



DEPARTMENT OF ART

Accredited by the National Association of Schools of Art and Design

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TRANSFER GUIDELINES FOR UNDERGRADUATE STUDIO ART COURSES

CONTENTS

OVERVIEW:	PAGE 1
WHAT TO INCLUDE:	PAGE 2
FOUNDATIONS CRITERIA:	PAGE 3-7
TRANSFER CREDIT APPLICATION FORM	PAGE 8



In preparation for a transfer portfolio review, students should review all materials thoroughly. Individuals are encouraged to contact the Department of Art with questions.

In addition to these Transfer Guidelines, prospective students may review:

The **Bulletin of Rhode Island College**; *available from the Admissions office and www.ric.edu/recordsoffice/catalog.php*

The **Department of Art Student Handbook**; *available from the Art Center Main Office.*

The **Rhode Island College Department of Art web site**, www.ric.edu/art.

The **Rhode Island Board of Governors for Higher Education Transfer Guide for Art and Art Education**; <http://www.ribghe.org/transferguide.html>.

Students may use this guide, which lists equivalent art courses offered at CCRI, URI and RIC, when filling out the Transfer Form. If transferring from a different college/university, feel free to contact the RIC Department of Art for information regarding course equivalency.

PLEASE NOTE: Admission to the BA, BFA or BS programs is NOT automatic. These programs have specific admission requirements, which must be fulfilled successfully before admission.



DEPARTMENT OF ART TRANSFER GUIDELINES FOR UNDERGRADUATE STUDIO ART COURSES

OVERVIEW

Rhode Island College requires all students who wish to transfer program credit to have a portfolio review. This review will determine whether a student will receive credit for an equivalent course at RIC or if the student will receive elective credit. The portfolio review is not used for admission consideration. The portfolio review is not required for ART 201 or for art history courses.

To request that transferred studio art course credits be accepted for RIC Art Program Credit, students must submit a portfolio to the Department of Art.

The portfolio must demonstrate competence equal to the level of competence expected of art majors at Rhode Island College. **Equivalent competence and not course grade is the primary criteria used in granting transfer credit.** Course work from other institutions must cover the same content as similar courses at Rhode Island College.

Student works representing the RIC Art curriculum and level of competence generally required to qualify for program credit may be viewed on the Art Department web site at www2.ric.edu/art/transfer.php. A notebook of student works may also be reviewed in the Art Center Main Office. Call 401.456.8054 to make an appointment if you would like to review these examples.

Portfolios should be delivered to the Art Center Room #100 before the College's registration periods. Registration for Summer Session and Fall Semester is typically in March. Registration for Spring Semester is typically in October. See the Academic Calendar at www.ric.edu/academics/academic_calendar.php for specific registration deadlines.

A completed departmental **TRANSFER CREDIT APPLICATION FORM** must be submitted with the portfolio, accompanied by a copy of the **COURSE DESCRIPTION/S** and **TRANSCRIPTS** from the previous college. The Transfer Credit Application Form may be found on the last page of these guidelines.

Courses for which program credit is not granted will remain as elective credits. If the denied program credit is for a required course, the student must enroll in and complete that course successfully at Rhode Island College.

Applicants will be promptly advised of the portfolio review decisions and may contact the Department Chair or Portfolio Review Committee Chair with questions.

FOUNDATIONS COURSES AND TRANSFER CREDITS

Although students transferring to Rhode Island College may submit a portfolio for ANY studio course, it is most common to transfer credits for Foundations Courses. Therefore, additional information is provided in these guidelines, describing the criteria used in the evaluation of Transfer Portfolios for the Foundations Courses. (*Page 3*)

To review course descriptions for other courses, please refer to the College Bulletin, or www.ric.edu/art. Students may also review sample syllabi by contacting the Main Office of the Art Center at 401.456.8054.



WHAT TO INCLUDE IN THE PORTFOLIO

1. **TRANSCRIPTS from the previous college:** *Attach to Transfer Form*
2. **CATALOG DESCRIPTIONS of transferred courses:** *Attach to Transfer Form*
3. **ART WORKS FROM EACH COURSE FOR WHICH TRANSFER CREDIT IS BEING REQUESTED:**
 - a. **Submit as many examples as possible in order to prove competence.**
Specific criteria for Foundations courses begins on page 3.
 - b. **High school work is not eligible.**
 - c. **Work should be presented in a neat and organized manner sorted by class.**
 - d. **Original work, photographs, slides and digital images may be submitted.**

ORIGINAL WORK:

Drawings, design projects, paintings, etc. may be delivered in a portfolio, or protective container. Please be sure that items are secure and can be easily taken out for review, and replaced.

SLIDES AND PHOTOGRAPHS OF ART WORK:

Slides or photographs of art work should be good quality and clearly labeled with name, date, dimension, medium and course name.

DIGITAL SUBMISSIONS:

- Digital portfolios should be submitted on a CD or USB Drive.
- All digital examples should be sorted by class.
- Images must show sufficient detail in order to assess concept and design.
- Files should be viewable on either Mac or PC
- Files should be optimized for on screen review: 72–100 ppi.
- Still images may be in jpeg, png, tiff, psd or pdf formats.
- PowerPoint or pdf slide shows are acceptable.
- Animation may be submitted in either QuickTime or swf format.
- Web design work should be submitted in html format.
- **Graphic Design Portfolios:**

A portion of Graphic design projects may be submitted in digital form.
A selection of actual projects must be included to prove proficiency related to visual transitions, crafting, presentation and digital output.
- **Photography Portfolios:**

A portion of Photography portfolios may be submitted in digital form.
A selection of prints must also be included.
- **Digital Design Portfolios:**

If seeking credit for Art 226: Pixel-based Design or Art 227: Vector-based Design, please submit files with layers intact. Convert fonts to outline or rasterize type layers, and imbed placed images.



ART 101: Drawing I: General Drawing

3 credit hours, Gen. Ed. Category A. Offered fall & spring.

In Drawing I, the fundamentals and history of freehand drawing are explored. Observational analysis of forms and space, media characteristics, and pictorial organization approaches are stressed.

Students attend two 3 hour studio classes twice a week for fifteen weeks. This is normally a total of 26–28 classes, and approximately 78–84 hours class time for lecture, demonstrations, drawing, and critiques.

In addition to the required studio time with their instructor, students are often given assignments to be completed outside of class. By the end of a semester, students usually have completed several studies (*approximately 50–60*) and finished drawings (*approximately 20*).

Upon completion of Drawing I, students should be able to demonstrate the use of the basic visual language to effectively design coherent and unified compositions based on the analysis and interpretation of visual perception.

In reviewing a portfolio submitted for Drawing I credit, it is expected that a student will include a minimum of 15 drawings, along with several studies, in order to adequately demonstrate abilities in the use of art elements and principles of organization/composition.

For example:

LINE

- Demonstration of line quality as it relates to descriptive and expressive possibilities

SHAPE

- Shape accuracy in the depiction of both 2-d & 3-d form
- Understanding and use of positive/negative shape relationships

VALUE

- Use of value to clearly articulate the effect of light on form
- Use of value to depict spatial planes
- Ability to render smooth transitions of tone as well as build tonal variations through manipulations of materials and tool handling.

PROPORTION

- The ability to accurately measure proportions of height to width to depth, and to effectively translate this information onto a 2-D surface.

PERSPECTIVE

- One and two point linear perspective as it relates to the depiction of forms in space
- Use of aerial perspective and other devices of spatial depiction such as tonal variation, page location and placement, to effectively convey spatial locations.

COMPOSITION

- Ability to effectively organize visual elements within the format considering placement, spatial location, and hierarchy of visual movement and rhythm.

The primary criterion of the Portfolio Review Committee is the determination that the student's portfolio goes past a mere familiarity with the elements of form (*discussed above*), and demonstrates a successful synthesis of these elements to make a complete image that has a sense of cohesiveness and purpose.



ART 104: Design I: Two-Dimensional Design

3 credit hours, Gen. Ed. Category A Offered fall & spring.

In Design I, two-dimensional compositional strategies are applied through intuitive and logical organization of the visual elements. Students also develop basic problem-solving skills, while learning to think visually.

Students attend two 3 hour studio classes twice a week for fifteen weeks. This is normally a total of 26–28 classes, and approximately 78–84 hours class time for lecture, demonstrations, practice of design concepts, and critiques.

In addition to the required studio time with their instructor, students are often given assignments to be completed outside of Class. By the end of a semester, students usually have completed several exercises and projects.

In reviewing a portfolio submitted for Design I: Two-Dimensional Design credit, it is expected that a student will include a selection of projects and/or exercises that will adequately demonstrate basic abilities in the use of the elements of art and the principles of organization. For Example:

VISUAL STRUCTURE

- A student should demonstrate a thorough knowledge of the visual elements and their variables. Particular attention should be paid to the manipulation and organization of the shape variables.

COLOR

- While the knowledge and use of all the visual elements are equally important, particular skills in regard to color need to be demonstrated. These fundamentals are: hue, value, intensity; along with how monochromatic, analogous, and complimentary color schemes effect color interrelationships.

COMPOSITION/ORGANIZATION

- Contrast, flow and balance should be created between groupings of forms employing compositional strategies other than symmetry, and with a minimum of repetition.
- Each work should demonstrate the skill to effectively compose the visual elements relative to, the format. Location of forms in relation to edges, corners, top versus bottom, and left versus right should be carefully developed to help develop emphasis and balance.

PROBLEM SOLVING SKILLS

- The development of an idea beyond the more typical solutions. If representational forms are used, they should be presented through the use of the above mentioned skills, thereby avoiding literalism.

QUALITY OF EXECUTION

- Method employed in the creation of designs and technical skill will be considered.

The primary criterion of the Portfolio Review Committee is seeing an ever-present emphasis on and understanding of composition in the combined usage of the five elements of form: line, shape, texture, value, and color.



ART 105: Drawing 1: Life Drawing

3 credit hours, Prerequisite: ART 101. Offered fall & spring.

At this level, drawing from the human figure is introduced, including basic anatomy, general nomenclature, and consideration of various artistic problems. Students work from live models, the skeleton, and anatomy texts.

Students attend two 3 hour studio classes twice a week for fifteen weeks. This is normally a total of 26–28 classes, and approximately 78–84 hours class time for lecture, demonstrations, drawing, and critiques.

In addition to the required studio time with their instructor, students are often given assignments to be completed outside of class. By the end of a semester, students usually have completed several studies (*approximately 50–60*) and finished drawings (*approximately 20*).

Upon completion of Drawing II, students should be able to demonstrate the use of the basic visual language to effectively design coherent and unified compositions based on the analysis and interpretation of visual perception (*those skills developed in a basic drawing class*), as well as skills in 2-Point Perspective, Foreshortening, Shape, Line, Tone, Composition, Expression, Media and Anatomy.

In reviewing a portfolio submitted for Drawing II credit, it is expected that a student will include a minimum of 15 drawings, along with several studies, in order to adequately demonstrate abilities in the areas mentioned in the previous paragraph. Proof of abilities in the following areas will be considered for credit in Drawing II: Life Drawing:

Perspective & Foreshortening

Perspective & Foreshortening in relation to basic shapes of the human body

Shape

- Discipline in visual Measurement: Indications of reference points and landmarks on the human body, and the use of these to determine the basic proportions of the body.
- Shape analysis: Reduction of the figure to basic shapes to measure and compare relationships.
- Planar structure: Geometric analysis to understand the human form

Line

- Structural lines: Tentative lines to indicate the basic anatomical structure, i.e. the spinal column, rib cage, pelvis, etc. Basic surface muscle groups are also suggested.
- Gestural lines: Indications of movement, weight distributions, stress or tension, usually used for initial placement of the figure in the format. Pentimenti remain as evidence of the searching process.
- Linear variation: Used to distinguish between bone, muscle, etc. Requires a conscious change in width and density of line, with the linear variation used to direct the viewer's gaze.

Tone

- Shading that describes form, mass, and space with use of charcoal, chalk, rag & eraser, wash drawing, pen & ink, or pencil & ink used with the hachure technique.

Composition

- Placement of entire figure on the entire page with awareness of the format
- Placement of the figure and/or figurative elements in relation to other objects on the model stand and room.
- The figure used as an integral compositional element



Expression

- Selectivity in choosing point of view and focus
- Linear variation, value distribution, communicating an emotional or psychological state

Media

- Dry: a variety of chalks, pencils and charcoal; Wet: ink, watercolor, acrylic washes; All in combination with a variety of papers of different sizes.

Anatomy

- Basic anatomical information on the skeletal and muscular structure

The Portfolio Review Committee looks to both gesture and “completed” drawings of the figure. Gesture drawings should demonstrate an understanding of the nature of a model’s pose and its relationship to the rectangle of the page. “Complete” drawings should demonstrate an understanding of not only basic anatomy, but the relationship of the body as a volumetric object to the space in which it exists.

ART 114: Design II: Three-Dimensional Design

3 credit hours, Prerequisite: ART 104. Offered fall & spring.

In Design II, the sequential development of planar and volumetric forms in real space provides the basis for study of visual structure. The roles that media, process, and problem solving have in the development of form are also covered.

Students attend two 3 hour studio classes twice a week for fifteen weeks. This is normally a total of 26–28 classes, and approximately 78–84 hours class time for lecture, demonstrations, practice of design concepts, and critiques.

In addition to the required studio time with their instructor, students are often given assignments to be completed outside of class. By the end of a semester, students have completed comprehensive projects that utilize skills in visual structuring, basic problem solving, process and media as it relates to the development of form, and basic crafting skills.

In reviewing a portfolio submitted for Design II: Three-Dimensional Design credit, it is expected that a student will include a selection of projects that will adequately demonstrate basic abilities in the use of the elements of art and the principles of organization as they relate to three-dimensional form. For Example:

Visual Structuring of 3-D Forms

- The forms in each view should be organized into areas of contrast. Various strategies of flow and continuity need to bind these asymmetrically balanced areas.
- Simultaneously contrasting and harmonious forms should evolve through space in a sequential, logical but not predictable way.
- Development of tension through contrast should be accomplished primarily through dimensional evolution, and only secondarily through surface effects.
- There should be a demonstrated comprehension of the innate qualities of both planar and volumetric forms.
- Having mastered these visual skills, handling subject matter will be expected to go beyond typical or overtly literal solutions.



- Basic problem solving skills will be demonstrated by how far the student can develop an idea with unique insights.
- A beginning awareness of the importance that process and media has upon form development should be demonstrated.
- While the development of form is the primary concern, craftsmanship is also a consideration.

Art 204: Synthesis: 3-Dimensional Emphasis

3 credit hours, Prerequisite: ART 101, 104, 105 & 114. Offered fall & spring.

3-Dimensional Synthesis focuses on various 3-D techniques and materials. This course is a synthesis of the skills and concepts developed in the previous four foundation courses. The interaction of 2- and 3-dimensional approaches is stressed. Includes wood lab.

If submitting a portfolio to request program credit for ART 204: 3D Synthesis, the portfolio must adequately demonstrate abilities more advanced than the first four foundations courses.

The criterion of the Portfolio Review Committee is to see a series of works that demonstrates a consistent personal investigation. The work should show both an interesting intellectual investigation and a high level of technical proficiency.

Art 205: Synthesis: 2-Dimensional Emphasis

3 credit hours, Prerequisite: ART 101, 104, 105 & 114. Offered fall & spring.

In 2-Dimensional Synthesis, emphasis is on the synthesis of basic drawing language and fundamental design skills. Extended possibilities for the manipulation of materials and the conceptual aspects of image construction are stressed. Includes slide portfolio lab.

If submitting a portfolio to request program credit for ART 205: 2-D Synthesis, the portfolio must adequately demonstrate abilities more advanced than the first four foundations courses.

The criterion of the Portfolio Review Committee is to see a series of works that demonstrates a consistent personal investigation. The work should show both an interesting intellectual investigation and a high level of technical proficiency.

