explained that the 3D animation software is not only used by animators and game designers, but by all disciplines that build models, such as environmental design, architecture, interior design, industrial design, etc. He felt that the addition of 3D Modeling and 3D Animation in our course offerings would complement our Studio Art and Graphic Design Programs.

Our committee was particularly interested to see if any community colleges offered a course in portfolio development, since this is the learning outcome that we've highlighted this year. Greenfield's three credits Fine Arts Seminar is a critique discussion and review course where students work independently outside of class on a thematic body of work to include in their portfolios and meet each week as a group critique. This course doesn't specifically address portfolio development, but gives students the opportunity to independently produce more advanced work. Looking at Bunker Hill Community College's program, there is a one-credit course called Portfolio Preparation Seminar, which is more specific to addressing the requirements of a portfolio.

Other college catalogs reviewed:

All Massachusetts Community Colleges	Art Institute of Boston
All University of Massachusetts campuses	Montserrat College of Art
Northeastern University	
New England School of Art	

- b. Based upon the committee's knowledge of institutions beyond our geographical area that have exemplary programs or are known for their 'best practices,' comment on significant similarities or differences at MCC and in what areas that bear further exploration.

Looking at the same colleges as the last program review ten years ago, the foundation programs are very similar, but there is an emphasis to address art in a larger context including some form of visual computing in relation to time based concepts. Foundation programs reviewed at:

Rhode Island School of Design	Art Center College of Design, CA
School of Visual Arts, NY	Savannah School of Art and Design
Syracuse University	Maryland Institute of Art
Art Institute of Chicago	

6. Please describe mechanisms or procedures currently in place to monitor changes in the job market and review the program's currency and "fit" with the educational interests and needs in our region. Explain how these groups have contributed and/or impacted the program's offerings.
 - a. Relevant external parties, such as advisory groups, corporations/agencies, professional groups, outside licensure/accrediting bodies, etc. If there is an advisory committee in place, please comment on the frequency of meetings and the contributions/impact the committee has had on the program. Include names of members and minutes of the meetings in the appendices of the program review.

Unlike the Graphic Design Program, which is both a transfer and direct work place program, the Studio Art Program is a foundation art program and does not require a formal advisory group. Twenty of our twenty-four faculty are adjuncts and many work in other area colleges as well. Their experience teaching at other institutions is shared at meetings and helps to tailor the curriculum and requirements of our program. Full-time faculty attend conferences and are involved in artist groups that further enrich their professional experience.

- b. Relevant internal groups or individuals, such as other departments, programs or areas at the college that: (1) utilize your courses as prerequisites for their courses and/or program or (2) supply prerequisites for your courses.

The Fine and Performing Arts program requires Art Appreciation, Art History I and II and a couple of studio courses as part of the program. Early Childhood Education requires Art Appreciation and Fashion Merchandizing requires Color and Design in their programs. Many programs, such as Computer Aided Design, recommend Drawing I as a Humanities elective. The MCC Art and Design Department Survey highlights the percentage of students across the college enrolled in art courses.

- c. Other populations (i.e., students, alumni, community members, cooperative education supervisors, practicum supervisors, service learning supervisors, community agencies).

Since the Studio Art Program is a transfer program, the portfolio requirements at four-year colleges are the most significant source of information. In order for our students to succeed in the acceptance to these programs, we try to design our curriculum to include projects that convey their knowledge, skills, and originality. The research on portfolio requirements for BFA programs is discussed in the next section under our first PSLO.

Section V: Curriculum

Program Student Learning Outcomes (PSLOs)

7. a. Identify your Program Student Learning Outcomes
 - o Students will be able to complete a well-rounded portfolio that conveys their insights, understanding, and craftsmanship in a variety of media in order to transfer to a Bachelor of Fine Arts program.
 - o Students will be able to demonstrate the evolution of the creative process from inception of an idea to its final visual form.
 - o Students will be able to demonstrate effective critique, self assessment, and presentation skills.

- b. Please provide your program's timeline for ongoing, annual assessment of its PSLOs.

2009-10	Portfolio Development
2010-11	Creative Process
2011-12	Critique, Self Assessment, and Presentation
2012-13	Portfolio Development
2013-14	Creative Process
2014-15	Critique, Self Assessment, and Presentation

- c. If applicable, discuss any changes you have made to your PSLOs and/or the ways in which the courses in the program support those PSLOs since your last program review.

The PSLOs or Competencies have not changed, but have been consolidated into three main categories: portfolio development, which reflects knowledge, skills and critical thinking; the creative process, which relates to critical thinking; and critique, self assessment, and presentation, which relate to communication and personal development skills.

- d. Map the way in which your program provides opportunities for students to progress towards achievement of each Program Student Learning Outcome, by noting in which courses the outcomes are **Introduced (I)**, **Developed (D)**, or where students are expected to demonstrate **Proficiency (P)**.

**Curriculum Map I:
Course Opportunities for Student Achievement of PSLOs**

PSLO	Course	Course	Course	Course	Course	Course	Course	Course
Develop Portfolio	ART 113	ART 115	ART 117	ART 118	ART 121	ART 122	ART 123	ART 124
	ART 126	ART 127	ART 131	ART 135	ART 136	ART 141	ART 142	ART 144
Creative Process	ART 113 I, D	ART 115 I, D	ART 117 I, D	ART 118 P	ART 121 I, D	ART 122 P	ART 123 I, D	ART 124 P
	ART 126 I, D	ART 127 P	ART 141 I, D	ART 142 P	ART 144 I, D			
Critique Presentation	ART 113 I, D	ART 115 I, D	ART 117 I, D	ART 118 P	ART 121 I, D	ART 122 P	ART 123 I, D	ART 124 P
	ART 126 I, D	ART 127 P	ART 141 I, D	ART 142 P	ART 144 I, D			

- e. Please comment on the **sequencing of** opportunities for students to develop and achieve each PSLO within the program, as noted on Curriculum Map I.

The Studio Art Program is designed as a foundation transfer program, so there are a wide range of introductory courses. Our students achieve a proficiency in our program by completing the full complement of courses that will provide them with a strong foundation with which to transfer into their major. Individual courses in themselves are not able to achieve this goal.

- f. On the following pages, please indicate **how each PSLO is attained and how the attainment of each is assessed**. If the strategy for attainment of a PSLO is contained within a particular course, please list the course first, with the relevant activity (or activities) listed next to each course. If there is nothing currently in place that is intended to provide for the attainment of a particular outcome or to assess the extent to which the outcome has been realized, please leave the appropriate space blank. The blanks will help to identify areas which need further development.

PSLO I

- Describe how this Program Student Learning Outcome is **assessed for proficiency** at the **program level**.

In order to assess students' portfolios for transfer to a BFA program, it was important for us to check the current portfolio requirements at these institutions. Based on review of the previous listed colleges, there are a number of similar components and expectations required in a transfer portfolio.

The portfolio should:

- Include 15 to 20 pieces that express particular strengths and interests
- Include at least 5 observational drawings in any media
- Reflect ideas, creativity, and previous experience
- Demonstrate knowledge, skills, and visual sensitivity to basic elements such as line, form, color, composition, and space.
- Demonstrate conceptual development

Since the portfolio is a composite of students' successful completion of a variety of projects in many media, we plan to collect a sampling of advanced students' portfolios at the end of spring semester 2010 and assess them based on attributes listed above. This will enable us to see if the portfolios fully satisfy the requirements for transfer and whether additional requirements or coursework need to be added to individual courses or the Studio Art Program requirements.

- What does the program's data analysis reveal about student achievement of this PSLO within the program?

Although we will not be able to assess the portfolios until the end of the spring semester, we felt that there are a few steps we could take to promote the PSLO this year. We are planning to have a Graphic Design student design an eye-catching poster that promotes the portfolio and its contents. We will hang these posters in all of studios and encourage art faculty to refer to it during class. We are also planning an advising guide that addresses the portfolio requirements that we can refer to and hand out to our advisees during advising appointments.

- What curricular and/or instructional changes are planned within the program as a result of this data (if any)? Consider:
 - The scope and sequence of Introductory, Developing, and Proficiency level student learning opportunities
 - The adequacy of the range of learning experiences and assessment methodologies that your program offers to meet student learning needs

Once we have reviewed the portfolios, we will be able to see if there are gaps in the required pieces and if there are deficiencies in the quality and scope of the assembled work.

8. Institutional Student Learning Outcomes

(see **Appendix A** for detailed listing of MCC's Institutional Student Learning Outcomes)

- Please provide your program's timeline for ongoing, annual assessment of the college's ISLOs as appropriate.

2009-10	Knowledge and Skills
2010-11	Critical Thinking
2011-12	Communication
2012-13	Knowledge and Skills
2013-14	Critical Thinking
2014-15	Communication

- b. As appropriate, map the way in which your program provides opportunities for students to progress towards proficiency level of MCC's Institutional Student Learning Outcomes, by noting in which courses outcomes are **Introduced (I)**, **Developed (D)**, or where students are expected to demonstrate **Proficiency (P)**.

**Curriculum Map II:
Program Opportunities for Student Progress toward ISLOs**

	Course	Course	Course	Course	Course	Course	Course	Course
Knowledge & Skills	ART 101 I, D	ART 105 I, D	ART 113 I, D	ART 115 I, D	ART 121 I, D	ART 122 P	ART 126 I, D	ART 127 P
Critical Thinking	ART 101 I, D	ART 113 I, D	ART 115 I, D	ART 121 I, D	ART 122 P	ART 126 I, D	ART 127 P	ART 142 P
Communication	ART 101 I, D	ART 105 I, D	ART 117 I, D	ART 118 P	ART 121 I, D	ART 122 P	ART 126 I, D	ART 127 P
Global Perspectives								
Social Responsibility								
Personal & Professional Development								

- c. Please comment on the **sequencing of** opportunities for students to develop and achieve to ISLO proficiency within the program as appropriate, as noted on Curriculum Map II.

The Studio Art Program is designed as a foundation transfer program, so there are a wide range of introductory courses. Our students achieve a proficiency in our program by completing the full complement of courses that will provide them with a strong foundation with which to transfer into their major. Individual courses in themselves are not able to achieve this goal.

- d. Please indicate on the following pages as appropriate **how each ISLO is supported to proficiency achievement within the program and how that achievement is assessed. Where ISLO achievement is directly supported by PSLO achievement, you can refer the reader back to that section in Question 7, rather than re-writing it.** If the strategy for attainment of an ISLO is contained within a particular course, please list the course first, with the relevant activity (or activities) listed next to each course. If there is nothing currently in place that is intended to provide for the attainment of a particular outcome or to assess the extent to which the outcome has been realized, please leave the appropriate space blank. The blanks will help to identify areas which need further development.

Knowledge and Skills

The MCC graduate will use knowledge acquired at MCC as a foundation for continued study and/or practical application.

- Describe how this Institutional Student Learning Outcome is **assessed for proficiency** at the **program level**.

See description of the portfolio requirements explained in PSLO I in Section 5, 7f.

- What does the program's data analysis reveal about student achievement of this ISLO within the program?

See description of portfolio collection is Section 5, 7f.

- What curricular and/or instructional changes are planned within the program as a result of this data (if any)? Consider:
 - The scope and sequence of Introductory, Developing, and Proficiency level student learning opportunities

- The adequacy of the range of learning experiences and assessment methodologies that your program offers to meet student learning needs

Once we have reviewed the portfolios, we will be able to see if there are gaps in the required pieces and if there are deficiencies in the quality and scope of the assembled work.

Additional Curricular Opportunities:

9. Please describe any interdisciplinary courses, which are provided as an integral part of this program.

There are no interdisciplinary courses at this time. In the past, there have been successful pairings of Botany and Botanical Drawing, and Sociology and Photography. The art component of these pairings have been elective courses that have had the benefit of fulfilling an academic requirement as well.

- 10 Please comment on experiential/ work-based learning opportunities in the program (i.e., co-op, internships, service learning). Discuss how the content of the experience relates to course credit. How do you calculate the number of contact hours required in relationship to the credit awarded? What percent of students participate in each of these activities? Indicate any problem being faced in incorporating work-based learning.

Service Learning in ART 101

Margaret Rack has arranged a special opportunity for students to work at LCCP, Lowell Community Charter Public School, assisting the art teacher in the after school program.

Since she goes through MCC service learning, there are set requirements for hours – a total of 22 per semester. These can be served in any combination, but her students generally commit to once or twice per week for 2-hour segments. If students fulfill the hours, they also get an intensive value Values/Ethics/Social Policy. In addition, Margaret gives them relief from one major essay or team art making project. This makes their requirements balance with the other students. Typically 2-3 students participate each semester.

Margaret occasionally devises shorter-term civic engagement projects. Examples include:

- Volunteering at Revolving Museum preparing for exhibit opening event
- Making original art as part of a Revolving Museum call to artists – students transformed mill girl dresses that were installed across the canal during the Lowell Folk Festival
- Writing exhibit reviews for the RM web site
- Creating original art for Cambodian Expressions art exhibit at Boot Mill

For this model, she generally allows students to swap their work for some equal assignment.

11. Please comment on the uniformity and appropriateness of content in multi-section courses and subsequent courses now in place. Do all courses have the proper prerequisites? Is the flow and relationship of courses to one another satisfactory? Are there changes indicated, based upon program objectives and/or new needs identified through the assessment process?

There have been concerns about the range of content and preparation of students in Drawing I and II, because there are seven sections of Drawing taught by two full-time professors and three part-time faculty. Before assessing the portfolios in the spring, we are planning to meet as a group to share syllabi, effective drawing assignments, and concerns of the faculty. Last year all of the Color and Design faculty met to review teaching materials and we were energized by new approaches to teaching design concepts.

Section VI: Instructional Support

- 12a. Please discuss the adequacy of the staffing level in the program to teach students enrolled in the program.

After reviewing community college and baccalaureate fine art programs, we noticed that many colleges are incorporating some form of time-based art into the art curriculum. With the development of computer software for art and design, the field has expanded far beyond the curriculum reviewed in the program review in 1999. It is also important to note that our Graphic Design program has been based on print media and there has been a growing interest in web design and animation by students and the design industry.

The addition of a full time faculty in this growing field is timely and would expand the expertise of our collective faculty. This professor could teach courses in 3D animation, Flash, web design, as well as courses in electronic imaging, which Graphic Design and Studio Arts students, as well as non-majors, could take as elective art courses.

- b. Please discuss the adequacy of the staffing level in the program to advise students enrolled in the program.

All Art and Design majors are assigned one of the four full time faculty as their advisor. Jan Arabas and Margaret Rack are each assigned 20 students and Joe Eiler and I split the remainder of about 100 students. Joe advises just the Graphic Design students and I advise all of the Studio Art majors at Bedford and the rest of the Graphic Design students.

With our new emphasis on portfolio development as explained in our PSLO I, Studio Art advising will become more intensified, because we plan to become much more actively involved in the process. An additional full-time Art and Design faculty member will be necessary fulfill this added responsibility.

The reason that the department has embraced advising all of our students is because they need informed and specialized advice in the field. There are many paths for art students depending on their proposed major and the requirements of transfer institutions, so we individually tailor their academic choices and their elective art courses.

14. What specific support services and activities (i.e., tutoring, media, library, disabled student support, computer labs, service learning) does this program require? Please comment on the availability and adequacy of these services. Be specific about any current deficiencies or projected needs.

Transfer Counseling

As art faculty become more actively involved in portfolio development and the transfer process, we would like to create a stronger connection with the transfer counselors at the college, so that we can provide the students a full team of support. We anticipate that this collaboration will ensure a smooth path through the complex transfer process and increase our students' success.

Mac Labs

With the addition of four digital photography sections, the Mac Labs need more funding for additional printers and printing supplies. The Graphic Design program is already feeling the effects of the expanded needs of Digital Photography. Unlike the Graphic Design students, who have many preliminary steps before the final printing of their pieces, the digital photographers are printing many 8"x10" images in each class. The impact of having 74 extra students printing portfolios of many images is starting to take a toll on the printers and the printing resources. We anticipate the need for a new laser printer by Fall 2011 and additional funds for cartridges for our ink jet printers.

Based on our student survey and new course offerings at other art programs, we recommend that we offer courses using 3D animation software. These courses would complement our Graphic Design and Studio Art programs, because it is applicable to a variety of fine art and commercial uses. This software is costly, but will enable us to update our program to reflect the technological changes in the expansion of current art programs. A course in Flash, a multimedia animation and interactivity program for web design, would also complement our Web Design class and would only require a software upgrade of Adobe CS5 that is anticipated in January 2010.

15. How adequate and appropriate are program facilities and equipment? Please be specific about current deficiencies or projected needs.

Studio Space

Our biggest concern is that there are too many conflicting media sharing common studio space. The Henderson Hall and the Federal Building studios both offer courses in drawing, painting, stained glass, and sculpture. The sculpture course generates a great deal of dust due to plaster projects, which is problematic to the drawing and painting classes. The sculpture class also requires an additional area of the studio space to contain the ongoing projects that need to be completed in the studio. Carving out a work area for sculpture in a studio that contains 18 drawing tables, 18 easels, 18 taborets, 18 stools and a 6'x8' modeling stand has been problematic for students and faculty.

Most colleges have separate spaces for sculpture and other specialized media. Greenfield Community College has four studios for classes in 2D design, 3D design, drawing, and painting. Like other art programs, our students need storage space for their artwork that includes flat files and lockers for supplies.

Henderson Hall studio needs a better lighting system to direct light effectively on subjects and artwork.

Art Gallery

It is also time for Middlesex to have a real art gallery. Although the Art and Design Department has installed many fine shows in the corridor gallery in Henderson Hall, it has been limited by the glass cases. The department envisions a 1500 square foot distinct gallery that is a fully secured space rather than an open lobby area. A gallery space of this type would enable the college to exhibit professional work in all sizes and media. This space could potentially open up to a lobby area in an inviting and expandable way.

In addition to a gallery, it is also necessary to have a gallery director. Although I have been mounting shows in the corridor for over twenty years as part of my full-time position, this real gallery will require a real director. Using Bunker Hill's Gallery Director as a model, Laura Montgomery works for the college full-time as a gallery director and as a coordinator of many of the activities that take place within the adjoining auditorium. She also oversees a group of students, who work as gallery attendants. Bunker Hill's commitment to the arts has been evident in the last few years by a number of exciting shows and activities that have been well publicized in Massachusetts.

Related to the concept of service learning, internships, and community partnerships, the Art and Design Department needs to have a second art studio in Lowell to offer additional art courses as well as a space for creating special projects like The Culture Garden on Middle Street. A 30'x40' studio with

additional storage space would give us latitude to pursue other community arts projects and offer more art classes.

16. Please describe any professional development needs of program faculty or staff.

Due to budget constraints across the college the past two years, art faculty have not been funded to attend specialized workshops in their disciplines. Before this cut back, their needs were met by the college's professional development opportunities.

Please provide any additional information that you consider important in assessing this department/area.

A big concern in a community college environment is that it is more difficult for students to make connections with other students and faculty when they leave campus directly after their classes. We have tried to provide opportunities for students to socialize around events of common interests to help build an art community and increase retention.

Last year the Art and Design Department sponsored a Painting and Pizza Party through Food for Thought, which was a lot of fun. We hung a 12'x25' sheet of clear plastic from the ceiling of the studio, basically dividing the room in half. On one side were the models and the other side were the painters. The models pressed against the plastic in active poses while the painters traced and improvised their images. The whole room became part of the painting- the skeleton, ladder, plants, etc. After painting, we had a pizza party at the Trustees House.

We will be planning another festive event this year for our 56 Studio Art majors, a 25 percent increase in students from last year. This event will focus on portfolio development and possible career paths and provide an opportunity for new students to meet other art majors and art faculty.

The Art Department has sponsored artist gallery talks and receptions that have corresponded with related courses. Meeting the artists and hearing about their ideas and processes has been inspirational for our students. With the aid of the Student Union Government Association. The Art and Design Department also sponsors receptions for student shows at the end of each semester. Celebrating students' achievements is an important goal of the department.

Section VII: Program Evaluation Summary

This section should be completed based upon review and consideration of both the data supplied in **Section II** and the questions posed in **Sections III, IV, V, VI and VII**.

A. Program Strengths

1. One of major strengths of the Studio Art Program is its contribution to the college's mission through the preparation of students to transfer to art baccalaureate programs. (Section II -1, 2a)
2. The program is designed to resemble foundation programs at four-year art colleges. (Sections II- 1, 2a, IV-5a&b, 6c, 7a&f)
3. The program emphasizes building a well-rounded portfolio, which is the determining factor of a student's success in transfer to a four-year art program. (Sections II-1, IV-1a, 5a, V-a,f)
4. The program offers a nurturing and supportive environment for students. (Sections II-2b, IV-4a)
5. Students in the program are assigned an art advisor to ensure that they receive career and college transfer information as they progress through the program. (Sections II-2b, VI-14b)
6. The Studio Art Program adds an aesthetic presence to the college. Non majors are offered the opportunity to broaden their college experience by enrolling in an art class and joining art students in student shows in Henderson Hall Gallery. (Sections II-2b, IV-6e)
7. The gallery, as an extension of the art programs, offers the college a wide array of professional art exhibitions, that are accompanied by gallery talks and receptions that are open to the public. (Sections II-2b, IV-63)
8. Classes are taught by practicing artists and art professionals. The faculty's immersion in their fields makes them vital mentors for students. (Section II-2b)
9. Courses in the program support curriculum in other college departments. (Sections III-3c, IV-6b)

B. Program Needs for Improvement, Proposed Plans for Improvements, Budgetary Implications, Timelines

Program Needs (Reference the question in the program review where this need is explained.)	Proposed Plans for Improvement (Bulleted list of suggestions.)	Financial Needs to Make Improvements	Proposed Timelines for Implementation
Additional Studio Space In Bedford (VI-16)	Develop designated space for 3D classes.		
Additional Studio Space In Lowell (VI-16)	Develop designated space for special art projects		
Lowell Art Gallery (VI-16)	Develop gallery space in the Rialto Bldg.		
Lowell Art Gallery Director (VI-16)	Hire to curate shows and manage the gallery.		
Full-Time Faculty- Multimedia (III-3c, IV-5a, VI-14a)	Hire to expand multimedia offerings		
Art Advising (VI-14b)	New full-time faculty will help advise the large numbers of Art and Design students.		
3D Animation Software (III-3c, IV-5a, VI-14a)	Purchase 3D Animation software to expand course offerings for Art and Design students	\$6,800.	
Replacement of Laser Printer (VI-16)	Purchase printer for Digital Photography and Graphic Design courses	\$10,000	Need by 1/2011
Budget increase for ink jet cartridges for Digital Photography (VI-16)	Purchase 3 additional sets of cartridges each year	\$1800	Need by Fall 2010
Aligning curriculum in Drawing I sections (V-11)	Full and part-time faculty will meet this year to review syllabi and projects		Fall 2010

APPENDIX A

MCC Institutional Student Learning Outcomes

Knowledge and Skills

The MCC graduate will use knowledge acquired at MCC as a foundation for continued study and/or practical application.

- Freshman and sophomore foundation for transfer
- Professional skills for career track (degree or certificate)

Critical Thinking (2008-09, 2011-12, 2014-15)

The MCC graduate will demonstrate an ability to understand, interpret and analyze information in order to engage in critical thinking and problem-solving.

- Knowledge Acquisition, Comprehension, Application, Analysis, Synthesis, and Evaluation
- Quantitative and Scientific Reasoning
- Knowledge Integration, Reasoning, and Problem-Solving Across Disciplines

Communication (2009-10, 2012-13)

The MCC graduate will communicate, use information and employ technology effectively.

- Effective Written, Presentation and Numeracy Skills, AND
- Information Literacy and Technology Fluency

Global Perspectives (2008-09, 2011-12, 2014-15)

The MCC graduate will communicate an understanding of the world from a global perspective.

- Historical, Political, Economic and Social
- Scientific and Environmental
- Aesthetic Appreciation and Creativity

Social Responsibility (2010-11, 2013-14)

The MCC graduate will demonstrate social responsibility both within and outside of the classroom.

- Multicultural and Diversity Awareness
- Ethics, Values, and Social Justice
- Citizenship and Civic Engagement

Personal and Professional Development (2010-11, 2013-14)

The MCC graduate will demonstrate the capacity for on-going personal and professional development.

- Independent and Life-long Learning
- Professionalism and Accountability
- Collaboration
- Managing Responsibilities and Adapting to Change
- Initiative and Self-Advocacy
- Self Assessment