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| **Purpose:** This table is used as a communication tool for your program. It allows us to critically review curriculum, materials and studio norms. All discussions are to be documented on this form as we progress through the program each week. We will review all notes and comments as a group during our annual faculty meeting. It is hoped that all team players will be able to speak freely about questionable processes in the studio and the impact on the student and the program without insult to any particular individual. All data will be collected with the upmost respect to course(s) and staff impacted. The meeting is intended to be a safe way to communicate in order to provide quality learning for our students.  **Faculty responsibilities/suggestions during team meetings**   * **SAFETY FIRST** – use ventilation system when appropriate and ensure proper cleanup of particulate (i.e. dye chemicals, dust, etc) and contaminates – report any problems to the technician * Arrive early to be sure your materials are prepared and ready to go for your class * complete all course outline and materials and submit by provided deadline – order processing/quoting begins in May * ensure all materials are listed on material form for proper material fee calculations (amount per student) – left over inventory could be used for other programs, but inventory will be taken prior to ordering * review relevant kit items with students so students know what items you have provided for your course * use requested materials only - help to ensure other faculty have the materials they need * please support your colleagues by reinforcing all concepts as different perspectives so that students receive a full positive artistic experience * encourage students to purchase extra supplies from the bookstore (larger or non-assigned project activities) * protect all surfaces when appropriate – ask Erin for assistance * encouraged studio etiquette - tidy up and put away items at the end of each day * remind students that they should be thinking about their portfolio week and what they will profile- encourage them to take the free workshop funded by their Student Association * utilize wall and/or display cabinet outside the studio, so year one students and others can see completed work – good marketing tool * staff lounge is available for your use – there is a refrigerator in the room if you would like to keep anything cold – please tidy up after yourself * office – there is designated faculty computer and telephone space – ask front desk for assistance * confidentiality – if there is a sensitive topic you need to discuss with a student, please ask for appropriate space to communicate * photocopying is the responsibility of the faculty – requests in advance will be accepted if provided at least one week ahead to your program coordinator * encourage students to tidy at end of week in preparation for the next week – ensure faculty workstation (if applicable) is tidy and ready for next faculty * DOROTHY’S Fabric Store is open by appointment only – located at 1167 Woods Road, Haliburton 705-457-1214 * include and identify cotton that is appropriate for bolts in bookstore on material lists when submitted * Close studio door at 9:15am to discourage the disruption of disrespectful students – see attendance policy   **Academic Responsibilities:**   * Enforcing the Attendance Policy - see campus policy and new official Fleming Policy NEW September 2016 * Academic Progression/Student & Instructor Expectations - hand out course outlines (as provided) on Monday morning as well as any rubric detail so that students know what to expect for the remainder of their course * Grade submission Deadline - please submit all grades within three business days following your course to ensure students get the feedback they need to be successful in the following weeks.   *Note: Last course/week deadline (week #15) is only one business day in order to have end of semester grades collected*  **Cabin Information:**   * Check in is after 10am on Sunday & Check-out is by 11am on Friday (see December 2016 email – change in policy) * Faculty are responsible for their own cleaning and garbage removal - one time weekly cleaning check/sanitation is completed at approximately noon on Fridays * If you wish to stay later, please confirm availability with your program Coordinator * And, if you are staying later make sure you put all of your items up and out of the way, so a thorough inspection can be completed on Friday. * And, if you are staying later, it is expected that you again tidy in preparation for the next faculty check-in (Sunday) * There is a lockbox on the outside of each cabin. Please unlock your cabin and immediately return the key for access to those arriving after hours. There will be a key on the inside of the cabin for your use for the duration of your stay. Please contact your program coordinator for the combination if you do not already know it * ALL garbage MUST be removed from the cabin and placed in the bins provided in the garage within close proximity to your cabin. Please close bins to help keep wildlife out of the garbage area. | | | | | | | |
| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** | |
| **NO** | **MINOR** | **MAJOR** |
| 1,  Dwor & Martin-McTavish | **Fabric & Fibre Construction (ARTS991)**  This course introduces students to the ways in which material surfaces can be created using a variety of processes. Using traditional yarns and fibres, as well as non-conventional materials, students will experiment with the nature and behaviours of these materials as well as the method of assembly. Consideration will be given to the processes that will support the development of both two-dimensional and three-dimensional surfaces. Students will also be introduced to contemporary processes employing cutting edge technology used in the production of fibre-based objects. | Description |  |  |  | **Suzi** | **Suzi**   * Set up a community corner for students to go to for the purpose of interaction and reflection and not to be consumed with technology * Communicate with Marni to ensure smooth delivery * Push innovations and shopping trip from the start so students are prepared for what they need to be thinking about * Review journal and overall expectations with students – ensure they are aware that faculty will browse through journals for courses that are not relevant. Not for the purpose of marking, to review ideas/ambitions.   **Marni**   * Communicate with Suzi to ensure smooth delivery * Provide prepackage for Suzi to hand out in week #1 * Connect with Erin to assist in loom set up preparation (truddles)   **Erin**   * Complete a Safety Check-in with Jennifer before day #1 to ensure all equipment and portable walls/furniture is secured safely * Provide breakdown of kit contents – indicate what items are for each course/faculty * continue purchasing 2 bolts of PFD 100% cotton (heavy and light weight) so students can collect the cotton they need and purchase additional if necessary (this should avoid students running out in the later weeks) * ensure purchasing better quality embroidery thread including white and purge yarn supply and purchase thicker and more colourful options (black, off white, neutrals, some punches of colour (avoid baby blues/greens) * refer to **studio check-list** for set up and overall studio expectations   **All Faculty**   * see page 1 | |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | Yes uncovered | | |
| Rubric |  | | |
| Room | STUDIO 1/GREAT HALL LOOMS | | |
| Precourse Assignment | Weaving – handed out in first few days | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Samples for FAR binder * Research and presentation assignment * Images of examples for journal/scrapbook * Lectures/videos of industrial, computer driven fabric/fibre object production * Knitting machine information (video) – equipment not available in studio * Introduction to weaving using a floor loom – pre-course information handed in out in first few days allows for a 1 day delivery following (Marni) | | | |
| 1. Construct woven, knitted and interlaced fabric samples using linear elements. 2. Construct fabric samples using fibre elements and wet/dry processes such as felting and papermaking. 3. Create and compare examples of both linear element and fibre element fabrics that have (seamless) three-dimensional aspects. 4. Produce samples of fabric that combine both open and closed surfaces (very lacy to very dense). 5. Produce fabric samples using a combination of traditional and non-traditional materials. 6. Relate the different mechanical properties of various fabrics to the design and construction of fibre-based forms. 7. Research and present contemporary processes for production and design of fabrics and fibre based objects. 8. Blend and twist natural and man-made fibres into linear fibre elements | |
| **Marni** |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 2  Scythes | **Fibre Arts – Drawing (ARTS990)**  This course will engage the student in basic drawing techniques for the design, description and development of works in fibres and fabrics. Exercises reviewing use of the tools, materials and equipment will focus on line, proportion, light, shape, texture, pattern, and motif. Students will  produce samples of concept sketches, working drawings and multimedia presentation renderings. Observational drawings from a variety of natural and inanimate objects and patterns will also be introduced as a rich resource for the design of sculptural forms and surface embellishment. Students will use journals to gather research material and ideas. | Description |  |  |  |  | **Marta**   * Connect with Project Design faculty (TBA) to collect ideas to prepare students for Project Design (wk 10)   **Erin**   * refer to **studio check-list** for set up and overall studio expectations   **All Faculty**   * see page 1 |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | Yes uncovered | | |
| Rubric | YES | | |
| Room | STUDIO 1 (preferred) or classroom | | |
| Precourse Assignment | N/A | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * warm-up exercises * basic drawing techniques/exercises * sketch ideas/create working drawings for project design course * encourage the need to sketch ideas in design planning * drawings go to Design to create repeat patterns and motifs | | | |
| 1. Use contour and gesture lines for sketching and rendering the form of a variety of objects   addressing both positive and negative spaces.   1. Draw primitive forms using spatial and atmospheric perspective. 2. Apply basic drawing techniques to depict form texture and tonality specific to examples of features   of projects in Fibre Arts.   1. Extract simplified patterns and motifs for a fibre arts projects using researched photographs and/or   natural references.   1. Depict function, structure, and movement and/or movement in fibre arts project design drawings. 2. Draw orthographic views for working diagrams. 3. Use multimedia to execute a presentation rendering | |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 3  Bolahood | **Fibre to Fabric Science** (ARTS450)  Natural fibres have been used for comfort, protection and decoration for thousands of years, but textile technologies have continued to change, expanding in 1910 with the discovery of rayon and continuing today with micro-fibres finer than the finest silk. Course activities will examine the properties and construction of fibre objects in relation to their design, care, preservation, display, and merchandising. The structures of modern textiles will be further explored through studies of such processes as the spinning of yarn to preparations for dyeing. Studio projects will focus on the understanding of structure and characteristics for selection, as well as the care and handling of fibre materials. The findings of these studies will be captured in labelled sample collections and journal entries. | Description |  |  |  |  | **Dar**   * Will investigate delivery plan through consultation with Wendy and Erin   **Jen**   * post program information on door * Continue to rent two spinning wheels from Marty – too much maintenance consideration when making a purchase   **Erin**   * Microscopes are set up and ready for Monday @ 9am * refer to **studio check-list** for set up and overall studio expectations   **All Faculty**   * if anyone has an ideas for consideration in the delivery of this course please pass them along to Dar directly * see page 1 |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | Yes uncovered | | |
| Rubric | Using own | | |
| Room | STUDIO 1  Computer Lab Mon/Tues 3-6pm | | |
| Precourse Assignment | YES | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Samples for FAR – Science binder * Group experimentation and Research * Journal team experimentations and sample sharing | | | |
| 1. Distinguish between various types of fibres using both physical senses and simple scientific methods. 2. Research and present select topics from textile technology, manufacturing, and textile science. 3. Explain the processes used to manufacture various fabric samples. 4. Discuss the key processes and principles of textile maintenance. 5. Create samples to illustrate the properties, structures, responses, and variety of fibre materials. 6. Use knowledge of properties of textiles to make appropriate selections for a given fibre project. 7. Use best practices for health and safety with respect to all studio tools, materials, and equipment. | |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 4  TBA | **Fibre Arts - Basic Construction *(A*RTS1935)**  Students will be introduced to hand and machine sewing skills, as well as basic patternmaking, cutting, machine care and maintenance. | Description |  |  |  |  | **TBA**   * Prepare students for project course to ensure they have all materials needed for success (i.e. field trip) * Studio Sewing machines are available to borrow if a student is in a pinch but no longer than a week or two while servicing their own   **Erin**   * continue to use coupons for bookstore kit items when possible and add non-refundable or transferrable to the text on the coupon – students can trade amongst themselves * Checked in with maintenance   + Ensure desk lamp clamps work on desks   + Iron water lines/electrical are not to be on combined clamps * refer to **studio check-list** for set up and overall studio expectations   **All Faculty**  see page 1 |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | Yes uncovered | | |
| Rubric | YES | | |
| Room | STUDIO 1 + Portable Projector Mon-Fri + fabric transfer printing | | |
| Precourse Assignment | N/A | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Students are able to use basic functions of sewing machine, serger, pressing and cutting equipment. * precision techniques in basic patternmaking, cutting, marking and sewing * Journal entries for classroom notes and ideas * Basic 2D pattern making: quilt block, design and add seam allowances * Samples for FAR collection * Lecture/demo only: commercial pattern basics * Consider proper sewing vocabulary (i.e darts, casing, etc.) so that students understand the vocabulary as they progress and communicate in a more intermediate studio setting | | | |
| 1. Demonstrate basic working knowledge of sewing machines, pressing equipment and cutting tools. 2. Demonstrate basic understanding of accurate and ordered construction methods. 3. Draft proportionate and detailed patterns for a two-dimensional panel design. 4. Cut and precisely assemble two-dimensional panels. 5. Finish structures with appropriate seam allowances, edges, backing and hanging devices. 6. Use and maintain all tools and equipment safely. | |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 5  Dwor | **Fibre Arts – History *(ARTS444) FIELD TRIP WEEK***  Over the ages, the use of textiles in history encompasses the realm from fibre properties and technologies to applications for housing, furnishings, body coverings, and much more all the way to its engagement as an artist’s medium. The work of designers of influence will also be examined through research and in class presentations. Students will use journals to gather research material and concepts to document their personal interests. Individual projects will reference a particular historical theme, in form and/or function. Projects will be designed and executed in consultation with the instructor. | Description |  |  |  |  | **Suzi**   * Continue with field trip in learning plan   + Include shopping trip to prepare for Project Design and innovations weeks   + Add Agha Kahn & Designer Fabric Outlet, Little Italy, remove G & S Dye & City Hall Quilt   + Keep ROM/Textile Museum/Bata Shoe Museum * Thanks Suzi for the donation of Silkscreen squeegees and metal emulsion scrapers   **Erin**   * refer to **studio check-list** for set up and overall studio expectations   **Jen**   * Check with Textile Museum, show set up is always during our field trip every year   **All Faculty**   * see page 1 |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | Yes uncovered | | |
| Rubric | NONE | | |
| Room | STUDIO 1 + portable computer Mon-Fri | | |
| Precourse Assignment | N/A | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**  -sketch book drawings, writings and image collecting  -History of Fiber Art samples  -research and presentation project -basics of hand embroidery  -embroidery by hand here  -no more than 20 minute lecture – brain shuts down   * -encourage students to research and share their discoveries | | | |
| 1. Develop a journal to illustrate personal interests in textiles of different cultures and periods Present research findings on historical textiles that are of personal interest. 2. Present research findings on historical textiles that are of personal interest 3. Illustrate by discussion the influence and impact of changes in materials, techniques, mechanization, and social changes on textile usage and production 4. Discuss historical pieces using basic technical vocabulary. 5. Demonstrate and show examples of the social significance of cloth in various cultural contexts 6. Develop a model for the integration of historical and traditional techniques, styles and ideas in a studio project 7. Produce sample applications of expressive embroideries and hand sewing techniques of various historical and cultural styles. 8. Use all materials, equipment and tools safely. | |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 6  TBA | **Fibre Arts – Dyeing (ARTS1938)**  In this introduction to dye application techniques students will explore the exciting dynamics available to them through the application of colour. Resists such as applied wax, physical resists will be sampled. Specialized techniques will be reviewed through lectures and/or videos. Significant consideration will be given to the continued use of colour systems in the development of personal style through a variety of palettes. | Description |  | x |  |  | **Erin**   * ensure all respirators are functioning (low in 2013 with only 8 students) and keep respirator cartridge separate from masks to help prevent cross contamination * Ensure scales and crock pot are cleaned before use * refer to **studio check-list** for set up and overall studio expectations   **Jen**   * Move to an earlier date to accommodate natural dye during the fall season * Arranged for Dave to build a new dye box   **All Faculty**   * see page 1 |
| Outcomes |  | x |  |
| Sequencing |  | x |  |
| Assess/Eval |  | x |  |
| Studio | x |  |  |
| Safety | x |  |  |
| Materials |  | x |  |
| Silkscreen Table | Yes uncovered | | |
| Rubric | NONE | | |
| Room | STUDIO 1 ONLY | | |
| Precourse Assignment | YES continue for 2017 | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Practice natural dye processes * Practice reactive dye processes * create colour wheels from primary dye colours * Discuss acid dyes and the process (including samples) * Discuss demos for disperse dyes and process * Overdyeing: eg dye fabric previously printed with pigment process   Project 3 – reactive dyes batching (remove bracketed – 4 colour swatches) \*  Project 4 – reactive dyes – emersion (remove one yard of fabric in brackets) \*  Consider integrating some ideas with suzi (week #1? Or art history)  Synthetic dyes are harder to manage  Assessment tasks – project 1 – nature dyes emersion (take out detail)\*  Project 2 – Nature dyes resists (take out detail)\*   * This allows some flexibility around the number of students in the room – making the experience more manageable for both faculty and students. | | | |
| 1. Compose a variety of colour systems with clearly considered aspects of hue, value, and intensity for studio exercises and assignments. 2. Use design terminology in planning, executing and critiquing dyed products. 3. Mix dyes to match the aspects of hue, value, and intensity of colour samples. 4. Use best practices to minimize the environmental impact and health risks of the materials used in dye processes. 5. Record accurately the instructions, recipes and tool and material sources for the nature and synthetic dye processes specific to each of cellulose, protein, and fibres. 6. Experiment creatively with a variety of dyeing resist processes. | |

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| **Wk #** | | **Course Name, Code & Description** | **Survey details for next delivery** | | | **Revisions** | | | | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | | **MINOR** | | **MAJOR** | |
| 7  Bolahood | | **Fibre Arts - Design** (ARTS989)  The design process has a powerful impact on all aspects of development for textiles, sculpture, fashion, interior design, and other functional and non-functional fibre-based forms. Through research and presentation, students will explore the specific elements of design that apply to the work of textile artists, fashion designers, and fibre artists. Integrating their learning from the program so far, students will pursue their own personal interests and style through the design process. Individual proposals will be discussed using the principles and elements of design, and in relation to students’ personal interests. Students will use journals to gather research material that can be further explored in the development of themes and projects. | Description | | |  | |  | |  | |  | **All Faculty**   * see page 1 |
| Outcomes | | |  | |  | |  | |
| Sequencing | | |  | |  | |  | |
| Assess/Eval | | |  | |  | |  | |
| Studio | | |  | |  | |  | |
| Safety | | |  | |  | |  | |
| Materials | | |  | |  | |  | |
| Silkscreen Table | | | YES - uncovered | | | | | |
| Rubric | | | OWN STYLE | | | | | |
| Room | | | STUDIO 1 ONLY | | | | | |
| Precourse Assignment | | | N/A | | | | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Colour theory practice * Explore variations of a design through the generation of a proposal/presentation board. * Design single motifs, border patterns, and repeat patterns for both printing and appliqued textile designs, exploring variations in shape, size/proportion, colour. * discussed contemporary artists and design in FAR, using correct terminology with regard to form, function, context, subject, and content/meaning. * Point out the significant elements of a designer/artist’s STYLE that create the signature LOOK of the artist’s work. * Design border patterns and motifs variations as well as – panel design and border pattern design goes to Week 7, project design * Focus on thinking and not stress about the fabrication (work with paper if necessary) * find colour; power of colour; create a pattern; design line or simple shape * ask students to talk about state of mind and sequencing of project and any struggles along the way when presenting their work at end of week | | | | | | | | |
| 1. Critique both the form and function of various fibre arts designs with faculty and peers. 2. Use the language of design accurately in written summaries, in-class presentations, and discussions. 3. Construct and compare a series of colour swatches, specifically addressing the systems and properties of colour. 4. Compose two-dimensional surface designs, identifying the principles used, for single motifs, border, and repeat patterns. 5. Explore variation in line, shape, and colour in the design process. 6. Research and present design in fibre arts that relate to one’s personal interests in style and function. 7. Maintain a studio journal documenting thoughts, processes, ideas and results from studio experimentation and outside stimuli. 8. Use safe practices in all aspects of studio work. | | |
| **Wk #** | **Course Name, Code & Description** | | | **Survey details for next delivery** | **Revisions** | | | | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | | **ACTION ITEMS (for fall 2017)** |
| **NO** | | **MINOR** | | **MAJOR** | |
| 9  Hag | **Fibre Arts - Pigment Applications (ARTS1936)**  Students will apply the principles and elements in the design process as they investigate possibilities for creative ceramic pieces. By combining a basic understanding of pottery-making with design principles, issues of form and function, appropriate decoration, as well as choice of production methods, considered concepts for potential translation into studio work will be developed. Students will draw upon sources from natural and manmade objects, as well as referencing historical and contemporary works in ceramics as they begin to identify appealing elements which will contribute to the beginning of their own personal style. Consideration will be given to the identification and discussion of signifiers which support the content of a piece of ceramic art. | | | Description |  | |  | |  | |  | | **Gunnel**   * Continue to use office copier for creating transparencies – students should only have to pay for the copy – transparency is included in their material fee   **Erin**   * check print table a week in advance to be sure it is ready for Monday AM (intensive) delivery * refer to **studio check-list** for set up and overall studio expectations * continue to purchase PIMA Tex cotton for better results * will ensure T squares are built at a 90 degree angle * ensure an week 8 bookings cleanup studio and leave it the way it was found * light table repaired in 2017   **All Faculty**   * see page 1 |
| Outcomes |  | |  | |  | |
| Sequencing |  | |  | |  | |
| Assess/Eval |  | |  | |  | |
| Studio |  | |  | |  | |
| Safety |  | |  | |  | |
| Materials |  | |  | |  | |
| Silkscreen Table | YES covered | | | | | |
| Rubric | Uses own style | | | | | |
| Room | STUDIO 1 ONLY + access to office copier for transparencies | | | | | |
| Precourse Assignment | N/A | | | | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * direct and indirect pigment application process sample generation * Lecture/Demo: printing yardage * Reinforcement and practice of colour theory * Reinforcements and practice using design terminology * Colour theory practice using fabric pigment applications (colour systems) | | | | | | |
| 1. Use colour systems with considered aspects of hue, value, intensity and proportion in pigment applications. 2. Use design terminology in planning, executing and critiquing pigment applications. 3. Mix pigments to match the aspects of hue, value, and intensity in colour samples. 4. Adapt source drawings for printed motifs and repeat patterns 5. Pattern textiles with a variety of mediums. 6. Record accurately the instructions and recipes as well as, tool and material sources for various pigment application processes. 7. Research and present findings on technical aspects of contemporary pigmenting processes and materials. 8. Use best practices to minimize the environmental impact and health risks of the materials, tools, and processes used in pigment application processes. | | | |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 10  TBA | **Fibre Arts – Project Design (ARTS1937)**  In this project-based course, in conjunction with the faculty, students will plan, execute and critically assess a fibre arts project engaging both two-dimensional and three-dimensional design. Students will be introduced to pattern making for three-dimensional objects, which address volume and attributes of the form of the object. They will create patterns, working drawings and working sequences to further understand the steps required to produce textile art. Time management, finishing, labeling, mounting, and presentation will be addressed in ongoing in class discussions. | Description |  |  |  |  | **TBA**   * follow up with both **Dar** and **Marta** to ensure projects provided in Design and Drawing prepare students for assistance with the Project course * offer one week later to accommodate natural dyes (FAR Dyeing) offered earlier in the program and the fall weather required for a successful delivery   **All Faculty**   * see page 1 |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | YES covered | | |
| Rubric | OWN STYLE | | |
| Room | STUDIO 1+ ROLL AROUND + Room 6 Shared Mon-Fri | | |
| Precourse Assignment | HANDED OUT DURING BASIC CONSTRUCTION – INCLUDE INFORMATION ABOUT SHOPPING TRIP | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Primarily Project Proposal * Plan and working drawings * Execute project with relationship of both2d and 3d design focus * Basic 3D pattern making (totebag, vest, apron?) * use fabric from pigments, use design class for repeat and colour system, as well as basis for 2D designed block to integrate into project * refer to drawings created in Drawing class * students create a colour wheel | | | |
| 1. Explore more advanced methods for designing, drafting, cutting and construction techniques for fibre based objects. 2. Draft proportionate and detailed patterns for an object of both two-dimensional panel design and three-dimensional form. 3. Cut and precisely assemble and finish designed project. 4. Critically review and summarize the form, function, subject, context and content of the finish project in both written and verbal discussion. 5. Use and maintain all tools and equipment safely. | |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 11  Martin-McTavish | **Fibre Arts – Techniques (ARTS1939)**  Students will explore a variety of processes to enrich the surface of textiles through the addition of colour, texture, and pattern. Observational drawings from a variety of natural and man-made objects will support design exploration in these processes. | Description |  |  |  |  | **Marni**   * Pick up laptop from office * Keep looms in great hall and limit preparation to studio to avoid interfering with faculty show   **Erin**   * set up inkjet printer in FAR room hooked up to rolling computer station and ensure there are enough cartridges for printer * ensure Industrial sewing machine is set up and working in Maker Space – keep it oiled/serviced to avoid seize up   **All Faculty**   * see page 1   **CAPITAL WISH LIST:**   * 17” FABRIC PRINTER |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | YES covered | | |
| Rubric | NONE | | |
| Room | STUDIO 1 ONLY/GREAT HALL LOOMS + COMPUTER/INKJET PRINTER | | |
| Precourse Assignment | N/A | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Execution of a series of samples of techniques for embellishment/decoration for the surface of a FAR object * Explore further with one full day of weaving | | | |
| 1. Transfer images and patterns for decoration to the surface of objects/textiles. 2. Execute samples of embellished surface designs using the application of both traditional and non-traditional objects and both hand and machine processes. 3. Draw designs for surface decorations. 4. Use design language to discuss the use of shape, colour, texture and line in the design of samples and projects. 5. Maintain a studio journal documenting processes, ideas and results from studio experimentation and outside stimuli. 6. Use all equipment and tools safely, demonstrating knowledge of the health risks of exposure to such materials as adhesives and dye media | |

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| **NO** | **MINOR** | **MAJOR** |
| 12  Luck | **Fibre Arts – Sculpture (ARTS1940)**  Integrating their learning from the program so far, studentswill develop functional and or sculptural fibre projects with appropriate surface enrichment that reflects their own emergent style and interests. Three-dimensional projects will be discussed in relation to the principles and elements of design, and in relation to students' personal interests through presentation of research into contemporary fibre artists' work.  Using techniques such as gathering, folding, filling, layering, laminating, and stitch students will physically manipulate fibres to create textural three-dimensional surfaces. | Description | x |  |  |  | **Erin**   * Assist for installations if necessary * Make sure all irons are cleaned and ready this course   **Jen**   * Email sent to other staff/programs coordinators to find out if FAR can utilize hall space for installations that can be installed until Exhibition.   **Sandi**   * Encourage students to keep a “visual journal” to inspire ideas instead of “sketchbook”– as per discussions with Suzi/group * Ensure installations (if permission is granted) around the school include student names, artist statements, etc. appropriate for a professional installation * Ask students to connect with Jennifer about installation ideas/intentions, if they want to install outside their studio area   **All Faculty**   * see page 1 |
| Outcomes | x |  |  |
| Sequencing |  | x |  |
| Assess/Eval |  | x |  |
| Studio | x |  |  |
| Safety | x |  |  |
| Materials | x |  |  |
| Silkscreen Table | YES covered | | |
| Rubric | NONE | | |
| Room | STUDIO 1 ONLY | | |
| Precourse Assignment | N/A | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * 3 dimensional forming processes * Execution of a 3d sculptural piece, emphasis on generation of meaning, as well as context for the piece. * Proposal, planning and critical discussion process. * Research and presentation of a FAR sculptor. * Provide some samples/demos so students can see how their accumulated skills/ideas can be incorporated into sculptural/installation projects | | | |
| 1. Generate considered design drawings and/or maquettes through exploration and the application of design principles. 2. Transform design concepts into three-dimensional sculptural forms using the appropriate construction techniques. 3. Assess one’s own tastes, skills and interests in the emergence of one’s personal style through in class presentations, critiques and journal. 4. Design and implement custom techniques for hanging, installation and display of fibre arts projects. 5. Research and present the work of a contemporary artist working in FAR of national/international practice. 6. Maintain a studio journal documenting processes, ideas and results from studio experimentation and project development. 7. Use all materials, equipment and tools safely. | |

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| **NO** | **MINOR** | **MAJOR** |
| 13  Dwor | **Fibre Arts -Innovation Studio I (ARTS1941)**  In this course, students will be invited to discover and develop a personal sense of design style, the 'feel' that sets them apart from the crowd, and gives them a sense of who they are, and what they want to say. Referencing contemporary fibre artists, and using techniques and tools developed in other courses that best represent their passions and own unique approach, students will be encouraged to enjoy the risk taking in experimental design. Students will present both finished works and proposals for future projects in fibres and textiles, using journals to gather research material and concepts in the development of these personal themes and interests. | Description |  |  |  |  | **Suzi**   * Email Jennifer the ISBN# for the book you wish to have as referent re: writing an artist statement * Continue to encourage students to keep a visual journal * Ask students to ask Erin about supply inventory and what can be used for projects * Continue new process using thiourea doxide if weather permits   **Erin**   * Ensure Exhibition message clearly indicates it is not a “sale” focus. It’s an exhibit of accomplishments and sales could be a bonus, but studio time is not to be compromised.   **All Faculty**   * see page 1 |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | YES covered | | |
| Rubric | NONE | | |
| Room | STUDIO 1 ONLY | | |
| Precourse Assignment | YES – HANDED OUT DURING WEEK #1 BY SUZI (INCLUDES SHOPPING TRIP IDEAS) | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Project Proposal * Project execution * Project critical assessment * Lecture/Demo: Draping/Freeform process for creative study | | | |
| 1. Generate considered design drawings and/or maquettes through exploration and the application of design principles. 2. Use appropriate construction techniques to transform design concepts into considered forms. 3. Assess one’s own tastes, skills and interests in the emergence of one’s personal style through in class presentations, critiques and journal. 4. Critically review and summarize the form, function, subject/style, context and content of finished projects. 5. Research and present FAR works of personal interest addressing objective design, style, and content. 6. Maintain a studio journal documenting processes, ideas and results from studio experimentation and project development.   Use all materials, equipment and tools safely. | |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 14  Dwor | **Fibre Arts -Innovation Studio II *(ARTS1942)***  This course is a continuation of FAR- Innovation Studio I, continuing to support the individual development of FAR projects in conjunction with faculty and parameters established for the studio projects. | Description |  |  |  |  | **Suzi**   * As Above   **Erin**   * As above   **All Faculty**   * see page 1 |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Silkscreen Table | YES covered | | |
| Rubric | NONE | | |
| Room | STUDIO 1 ONLY | | |
| Precourse Assignment | N/A | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Project Proposal * Project execution * Project critical assessment * Final Paper on studio process and critical considerations. * One major project – allowing students to see complete the research, planning and designing of a complete project * Provide demonstrations so students can have some new innovative ideas to include in their project plan * Meet with students one on one to talk about their work and ensure they are using correct vocabulary as they describe steps in the process | | | |
| 1. Generate considered design drawings and/or maquettes through exploration and the application of design principles. 2. Use appropriate construction techniques to transform design concepts into considered forms. 3. Research and present FAR works of personal interest addressing objective design, style, and content. 4. Critically review and summarize the form, function, subject/style, context and content of finished projects in the form of a final paper. 5. Design and implement custom techniques for hanging, installation and display of fibre arts projects. 6. Maintain a studio journal documenting processes, ideas and results from studio experimentation and project development. 7. Use all materials, equipment and tools safely | |

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| **Wk #** | **Course Name, Code & Description** | **Survey details for next delivery** | **Revisions** | | | **Faculty/Coordinator Discussions – points of interest to be reviewed at Faculty Meeting** | **ACTION ITEMS (for fall 2017)** |
| **NO** | **MINOR** | **MAJOR** |
| 15 TBA | **Marketing & Portfolio (MKTG53)**  Practicing artists can choose from many different paths to advance their personal and artistic goals in artistic practice, education, presentation skills, and promotion and marketing as entrepreneurs. Each student will establish their own specific focus for continuing their artist's practice. In class sessions will involve online research, writing, digital photography, presentation, and critical discussion. Precourse assignment work will provide the data for artist documents and digital images of their work for the development of a portfolio. Students will show their work in an established campus venue as a culmination to their certificate program experience. Certificate students who have already completed the first two semesters of the Visual and Creative Arts Diploma Program will complete this course mainly as independent review and revision of their portfolio and artists documents in collaboration with faculty. | Description |  |  |  |  | **Jennifer:**   * Negotiate classroom space with other coordinators * Provide printing documentation to students through D2L (via faculty) and post on wall in lab so students can print independently – taking the responsibility off Scott in the “Centre for Making” and providing Scott with time for students who need extra assistance   **Erin:**   * Maintain Lighting Studio in Room 7 from week 8 forward * Set up 2 additional lighting stations during week 15 * lead the group through the Exhibition process by connecting with them by wk#8 to create a marketing plan and explain the process   **TBA**   * Connect with teaching partner to create an itinerary for the week, ensuring all students are aware of their responsibilities including a clear timetable and fair access to all resources * Alter rubric demands to be more in line with services available – achievable and realistic goals need to be considered |
| Outcomes |  |  |  |
| Sequencing |  |  |  |
| Assess/Eval |  |  |  |
| Studio |  |  |  |
| Safety |  |  |  |
| Materials |  |  |  |
| Rubric | YES | | |
| Room | TBA | | |
| Precourse Assignment | PRECOURSE QUESTIONAIRRE | | |
| **Course Objectives (faculty are welcome to add/modify objectives at each meeting)**   * Prepare portfolio for presentation as an artist or for submission to further education - digital or analogue * Ensure delivery expectations are in line with campus supports * Focus on how to build the portfolio with less stress on the final execution to be sure we can support students * Keep printing documentation/handouts for students so they can print independently | | | |
| 1. Evaluate examples of promotional and marketing materials as well as venues for the exhibition and sale of visual art works. 2. Format sample digital portfolio pages addressing form, sequencing and content for specific purposes using photographs of recent work. 3. Design and present a synopsis of one’s own recent work, addressing influences and themes using digital image media. 4. Write an artist’s statement, curriculum vitae and other written documents, relevant to current work and appropriate for future development. 5. Summarize online resources relevant to competitions, commissions, exhibitions, grants. 6. Research online information regarding admissions to schools, residencies, internships, grants, commissions, exhibitions and art fairs. 7. Summarize the basic considerations for operating a studio as a small business. 8. Write specific short-term and long-term goals as a learner and an artist. | |

**Pizza lunch feedback comments were reviewed and considered by faculty**

**Following confirmation of your attendance, you received a package by email outlining program expectations, things to bring, etc**

* Material list by week no by instructor – because a lot instructors come back and it’s good to know which course it applies to
* Didn’t have a list of what items for each teacher/course
* Did use safety glasses and thesis silk??? Hepatized silk ???
* Drawing brush – drafting brush – did not use
* Didn’t use masking tape
* Erin – think about safety glasses and perhaps having over glasses for trade
* Students didn’t really get used.
* No light attached to the industrial sewing machine
* Did not need to bring sewing machine feet, needles

**The value of the total experience for you. Overall, how do you rate this program**

(1 being extremely unsatisfactory, 10 being outstanding)

**6-8, 7.5, 6 or 7**

* Would have preferred more practical work and not so much of the theory
* Fabric science is very good knowledge and but can be researched - would rather had that week to do weaving or spinning or felting (see some faculty work)
* There was never time to put ideas into practice – too much time writing a paper – research every week became monotonous – trying to find an artist we hadn’t found before was a struggle after so many research projects
* Course outlines were not available on the system all the time.

**Suggestions regarding the order of the delivery of the courses (did they flow from one to another?).**

* Pigment before dyeing
* Dying before the field trip – didn’t know what to buy for dying

**Suggestions regarding content. Anything you may have felt was missing, or not necessary.**

* Sculpture was challenging without demonstrations such as wiring, sculpting, assemblage structure building
* Needs more emphasis on steps to create something
* Not a lot of instruction on the quality of the fibres – students still don’t know much about fibre quality – science covered mostly about surface changes - what does that have to do with science – book full of samples with no meaning/no use
* When research sculpture ideas on line – students didn’t’ really know where to find stuff – didn’t if they were looking in the right spot.
* Four or five writing papers in one night so that areas were covered – low student population created a higher workload – if a larger group, they would have had less – doesn’t seem fair – stayed up late researching.
* Spinning wheels were only available for a short time - students were not able to perfect the process of spinning – very rushed
* Wheels sat for a couple of days – it’s too bad they couldn’t be taught the wheels earlier so that they could practice.

**Other courses you suggest should be included – what would you sacrifice to have this added knowledge?**

* sculpture needs to be reworked but should not be taken out
* Weaving turned into a week of fabric science with a number of handouts and reference material to go back to
* Be nice to know why processes are the way they are (i.e. same material width for both weave and weft, etc.)
* Expectations of understanding was too high for some courses – lots to share, but no time

**Other comments, concerns and/or suggestions:**

* Love Librarian –– great resource for almost everything
* It was nice having pfd in store for easy access
* Karen expressed interest in TA support in studio if job comes available