Fibre Arts Certificate Fall 2016

**Curriculum Document – Meeting Notes - May 10, 2016**

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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 1,3 | **Fabric & Fibre Construction** | 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. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK **Precourse assignment**NO **Silkscreen Table covered**NO**Rubric**No rubric but will work on one for AH and Innovations**Studio 1** – Suzi**Great Hall** - Marni | **Dwor**   | **Suzi/Marni*** Make connection to ensure smooth transition between deliveries
* Prepare and handout pre-course information (re weaving)

**Suzi*** Push innovations and shopping trip from the start so students are prepared for what they need to be thinking about

**Marni*** Provide prepackage for Suzi to hand out in week #1
* Connect with Erin to assist in loom set up preparation (truddles)

**Erin*** 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** * DOROTHY’S STORE is open by appointment only – located at 1167 Woods Road, Haliburton 705-457-1214
* encourage students to put scraps in ALL student scrap bin (bin used for other programs)
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* encourage student cleanup protocol right from the beginning, so that good habits develop
 |
| **Martin-McTavish**  |
| **Dwor****Martin-McTavish** | **Learning Outcomes** | 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
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|  | **Course Objectives** | - Samples for FAR binder- Research and presentation assignment- Images of examples for journal/scrapbook- Lectures/videos of industrial, computer driven fabric/fibre object production- Introduction to weaving using a floor loom – pre-course information handed in out in first few days allows for a 1 day delivery following- hand knitting machine etc. via demos/videos |

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| 2 | **Fibre to Fabric Science** | 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. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK **Precourse assignment**OK**Silkscreen Table covered**NO**Room**Studio 1 all weekComputer lab/Resource – Mon/Tues 3-6pm**AV**No**Rubric**Using own |  | **Erin*** Microscopes are set up and ready for Monday @ 9am
* refer to **studio check-list** for set up and overall studio expectations

**Diane*** Investigate possible donations for spinning wheel donations

**Jen*** purchased pocket microscopes, linen testers for 2016
* post program information on door
* Keep spinning wheel on capital list

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| **Gonthier** | **Learning Outcomes** | 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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| **Course Objectives** | -Samples for FAR – Science binder-Group experimentation and Research-Journal team experimentations and sample sharing |

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| 3 | **Fibre Arts - Drawing** | 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 willproduce samples of concept sketches, working drawings and 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. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**NO**Silkscreen Table covered**NO**Room**Studio 1 (preferred) or classroom**AV**No**Rubric**Yes |  | **Erin*** Ensure a drawing table with lamp is set up and ready for Monday demonstration
* refer to **studio check-list** for set up and overall studio expectations

**Marta** * will include project that prepares students for project design in wk #9 – check-in with **Kate** to confirm
* **Kate** will check-in with **Marta** some of the thirds rules – some (non-VCAD) had difficulty with it at first – nice to have some reinforcement on this – **Gunnel** confirmed it is covered in Design as well

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| **Scythes** | **Learning Outcomes** | 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.
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| **Course Objectives** | -warm-up exercises-basic drawing techniques/exercises-sketch ideas/create working drawings for project design-encourage the need to sketch ideas in design planning-drawings go to Design to create repeat patterns and motifs |

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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 4 | **Fibre Arts - Basic Construction** | Students will be introduced to hand and machine sewing skills, as well as basic patternmaking, cutting, machine care and maintenance. | **Course Description** OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**NO**Silkscreen Table covered**No**Room**Studio 1**AV**Portable Project – Mon-Fri**Rubric**Yes |  | **Kate*** Pick up and return portable projector at the end of each day – located at office area
* Prepare students for project course to ensure they have all materials needed for success (i.e. field trip)
* Revisit embellishments – perhaps move to techniques
* Studio Sewing machines are available to borrow if 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

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| **Carder-Thompson** | **Learning Outcomes** | 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.
 |
| **Course Objectives** | -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 |

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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 5 | **Fibre Arts – History*****FIELD TRIP*** | 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. | **Course Description** OK**Learning Outcomes**OK**Learning Sequence**OK **Learning Assessment**OK**Studio**OK**Consumables**OK **Kits**MissingMatt board, two way tape and white, black embroidery floss**Precourse assignment**Yes **Silkscreen Table covered**NO**Room**Studio 1**AV**Computer/Projector – all week**Rubric**Yes – used one for final assignment |  | **Suzi*** Continue with field trip in learning plan
	+ Include shopping trip to prepare for innovations weeks
* 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*** Will investigate holiday inn on spadina/university for next field trip

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| **Dwor** | **Learning Outcomes** | 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.
 |
|  | **Course Objectives** | -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 |

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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 6 | **Fibre Arts - Dyeing** | In this introduction to dye application techniques students will explore the exciting dynamics available to them through the application of colour. Resists such as wax, water-based resist, starch and 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. | **Course Description** OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**YES – continue with assignment in advance**Silkscreen Table covered**No**Room**Studio 1**AV**No**Rubric**Yes |  | **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

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| **Wassink** | **Learning Outcomes** | 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 synthetic fibres.
6. Experiment creatively with a variety of dyeing resist processes.
 |
| **Course Objectives** | -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 |

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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 7 | **Fibre Arts - Design** | 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. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**NO**Silkscreen Table covered**NO**Room**Studio 1**AV**No**Rubric**Uses own style |  | **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

**Dar** * hopefully will be able to continue to include a project to prepare students for Project Design in wk #10 – check-in with **Kate** for details if necessary

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| **Bolahood** | **Learning Outcomes** | 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.
 |
| **Course Objectives** | * 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
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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 9 | **Fibre Arts - Pigment Applications** | In this course, students will create a sample swatch book documenting their exploration of a variety of pigment application processes for patterning the surface of fabrics. Employing both direct and indirect applications such as stencils, painting, block printing, and screen printing, and integrating the design features in pattern and colour, a thorough foundation will be established in the use of the tools materials and techniques of fabric pigment uses. Observational drawings from a variety of natural and man-made objects will support design exploration in the development of motifs, monoprints and repeat designs for fabric. Further experience and practice in the application of the properties of colour and how they behave within colour systems will be emphasized in these studio exercises. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**NO**Silkscreen Table covered**Yes**Room**Studio 1**AV**No**Rubric**Yes |  | **Erin*** Ensure requested items are out and ready for Monday AM – much time wasted looking for items requested. Erin will have a table in the room designated for course related materials each week
* ensure equipment is stored safely to help with its life expectancy
* continue to purchase PIMA Tex cotton for better results
* build or purchase squeegees that fit screens (they are either too short of too long)
* will ensure T squares are built at a 90 degree angle
* 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.

**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
* Adjust material list to include – lino cut tools and glue stick (Jen added these)

**All Faculty** * Encourage students to begin photo documenting their work and fill the halls with inspiring ideas to attract VCAD students to the program
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| **Hag** | **Learning Outcomes** | 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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|  | **Course Objectives** | -direct and indirect pigment application process sample generation-Lecture/Demo: printing yardage-Reinforcement and practice of colour theory-Reinforcements and practice using design terminologyColour theory practice using fabric pigment applications (colour systems). |

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| **week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:**  | **Action Items for Fall 2016** |
| 10 | **Fibre Arts – Project Design**  | 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.  | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK**Pre-course assignment**No**Silkscreen Table covered**Yes**Room**Studio 1Room 6 – shared Mon-Fri**AV**No**Rubric**Yes |  | **Kate** * 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

**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.

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| **Carder-Thompson** | **Learning Outcomes** | 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.
 |
| **Course Objectives** | -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 |

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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 11 | **Fibre Arts - Techniques** | 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. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**Add embellishment**Learning Assessment**Add embellishment**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**NO**Silkscreen Table covered**Yes**Room**Studio 1**AV**Laptop/Printer**Rubric**Yes |  | **Kate*** Pick up laptop from office
* Compress delivery to 4 days (26 hrs) to accommodate weaving exercises on day #1

**Erin*** set up inkjet printer in FAR room hooked up to rolling computer station and ensure there are enough cartridges for printer
* move industrial sewing machine to Maker Space – keep it oiled/serviced to avoid seize up
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| **Carder Thompson** | **Learning Outcomes** | 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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| **Course Objectives** | -Execution of a series of samples of techniques for embellishment/decoration for the surface of a FAR object |

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| 12 | **Fibre Arts - Sculpture** | Integrating their learning from the program so far, the second part of this course will 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, filled relief, layering, laminating, and quilting, students will physically manipulate fabrics to create textural three-dimensional surfaces. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**NO**Silkscreen Table covered**Yes**Room**Studio 1Hall Installations TBA**AV**No**Rubric**Yes |  | **Erin*** Assist for installations if necessary
* Make sure all irons are cleaned and ready this course
* 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.

**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

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| **Sandi Luck** | **Learning Outcomes** | 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.
 |
| **Course Objectives** | -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.  |

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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 13 | **Fibre Arts -Innovation Studio I** | 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. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK – leaving as 3 assignments**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**Yes**Silkscreen Table covered**Yes**Room**Studio 1**AV**Computer/Projector all week**Rubric**Yes |  | **Suzi*** Continue to encourage students to keep a visual journal
* Ask students to ask Terri 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** * Encourage students to begin photo documenting their work and fill the halls with inspiring ideas to attract VCAD students to the program
* DOROTHY’S STORE is open by appointment only – located at 1167 Woods Road, Haliburton 705-457-1214
* encourage students to put scraps in ALL student scrap bin (bin used for other programs)
* include and identify cotton that is appropriate for bolts in bookstore on material lists when submitted
* encourage student cleanup protocol right from the beginning, so that good habits develop
 |
| **Dwor** | **Learning Outcomes** | 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.
7. Use all materials, equipment and tools safely.
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| **Course Objectives** | Project ProposalProject executionProject critical assessmentLecture/Demo: Draping/Freeform process for creative study |

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| **Week** | **Course** | **Description** | **Curriculum/Studio Details** | **Discussion Notes:** | **Action Items for Fall 2016** |
| 14 | **Fibre Arts -Innovation Studio II** | 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. | **Course Description** OK**Aim Statement**OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits**OK**Precourse assignment**Yes**Silkscreen Table covered**Yes**Room**Studio 1**AV**Computer/Projector all week**Rubric**Yes | * Completed one on one sessions with students to dig for vocabulary so students could be more successful writing their artist statements
* How to write an artist statement – Suzi will provide ISBN# so we can put the book in the library
* Some negative critical unknown component of the program steered students into a complete non constructive mood and were not prepared to be innovative. – took three days for students to think about what they were going to do. Despite the precourse assignment provided prior to arrival
 | **Suzi*** As Above

**Erin*** As above

**All Faculty** * Encourage students to begin photo documenting their work and fill the halls with inspiring ideas to attract VCAD students to the program
* DOROTHY’S STORE is open by appointment only – located at 1167 Woods Road, Haliburton 705-457-1214
* encourage students to put scraps in ALL student scrap bin (bin used for other programs)
* include and identify cotton that is appropriate for bolts in bookstore on material lists when submitted
* encourage student cleanup protocol right from the beginning, so that good habits develop
 |
| **Dwor** | **Learning Outcomes** | 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
 |
| **Course Objectives** | Project ProposalProject executionProject critical assessmentFinal Paper on studio process and critical considerations. |

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| **week** | **Course Name** | **New Description** | **Curriculum Update Suggestions** | **Faculty/Coordinator Discussions:** | **Action Items:** |
| 15 | **Marketing/****Portfolio**Binnie/Rea | 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.  | **Course Description** OK**Learning Outcomes**OK**Learning Sequence**OK**Learning Assessment**OK**Studio**OK**Consumables**OK**Kits** OK**Precourse assignment** Yes**Silkscreen Table covered**NA**Room**Studio 1Computer lab 6/6ALighting Room 7**AV**Computer/Projector all week**Rubric**Yes | * All groups take this program together
* some “keep it simpler” ideas have been sampled and are working well (i.e business card issues)
* Tammy and Jennifer are investigating combining MID and PHA for this last week in fall 2016.
* Some information on the assignments are contradicting
* Students didn’t feel organized
* Variance in opinions
* Lots of support to each other in classroom
 | **Jennifer:*** Continue to book space to accommodate the larger cohort
* Confirm room availability and how it will work with the new Integrated Design program in full swing
* UPDATE as of May 1: Emailed all program coordinators and space they agreed to assist in ensuring space is available for the full one week delivery with other programs
* Book Great Hall for lecture space
* Room 9 will be used for breakout room
* Room 10 will be multi-functional and will include ABS project work
* Studio 3 will be used as 2nd breakout room and VAF will share FAR studio for open studio time during week 15

**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.
* Maintain Lighting Studio in Room 7 (4 stations)
* 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 to create an itinerary for the week, ensuring all students have fair access to all resources and class hours are fulfilled
 |
|  | *MKTG53* | 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.
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| **Relevant Comments (Pizza Lunch):****This summary of feedback was reviewed/discussed as a group. Updates were considered when appropriate.**1. **Following confirmation of your attendance, you received a package by email outlining program expectations, things to bring, etc**
* very helpful
* a few things that were supposed to bring, make sure a stock of needs (i.e thread, yarn)
* emphasize “don’t buy” until after arrival and mention the ability to purchase during the field trip
* portfolio images were very helpful
1. **The value of the total experience for you. Overall, how do you rate this program**

(1 being extremely unsatisfactory, 10 being outstanding)* 9.5, 8, 8.75, 9.5, it was a struggle but worth it

**In order to make it a 10:*** remove redundancies
* inability to transfer skills from one course to another
* if Marni could video her processes for reference.
* overall the program needs a refresh, current, fashioned faculty review – lot of the techniques were old dated and not fashion forward
1. **Suggestions regarding the order of the delivery of the courses (did they flow from one to another?).**
* Art history - asked us to do assignments using skills we hadn’t learned yet
* colour wheels in week 4 in drawing
* Redundancies between faculty who are not communicating
* Program was meaningful because of the people in the room – the bulk of the program learned was more from the people than the instructor.
* Happy with the opportunity to meet all of the instructors
1. **Suggestions regarding content. Anything you may have felt was missing, or not necessary.**
* Weaving was a good amount of time - students learned enough to work on own
* Drawing and Design faculty clearly do not communicate
* Very confusing for innovations course
* Design was weak – elements ONLY no principles were mentioned – we had no design vocabulary/terminology when critiquing about work throughout the program – maybe covered but only over the shoulder comments – used words interchangeably and corrected self
1. **Other courses you suggest should be included – what would you sacrifice to have this added knowledge?**
* Would like more screen printing and give up redundancies within the course already - there is so much more printing that could have been done
1. **Other comments, concerns and/or suggestions:**
* marks suffered because choosing pastels which were the new “in colour” for 2014
* brick wall with opinion variances between faculty and students
* limitations on creativity due to no out of the box opportunity
* marks are bias against art
* there needs to be more room in the rubric to reach a good mark
* teach the techniques and then teach us something we want to do
* variable style accepted required by the faculty
 |