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SALVE REGINA UNIVERSITY FACULTY ASSEMBLY

Minutes of the Meeting of May 6, 2005

Johnelle Luciani RSM, Speaker of the Assembly, presided.

State Dining Room

1. The meeting was called to order at 1:05 PM.

2. **Announcements**

Judith Keenan of the Social Committee announced that 56 individuals had sent in a payment for the End of the Year Party.

The Speaker announced that James Garman and James Hersh will receive Antone Achievement Awards from the Antone Fund for Academic Excellence..

3. **Minutes.** The Minutes of the meeting of April 1 were approved by Unanimous Consent.

4. **Treasurer.** There is \$608.54 in the Assembly's account.

5. **Motion – Proposal from Art Department to Add Course to the Core.**

Jay Lacouture of the Art Department presented the following Motion: **That ART 231 Ceramics be added to the list of Core Complement Courses for the Core Curriculum.** The Motion was seconded.

Professor Lacouture read the Introduction to the proposal and spoke in its favor. In response to a question he explained that two sections of the course are already offered every semester; there would be no change in this. Steven Trainor, Dean of Undergraduate Studies, spoke in support of the proposal; he added that the proposal has the approval of the Core Curriculum Advisory Committee. The Motion passed: 63 YES 4 NO 3 ABSTAIN.

The Speaker stepped out of the chair. John Greeley, the Assembly's Parliamentarian, presided.

6. **Motion – Proposal from the Social Work Department to add a Degree Completion Program.**

Johnelle Luciani, RSM, Chair of the Social Work Department, presented the following Motion: **That the University offer a Degree Completion Program: BS in Social Work (for paraprofessionals working in the field and adult learners with at least 45 college credits).** The Motioned was seconded.

Professor Luciani described the need for this type of program; she added that the proposal has the unanimous endorsement of the Undergraduate Council. The Motion passed:
66 YES 5 NO 2 ABSTAIN

The Speaker returned to the chair.

7. **Motion – Delete words in the Assembly's recommended revision of the *Statutes of the Faculty*, as approved at its April 1 meeting.**

Barbara Sylvia presented the following Motion: **The Faculty Assembly recommends that the following words be removed from its Motion passed on April 1, 2005 concerning the “Application Document” for Promotion and Tenure:**

. . . their plans for continuing their scholarly activities, and their goals for the future

so that Section B.1.c(2) of the *Statutes of the Faculty*, Chapter V, will read as follows:

Petitioners are expected to provide a statement describing their continuing development in scholarship after they earned their degrees and their scholarly activities after a previous promotion or after receiving tenure. This would include a description of their activities to keep abreast of their field (e.g., attending conferences).

The Motion was seconded. Professor Sylvia noted that the *Statutes of the Faculty* do not mention future plans in the criteria for tenure or promotion. Adding “goals for the future” to an application for tenure and promotion might “open a Pandora’s Box,” with the possibility of post-tenure review. During the debate a member of the Assembly noted that “tenure says something about the future;” tenure is granted with an eye to the future. The response was that the existing words in the *Statutes* and the change that the Assembly proposed at its last meeting imply the future. The Motion passed: 62 YES 5 NO 2 ABSTAIN

The Speaker noted that this endorsement would be forwarded to the joint administration-faculty Commission on the Faculty Manual for its consideration.

8. **Graduate studies: Proposed New Course.** Lance Carluccio, Dean of Graduate Studies, introduced a proposed new course: **Humanities 615: Political Philosophy and Technology**. The course title and description were developed by James Hersh as a result of recommendations from discussions at meetings of part-time and full-time Salve Regina University faculty who are assigned to teach 600-level Humanities courses. The intention is for this course to be offered beginning in the Fall 2005, replacing HUM 615 Social and Strategic Management.

Professor Hersh described the course and received comments from the floor. The Speaker noted that the purpose of this type of discussion was to encourage a useful exchange ideas and that the discussion could always continue after the meeting in conversations and e-mails. Because the new course is a routine curriculum change, it will not be presented to the Assembly for endorsement.

9. **Retirees.** By a voice vote the Assembly unanimously authorized the Executive Committee to prepare certificates of appreciation for members of faculty who will be retiring from the full-time faculty.

At 1:55 the Speaker announced that there would be a brief recess and the meeting would resume in Executive Session.

Appendix

Art Department Proposal: Course added to the Core Curriculum

1. Title. ART 231: CERAMICS I - Clay, Culture, and Creativity

2. Rationale

This course allows the liberal arts student to participate in a unique designer/maker situation. The course is not simply making objects but is an integration of the 10,000-year history and technology of ceramics with the expressive mode of hands on self-discovery of making and evaluating. This pedagogically integrated approach serves both the art major and the liberal arts student exposing them to diverse cultural traditions that manifest themselves in the history of ceramics. In addition, the problem-solving continuum of making clay objects involves group discussion and critique, brainstorming techniques and finally individual evaluation.

3. Course Description

This introductory course presents the history and technology of ceramics in concert with a hands-on approach to studio practices. A survey of the historic development of ceramics is presented as a vehicle for self-expression and cross-cultural appreciation. Studio problems focus on the technology associated with ceramics along with the active process of making and evaluating.

In being consistent with our NASAD (National Association of School's of Art & Design) accreditation guidelines, this will be a 6 hour/3 credit course. It will follow both a lecture and studio format.

4. Identification of the objectives of the course

The activity of making is both a visceral and intellectual process. The application of this mode of learning to an art major is obvious. The benefits to the general education student stretch beyond the confines of the ceramics studio and introduce the student to a process of posing problems and systematically solving them while appreciating the cultural/historical relevance of the ceramic medium.

There are three major topic areas that get integrated throughout the course. They are:

- a. **Historical Awareness:** The 10,000-year history of ceramic objects provides a window into the richness and diversity of cultural experience. From the Greek amphora, to the Native American spirit bowls of the Mimbres Valley, to vessels for use in the Japanese tea ceremony, to the fanciful 16th century work of France's Bernard Palissy, to elegant Chinese Sung Dynasty porcelain, various cultural uses of ceramics tell the story of human kind. A historical overview is presented for both appreciation and understanding as well as a springboard for creative studio art making
- b. **Technical Understanding:** The two main elements in clay (alumina and silica) comprise almost 75% of the surface of the earth. The abundance of these materials extends from the primitive cooking pot, to building materials (brick & tile), to the nose cone of the space shuttle. A basic technical understanding of clay, glaze and fire is presented as it applies to the problems given.

- c. **Creative Problem Solving & Analysis:** The methodology of clearly stating a problem and systematically solving that problem is of value beyond the ceramics studio. This problem-solving continuum involves group discussion, brainstorming techniques and individual evaluation. Participation in the larger group discussions and critique is essential in establishing a positive studio learning community.

These topic areas are integrated into a series of problems culminating in each student executing a final project in which they identify historical resources and then execute a final piece that somehow responds to their historical research. This will also include a brief paper and oral presentation bringing together the visual, the written and the oral.

5. Identification of the relevant core Goals and Objectives being met

Goal 1 - Catholic Identity - Ceramics is often used in a ritual context throughout cultural history. This course helps to address this goal by presenting a comparative viewpoint of various cultures be they Asian, Native American or Ancient Aegean (Objective 1.5) The attempt to integrate the historical with the activity of making addresses an interdisciplinary approach by making these thematic/historical connections (Objective 1.8). An understanding of cultural diversity through ceramic traditions helps students to appreciate this diversity as well as understand their own traditions (Objectives 1.5 &1.9)

Goal 2 - Liberal Education - A studio environment where making objects is at the core, fosters critical self-inquiry as students evaluate their own work along with that of their peers. This fosters a unique collaborative learning environment (Objective 2.1). A historical appreciation of the medium makes the student aware of a variety of complex cultural traditions (Objective 2.3). In the final analysis the student will be exposed to significant works from the human family and how their interconnectedness might help to illuminate their own cultural heritage (Objective 2.4).

Goal 3 - Responsible World Citizenship - In the modern world, one cannot understand their own culture without being aware of the complexity of cross-cultural diversity. The prevailing viewpoint of Western Civilization is an obsolete idea. Through the presentation of various ceramic cultural artifacts a cross-cultural appreciation is presented for study and inspiration (Objectives 3.1,3.2,3.3, 3.4). By its very nature, a group studio environment makes all students responsible participants in a larger community studio environ. This cooperative learning environment is a microcosm of what it takes to be responsible to each other in a learning community (Objectives 3.4,3.5).

Goal 4 - Lifelong Learning - The studio environment provides an ideal forum for creative curiosity allowing all students to discover their creative potential. Students learn to communicate verbally as well as visually (Objective 4.1). They are presented with information and skills that they must research, organize, problem solve and critique while they develop their creative and imaginative skills (Objectives 4.1,4.3,4.4,4.6,4.7,4.8). This is all done cooperatively within the confines of a group studio environment (Objective4.9). The self-realization and empowerment that comes from the act of making can be a vital life experience that helps one appreciate and understand the creative process. In essence this can be an introductory experience that can open a window into cultural inquiry through the clay medium.

6. **Course Outline.** Attached along with table of contents from required text, *Hands in Clay* by Charlotte Speight.
7. **Pedagogical Styles.** Lecture/slide format with technical demonstrations accompanied by group evaluative discussions and critiques.
8. **Credits.** 3 credits/ 6 contact hour studio session. This is in compliance with NASAD studio practices.

- 9. Suggested year.** This is a Core Complement course and is presented as an introductory level course. Any year student may take it.
- 10. Exemptions.** Transfer of equivalent credit in a similar course will be granted by course content, transcript analysis and portfolio review of the work completed in the course.
- 11. Concerns of Professional Departments.** A number of the Professional Programs have voiced support for this type of course as it allows for their majors to experience the power of the creative search that enriches their education/life. This is a Core Complement and therefore provides another choice for professional areas.
- 12. Support.** The University has a well-equipped ceramics studio that can accommodate 30 beginning students each semester. Studio fees for relevant materials should be assessed accordingly. The Art Department and ceramics area already offer this course as it appears here.

**DEGREE COMPLETION PROGRAM BS IN SOCIAL WORK
(for Paraprofessionals working in the Field and
Adult Learners with at least 45 College Credits)**

CURRICULUM

The Social Work Department designed the following degree completion program to meet the growing demand for more trained professional social workers and to meet the unique needs of the non-traditional age learner.

PROGRAM REQUIREMENTS: (128 CREDIT TOTAL)

1. University core requirements:

Those passed by the Faculty Assembly in March and currently awaiting administrative approval

2. Requirements of the Major in Social Work:

All reflect existing course content offered by the department:

Social Problems: Analysis by Race, Class & Gender	(4 cr)
Domestic and International Social Work Policy	(6 cr)
Human Behavior & Diversity	(6 cr)
Methods of Practice	(6 cr)
Internship I & Seminar	(6 cr)
Internship II & Seminar	(6 cr)
Internship III & Seminar	(6 cr)
Research Methods	(6 cr)
Social Work Electives (working with special populations)	(6 cr)
Integrative Seminar	<u>(4 cr)</u>

Total Social Work credits: 56

3. Foundation Courses (minimum of one course in each of the following):

Also applicable towards core curriculum requirements

Psychology
Economics
Human Biology
Sociology
Politics