



Faculty Professional Development Committee Agenda	Wednesday, February 13, 2019 L-201 2:15 - 3:45 p.m.
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Type of Meeting: Regular
Please Review/Bring: Agenda packet

COMMITTEE MEMBERS

- Kristine Oliveira, Chair
- Duane Rumsey, Administrative Council Member
- Gary Roggenstein, Administrative Council Member
- Dr. Irit Gat, Administrative Council Member
- Dr. Ken Shafer, Faculty Member
- Jane Bowers, Faculty Member
- Dr. Rona Brynin, Faculty Member
- Dr. Zia Nisani, Faculty Member
- L. Denise Walker, Faculty Member – Susan Snyder, Proxy
- Mark Hoffer, Faculty Member
- Dr. Liette Bohler, Tenure Evaluation Coordinator
- Greg Krynen, Technical Liaison
- John Wanko, Faculty Union Rep
- Dr. De’Nean Coleman-Carew, Faculty Member
- Dr. Jeffery Cooper, Faculty Member
- Dr. Barbara Fredette, Faculty Member
- Tiesha Klundt, Faculty Member
- Michelle Hernandez, Confidential Management/Supervisory/Administrators
- Rochelle Guardado, Adjunct Faculty Representative
- Monica Carreon, Classified Representative
- ASO Member – VACANT

Guests: Heidi Williams, Proxy for Kristine Oliveira

Items	Person	Action
I. Opening Comments from the Chair	Kristine Oliveira	
II. Open comments from the Public	All	
III. Approval of Agenda	All	
IV. Approval of Minutes – 11/28/2018 Meeting	Kristine Oliveira	

<p>V. Discussion Items</p>	<p>Kristine Oliveira</p>	<p>A. Sabbatical</p> <ul style="list-style-type: none"> • Review application • Sabbatical Policy <p>B. Ongoing Projects</p> <ul style="list-style-type: none"> • Faculty Learning Communities • Mentorships • 2019 Professional Milestones Symposium • Faculty-curated student performances for Standard 2 credit <p>C. Non-authorized FPDC policy changes on website and loss of FPDC coordinator</p> <p>D. Goals revision</p> <ul style="list-style-type: none"> • 2018-19 Goals List <ol style="list-style-type: none"> 1. <u>Update FPD Program Structure and Criteria</u> <ol style="list-style-type: none"> a. Committee: Investigation into required hours per Standard for the 60 total required for full-time faculty b. Kristine: Develop criteria for Student Equity events as Standard 1 c. Zia: Develop criteria for Division-sponsored Standard 1 events d. Nate: Investigate student performance umbrella agreement e. Liette: Investigate Committee policy regarding proxies for Senate committees 2. <u>Formal Communications Strategy</u> <ol style="list-style-type: none"> a. Kristine: Develop communications strategy with the office for Marketing and Public Information b. Barbara & Zia: Ongoing summer work for coding and sorting of FPD events 3. <u>Update Systems Functions</u> <ol style="list-style-type: none"> a. Ken & Greg: Meaningful evaluation of the FPD program b. Ken & Greg: Investigation into a 3-year process to update the FPD Contract system <p>E. Handbook revision strategy</p>
<p>VI. Action Items</p>	<p>Kristine Oliveira</p>	<p>A. Sabbatical B. FLC C. FPDC policy change D. Loss of FPDC coordinator E. Goals revision</p>
<p>VII. Information Items</p>		<p>A. 2018-19 Goals List:</p> <ul style="list-style-type: none"> • <u>Update FPD Program Structure and Criteria</u> <ol style="list-style-type: none"> 1. Committee: Investigation into required hours per Standard for the 60 total required for full-time faculty 2. Kristine: Develop criteria for Student Equity events as Standard 1 3. Zia: Develop criteria for Division-sponsored Standard 1 events

		<ol style="list-style-type: none"> 4. Nate: Investigate student performance umbrella agreement 5. Liette: Investigate Committee policy regarding proxies for Senate committees <ul style="list-style-type: none"> • <u>Formal Communications Strategy</u> <ol style="list-style-type: none"> 1. Kristine: Develop communications strategy with the office for Marketing and Public Information 2. Barbara and Zia: Ongoing summer work for coding and sorting of FPD events • <u>Update Systems Functions</u> <ol style="list-style-type: none"> 1. Ken and Greg: Meaningful evaluation of the FPD program 2. Ken and Greg: Investigation into a 3-year process to update the FPD Contract system
VIII. Adjournment		
Next Meeting Date: February 27, 2019		



Faculty Professional Development Committee Minutes	Wednesday, February 13, 2018 L-201 2:15 - 3:45 p.m.
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Type of Meeting: Regular
Please Review/Bring: Agenda packet

- COMMITTEE MEMBERS
- Kristine Oliveira, Faculty Chair
 - Duane Rumsey, Administrative Council Member - ABSENT
 - Gary Roggenstein, Administrative Council Member - ABSENT
 - Dr. Irit Gat, Administrative Council Member
 - Dr. Ken Shafer, Faculty Member
 - Jane Bowers, Faculty Member - ABSENT
 - Dr. Rona Brynin, Faculty Member
 - Dr. Zia Nisani, Faculty Member
 - L. Denise Walker, Faculty Member – Susan Snyder, Proxy - ABSENT
 - Mark Hoffer, Faculty Member
 - Dr. Liette Bohler, Tenure Evaluation Coordinator
 - Greg Krynen, Technical Liaison - ABSENT
 - John Wanko, Faculty Union Rep
 - Dr. De’Nean Coleman-Carew, Faculty Member – Audrey Moore, Proxy
 - Dr. Jeffery Cooper, Faculty Member - ABSENT
 - Dr. Barbara Fredette, Faculty Member
 - Tiesha Klundt, Faculty Member
 - Michelle Hernandez, Confidential Management/Supervisory/Administrators
 - Rochelle Guardado, Adjunct Faculty Representative
 - Monica Carreon, Classified Representative
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Items	Person	Action
I. Opening Comments from the Chair	Kristine Oliveira	<ul style="list-style-type: none"> • At the beginning of Fall 2018, the Academic Senate Coordinator discontinued performing duties as the FPD Coordinator, and stopped taking notes at the FPDC meetings, and then secretly changed a part of FPD Mentorship policy on the website. In particular, the discontinuance of note taking during meetings has put a considerable strain upon this subcommittee and has redirected our attention to mitigating the impact of that loss of support. Therefore in today’s meeting, I would like to tie up any loose ends that we have immediately before us specifically sabbatical, spring mentorship, and Mark Hoffer’s FLC document, “fire.” After that point, I would like to turn our attention to firming up our FPD Handbook, website, affirming FPDC processes that are already in place. At that point, I would like to continue to finalize the Standard 2 policy for faculty-curated student performances, revise the Mentorship program, continue to discuss the

		Center for Teaching and Learning, and to prepare for this year's Professional Milestones in addition to setting next year's FPD events calendar, then coding events for themes. Thank you, committee, for your flexibility and commitment to the faculty's professional development program. We've made a significant impact on our program, supporting our colleagues' professional growth and service to the community, and I am incredibly proud of our accomplishments over these last 2.5 years. I intend on running for faculty chair of this committee again. I believe in the importance of the work that we do together in FPDC, and I'm thankful for the chance to work with all of you.
II. Open comments from the Public	All	<ul style="list-style-type: none"> • Error in invitations for FPDGreg suggests going to your own gmail calendar, and there you will find the invitations. Kristine will update the invitations. • AVID Summer Institute: July 17-19 in Denver. Contact Michelle Hernandez. 3-day Intensive. Title V funded.
III. Approval of Agenda	All	passes
IV. Approval of Minutes – 11/28/2018 Meeting	Kristine Oliveira	<i>TABLED</i>
V. Discussion Items	Kristine Oliveira	<p>A. Sabbatical</p> <ul style="list-style-type: none"> • Discussion closed. CONFIDENTIAL. • Sabbatical Policy – <i>TABLED</i> <p>B. Ongoing Projects</p> <ul style="list-style-type: none"> • Faculty Learning Communities - <i>TABLED</i> • Mentorships – there are no spring apps • 2019 Professional Milestones Symposium – apparently Zia applied twice. Follow up w/Zia. We have three tentative applicants. Kristine to follow up with tentative speakers and the applicants. • Faculty-curated student performances for Standard 2 credit - - <i>TABLED to next meeting</i> <p>C. Non-authorized FPDC policy changes on website and loss of FPDC coordinator</p> <ul style="list-style-type: none"> • The work that was previously performed by the coordinator is critical work to the functioning of the subcommittee. • The FPDC recognizes a need for the duties to be fulfilled as it was prior to August 2018. Agenda, notes during meetings, and and responds to faculty questions regarding the program. • The committee would like to pick up the issue of the Agenda and Minutes responsibilities at the next minute • The responsibilities of the chair have expanded with the absence of an acting coordinator, and the committee recognizes that the new meeting responsibilities are conflicting with members' abilities to achieve committee goals. The committee will pick up the discussion at the next meeting. <p>D. Goals revision</p> <ul style="list-style-type: none"> • 2018-19 Goals List <ol style="list-style-type: none"> 1. <u>Update FPD Program Structure and Criteria</u> <ol style="list-style-type: none"> a. Committee: Investigation into required hours per Standard for the 60 total required for full-time faculty

		<ul style="list-style-type: none"> b. Kristine: Develop criteria for Student Equity events as Standard 1 c. Zia: Develop criteria for Division-sponsored Standard 1 events d. Nate: Investigate student performance umbrella agreement e. Liette: Investigate Committee policy regarding proxies for Senate committees <p>2. <u>Formal Communications Strategy</u></p> <ul style="list-style-type: none"> a. Kristine: Develop communications strategy with the office for Marketing and Public Information b. Barbara & Zia: Ongoing summer work for coding and sorting of FPD events <p>3. <u>Update Systems Functions</u></p> <ul style="list-style-type: none"> a. Ken & Greg: Meaningful evaluation of the FPD program b. Ken & Greg: Investigation into a 3-year process to update the FPD Contract system <p>E. Handbook revision strategy</p>
VI. Action Items	Kristine Oliveira	<p>A. Sabbatical – revisions to go author for revision for next meeting of the FPDC</p> <p>B. FLC - <i>TABLED</i></p> <p>C. FPDC policy change - <i>TABLED</i></p> <p>D. Loss of FPDC coordinator - <i>TABLED</i></p> <p>E. Goals revision - <i>TABLED</i></p>
VII. Information Items		<p>A. 2018-19 Goals List:</p> <ul style="list-style-type: none"> • <u>Update FPD Program Structure and Criteria</u> <ul style="list-style-type: none"> 1. Committee: Investigation into required hours per Standard for the 60 total required for full-time faculty 2. Kristine: Develop criteria for Student Equity events as Standard 1 3. Zia: Develop criteria for Division-sponsored Standard 1 events 4. Nate: Investigate student performance umbrella agreement 5. Liette: Investigate Committee policy regarding proxies for Senate committees • <u>Formal Communications Strategy</u> <ul style="list-style-type: none"> 1. Kristine: Develop communications strategy with the office for Marketing and Public Information 2. Barbara and Zia: Ongoing summer work for coding and sorting of FPD events • <u>Update Systems Functions</u> <ul style="list-style-type: none"> 1. Ken and Greg: Meaningful evaluation of the FPD program 2. Ken and Greg: Investigation into a 3-year process to update the FPD Contract system
VIII. Adjournment		
Next Meeting: February 27, 2019		

Timestamp	2/11/2019 16:12:23	2/12/2019 13:15:11
Email Address	mhoffer@avc.edu	dwiewall@avc.edu
Facilitator	Mark Hoffer	Drs. Darcy L. Wiewall & Zia Nisani
FLC status: (choose one)	Continuing (If continuing, please fill out the rest of this form completely.)	Continuing (If continuing, please fill out the rest of this form completely.)
Please list the names of FLC participants who are NO LONGER ACTIVE in the group (if all members are still active, state "none")	None	None
FLC name	Story Ark: Using Narrative to Elevate Teaching Practice and Build Academic Community	Undergraduate Research FLC
Primary goal of the FLC	Using narratives and narrative forms to encourage faculty learning, empowerment, and self-awareness	Explore different models of Undergraduate Research (UR) and develop a roadmap of implementing UR in AVC.
Outline of accomplishments and challenges	<p>Accomplishments:</p> <ol style="list-style-type: none"> 1) Creating a cohesive dynamic and lively interaction among twelve diverse faculty members 2) Launching fire (Faculty Inquiry, Reflection, Engagement) and sharing its monthly issues with campus faculty 3) Hosting an open forum on race and diversity as a viable ongoing structure for faculty discussion <p>Challenges:</p> <ol style="list-style-type: none"> 1) Deciding and agreeing on directions to take the study of narrative, in the meeting of our FLC learning outcomes 2) Exploring issues in ways that are respectful and challenging; moving campus conversations forward in a positive, constructive way, while still being open, honest, and forthcoming 3) Being open to editing and revision suggestions for each other's work, while maintaining individual ownership of ideas and statements within a collective 4) Engaging more faculty 	<p>At the first meeting we discussed the overview of the FLC objectives and began assigning tasks to individual members to explore and write about UR at community colleges. Specifically, (1) identify funding (travel & implementation of UR); (2) necessary curriculum requirements to implement courses at AVC; (3) CUR conferences that we can attend to support the development of UC at AVC.</p>
Remaining steps needed to achieve the FLC goal	<ol style="list-style-type: none"> 1) Creating more open forums (and if these cannot be scheduled for this Spring, the submitting of FPD proposals to create future opportunities), so that more faculty voices can join and add to campus narratives 2) Fostering more faculty involvement and collaboration, in part by launching an Instructional Exchange Program within the college's FPD structure 	<ol style="list-style-type: none"> (1) Summaries and develop a report (including presentation) on current models of UR at community colleges. (2) Attendance at the Undergraduate Research Programs Conference 2019 in Columbus, Ohio June 27-29, 2019 (3) Write COR for UR (4) Develop a roadmap of implementing UR at AVC.

Professional Milestones (Responses)

Wendy Stout	Recent publication (dissertation, scholarly, or creative arts)
Zia Nisani	Recent publication (dissertation, scholarly, or creative arts)
Ariel Zatarain Tumbaga (revise and resubmit article)	Recent publication (dissertation, scholarly, or creative arts)
Charles Hood	Recent publication (dissertation, scholarly, or creative arts)
Tina McDermott	Former sabbatical project
Zia Nisani	Recent publication (dissertation, scholarly, or creative arts)
Dr Susan Lowry	(tentative, Last Lecture)
Maria Clinton	(tentative, scholar in residence)
Lisa Karlstein	(tentative, former sabbatical project)



ANTELOPE VALLEY COLLEGE

APPLICATION FOR SABBATICAL LEAVE

COVER SHEET

(Note: where selections relate directly to Board Policy, the section cited is noted)

NAME: Christine Mugnolo

Duration (3.16.3): One Year: One Semester: Beginning: Fall 2019

Please discuss each of the categories listed below:

A. Abstract summarization of proposal (One page) (3.16.17a):

My sabbatical research splits into three categories. The first directly impacts our course curriculum, classroom equipment, and the outreach potential of our entire Studio Arts program. The second and third consist of personal professional projects that will directly inform the assignments I design to prepare students for transfer and professionalization. First, I plan to prepare technical, material, and conceptual research for Antelope Valley College's first ever printmaking course, ART 120. This new course has passed AP&P approval and we anticipate the course will achieve state approval and be officially added to our Studio Arts AA-T by Fall 2020. Second, I will be developing a graphic novel that explores the emotional life and physical challenges of infancy, toddlerhood, and early childhood. Third, I will finalize my art history dissertation, completing my PhD in Visual Studies at the University of California, Irvine and working to publish my research into an academic article and/or book.

I. Printmaking research for ART 120

Significance: ART 120 makes a signature contribution to our program. It opens up a completely new medium and skill set to our student. The course has no prerequisite and fulfills category B in our Studio Art AA-T, welcoming all students to expand their visual vocabulary while allowing majors to complete a crucial component of their transfer degree. Because printmaking create multiples, this course also allows traditional 2-D studio art students to expand and rethink the impact of their work. Unlike ceramicists, photographers, and digital artists, our 2-D art students often have difficulty contributing their work for local display and sale as they only produce a few solitary, unique time-intensive pieces, often needed for portfolio applications. Prints will prepare and encourage students to more readily to exhibit and exchange their work. In addition, the potential of multiples encourages students to think how prints can be conceived and donated for social causes, for groups in need, and for community building projects. Printmaking courses regularly encourage cross-disciplinary and altruistic assignments.

Challenges: Our Studio Arts building (FA1) only has two classrooms potentially available for this course. Both classrooms are already used for drawing, painting, watercolor, and illustration courses, and thus are impacted in terms of equipment, space and scheduling. In addition, neither classroom is equipped with the ventilation and security needed to house traditional printmaking techniques requiring large-scale presses, acid solutions, and toxic powders. Fitting ART 120 into these limitations requires strategizing and budgeting the appropriate techniques and equipment for our space.

Proposed Research – Technique and Equipment: Contemporary printmakers benefit from the huge advances made in non-toxic print-making methods. My personal training in printmaking precedes many of these innovative techniques. I will be investigating non-toxic and alternative materials used to perform intaglio, relief, and planographic printmaking techniques, those techniques required in the ART 120 COR. I will also be researching printmaking presses, determining the most economic models for our small space. My proposal includes visiting CSUN's printmaking studio and consultation with Prof. Michelle Rozic, CSUN printmaking professor, to plan the most efficient methods for maintaining a small printshop and protecting its equipment in FA1-110 or FA1-101.

Proposed Research – Social Impact and Community Building: I will be researching printmaking curricula, textbooks, and art history for projects that promote social engagement and cross-disciplinary thinking. I will determine which projects are most appropriate for a classroom assignment, for a collaboration with the newly founded AVC Art club, and for specialized workshops open to the community. With these ideas, I will contact AVC colleagues and departments as well as local organizations to plan interactive projects for the 2020-2021 academic year.

II. Graphic novel: a first-person narrative of infancy, toddlerhood, and early childhood

Over the past decade, my artistic practice has veered from gallery display toward printed books, usually through a collaboration with writers. However, I have yet to attempt an ambitious book project alone and the learning curve is daunting. Therefore, I will use this year to overcome these challenges and develop an independent graphic novel. During the Fall and Winter, I will develop and publish my ideas through an online web comic. I will use the Spring semester to organize these floating ideas into a cohesive project, designed as a physical graphic novel.

III. Completion of dissertation “The Adolescent in American Print” and Visual Arts doctorate degree through University of California, Irvine

This Fall I will be entering the final year UCI will permit me to conclude my research. I have three chapters of my dissertation completed and this Spring am writing my introduction and conclusion. I will use the first half of my sabbatical time to conclude the dissertation. After filing the dissertation in December, I will apply to conferences to present my work and search out publishing venues to progress toward the next step of organizing my research into an academic article and hopefully a book.

B. A comprehensive description of purposes, goals and importance of the proposed leave according to one (1) or a combination of the three (3) categories listed below: (3.16.17b):

(3.16.8)

Category I: The activity in this category expands professional knowledge, competence, and instructional or administrative effectiveness of the applicant. The purpose is to provide the opportunity for growth and development regarding new information, insights, and ideas occurring in the applicant’s discipline or area of expertise.

My research in printmaking processes expands my technical competence in Studio Art and expertise in art materials. This will directly benefit students and the Studio Arts program as a whole through my instructional effectiveness in ART 120 and administrative effectiveness in ordering printmaking materials, organizing a print workshop, and managing its equipment. The addition of a printmaking course and printshop permits new growth for the department by permitting students to learn a completely new medium with potential for social and charitable impact. Printmaking is also intrinsically cross-disciplinary by merging together both fine art and graphic art, commercial art for entertainment and conceptual art. Printmaking thus caters to AVC’s diverse studio art students by allowing them to study and contemplate a variety of career paths in the arts.

Finishing my dissertation expands my professional knowledge and competence as researcher in art history capable of publishing professional work. In addition, the writing process continually informs my approach to how I teach research, writing, and comprehension in my art history courses. Improvement in this area is vital for our Art History AA-T students who must enter their junior year prepared to accomplish advanced research.

My graphic narrative of childhood crucially expands my professional knowledge and competence in the book arts. I enjoy how the book format allows my work to become more accessible to audiences of all social strata. I also enjoy how books forge an intimate, personal experience with their readers, encouraging close sustained study. Yet I have stumbled into this field unexpectedly and was not prepared for it by my graduate training. By having a year to focus on this field, I will better master its dynamics and establish a regular schedule of publishing and production. In addition, familiarizing myself with graphic novels will directly impact my instructional effectiveness in teaching narrative art forms. This meets the AVC student demand to learn storyboarding, graphic narratives, and sequential art in preparation for careers in film, television, animation, and comics.

This project also promises to deepen my insights and growth as a figurative artist. I have always harbored a fascination for studying how different bodies operate and shed insight on the human experience. Like many contemporary artists, I am also interested in how figurative art serves as a venue for displaying under-represented bodies, acknowledging diverse human experiences, broadening awareness, and deepening empathy. However, I am surprised by the predominance of exclusively adult bodies and experiences in art, which presuppose adult control and independence. Furthermore, I am alarmed how often the appearance of pre-adult bodies are wielded primarily as symbols or abstract concepts, robbing these bodies of independence and dignity. Therefore, I feel this project, which tries to construct a first-person account of infancy, toddlerhood, and early childhood, fulfills a critical gap in contemporary figurative art.

Category II: The activity in this category deals with retraining unit members in new areas of teaching support services or administrative competence. The purpose of retraining reflects the changing needs of the institution and shifting student enrollment patterns.

I am currently the only faculty member preparing to teach printmaking. However, as our Studio Arts program expands, I anticipate that other faculty will want to utilize our printmaking equipment, either for instruction in ART 120 or to annex their assignments in other studio classes. I would take on training faculty, students, and visiting artists for this equipment as the need and request arose.

Category III: The activity in this category shall relate to the long-range needs of the District, or a particular Division or program. Eligible proposals may include, but are not limited to, curriculum development, program planning and implementation, academic and vocational programs, student evaluation, or other specific projects which have a direct productive impact on the instructional and service programs of the District.

The introduction of ART 120 has been part of a long, 2-year process of updating and expanding our Studio Arts curriculum through the introduction of new classes. This would be the final and arguably most difficult step in instituting this class and expanding our offerings. In addition, the administration has recently adopted an exceptionally proactive, supportive role in displaying student work and holding art sales to boost funding for our art facilities. Sadly, many of our 2-D students (the majority of our student art majors) are excluded from these opportunities simply because they cannot easily produce multiples of their work. Printmaking equipment and courses would help our majors access these opportunities. It also encourages cross-disciplinary, collaborative, and socially interactive work. This helps moves students out of their isolated studio production, preparing them for public exhibition and also for considering the ethical impact of their work. This directly supports Studio Arts' most challenging Program Objective: "C: Develop an appreciation for diverse perspective dealing with art and culture and become ethically involved in both individual and collaborative art experiences". Finally, enhanced collaborative experiences will promote comradery and familiarity amongst AVC's Studio Art majors. The Studio Art AA-T is a young transfer program. In my classroom experience, I find that Studio Art majors are often unaware of one another's shared goals and creative production. Printmaking workshops and opportunities can become a conduit for fostering communal support among AVC's Studio Arts population.

C. A detailed description of the schedule of activities to be undertaken (3.16.17c)

Fall 2019:

Weeks 1 – 4:

- a. Research printmaking techniques on www.nontoxicprint.com and other resources. Determine which techniques best work with AVC's facilities and budget constraints. Acquire necessary materials and equipment to begin trialing techniques in my personal studio.
- b. Create a digital platform on personal website for publishing webcomic. Create studies from life and storyboards for graphic narrative in sketchbook. Research comic artists and graphic novelists that work with themes of childhood and family.
- c. Have Chapter 1 of dissertation finalized. Have Chapter 2 in final editing phase. Begin editing Chapter 3.

Weeks 5 – 8:

- a. Work on relief printmaking techniques.
- b. Complete and publish first webcomic. Share with colleagues. Assess feedback.
- c. Have Chapter 1 and Chapter 2 of dissertation finalized. Have Chapter 3 in final editing phase. Edit Introduction and Conclusion.

Weeks 9 – 12:

- a. Work on planographic printmaking techniques. Visit CSUN printshop and meet with Michelle Rozic to discuss strategies for organizing AVC's printmaking stations.
- b. Complete and publish second webcomic. Establish regular studio schedule for maintaining biweekly production.
- c. Have entire dissertation in final editing phase. Finalize formatting. Acquire digital images. Order any digital images needed from archives.

Weeks 13 – 16:

- a. Work on intaglio printmaking techniques. Research and budget any necessary printmaking presses for the department.
- b. Produce and publish 2 webcomics. Begin assessing comics, sketchbook studies, and additional drawings. Analyze dominant themes and narrative strings. Begin determining length and format for a cohesive graphic novel. Research bookmaking workshops or other relevant courses offered during the Spring and Summer. Enroll if appropriate.
- c. Finalize and file dissertation. Research and apply to Spring conferences in art history. Consult with dissertation advisor about preparing work for publication.

Spring 2020:

Weeks 1 – 4:

- a. Begin researching contemporary artists, printmaking syllabi, textbooks, and art history for projects that connect printmaking with social engagement. Meet with David Babb, Larissa Nickel, and any other interested faculty to strategize ideas for introducing socially engaged and collaborative art projects for our students. Reach out across to faculty in Arts & Humanities and across campus and the AVC Art Club (either via email or visitations to department and club meetings). Invite interested parties to meet and brainstorm ideas that can connect our art facilities and student talents to their programs and goals. Propose FPD programs open to faculty and public for use of printmaking equipment.
- b. Finalize length and format for graphic novel. Determine best format for production (handmade limited edition book, zine, production through publisher). Research and acquire any professional equipment needed.
- c. Attend "CAA: Advancing Art and Design" 2020 conference. Assess possibility of publishing a book. Begin preparing an article based on dissertation research for publication.

Weeks 5 – 8:

- a. Finalize list of materials and budget needed for a printmaking course. Propose and discuss list with Department. Determine where extra supplies will be housed and maintained in rm 101 or 110 with David Babb. Strategize with faculty how classrooms can house equipment, making it both accessible and safe.
- b. Begin drafting graphic novel. Length and ambition will be determined by rate of production. Maximum allowance of one week per page (estimate based on graphic novelist Chris Ware's production).
- c. Have draft of academic article written.

Weeks 9 – 12:

- a. Write ART 120 syllabus and assignments. Determine which outreach projects will be part of class curricula and which will need to be offered as workshops or organized through student clubs.
- b. Continue drafting graphic novel.
- c. Edit academic article draft. Determine which academic journals are most appropriate for publication. Study journals and ensure article meets their standard format and presentation.

Weeks 13 – 16:

- a. Finalize ART 120 curricula and 2020-2021 printmaking programs. If requirements fall outside of standard budget, seek funding and grant opportunities to build equipment and program.

- b. Finish draft of novel. Prepare for publication and distribution. For handmade limited edition I will seek gallery representation. For a zine I will begin by distributing in local comicbook shops and coffeeshops. For regular publication I will apply to small, artistic presses, such as Arc Pear, and contests.
- c. Finalize academic article draft. Send out to academic journals.

D. A statement, which addresses how the leave will improve the unit member's professional competence and performance as well as the contribution to the educational and community programs at Antelope Valley College and a description of how the applicant professionally qualifies for the proposed program (3.16.17d)

My printmaking research will equip me with the professional competence to offer an entirely new artistic medium to AVC's community that fits perfectly and legally into our limited facilities. In addition, non-toxic techniques will open the medium to a broad audience, including artists whose sensitivities may preclude them from working with toxic acids or solvents. Techniques such as silk-screening and woodblock are enormously popular especially amongst young artists, particularly those wishing to master and sell graphic art images. However printshops and equipment are rare to come by. Therefore a fully equipped printmaking shop fills a vital need in the AV arts community. One of my central goals this year is to establish relationships with charitable communities outside of the college and determine how printmaking might provide a service to them. Our printmaking program thus promises to connect our art students to the community and instill a sense of ethics and charity in their artistic production. I am well prepared for this challenge, having minored in printmaking in my graduate studies and continuing to print throughout my career. I have also been gradually gathering printmaking equipment for the department over the past three years. I've introduced this equipment to students through discreet assignments in my ART 170 (Intermediate Drawing) and ART 100 (Art Appreciation) courses as well through a series of Art Gallery related workshops open to the public.

Completing an art history dissertation and an extensive graphic narrative will hugely impact my professional competence and performance. Both of these are long term, ambitious projects that I intend for publication. By preparing my work for a professional, public venue, I will be better equipped to provide the same preparation in professional practices for my students. I also hope to provide a link between students and professional venues as they advance in their careers. I am well prepared for this challenge by my graduate preparation in studio art and art history. I am also prepared by my professional engagement at conferences, in successfully writing academic grant applications, and by having my work published in four books.

E. A statement of the effect on the program caused by the absence of the unit member, i.e., can the department continuity be assured if the sabbatical is granted? (3.16.17e)

Part of my sabbatical proposal involves regular consultation with my colleagues about purchasing new equipment and introducing socially interactive programs. Therefore I will not be entirely absent during my leave and plan to keep an active dialog with my colleagues so that my research can impact our Fall 2020 offerings. As for my course load, I was originally slotted to teach the newly introduced courses ART 120 and ART 170 during the 2019-2020 academic year. However, the approval of these new courses hit a snag at the state level Spring 2018 as all corresponding ART CID's were discontinued. I rewrote these courses in Fall 2018 so they would better corresponding to local CSU requirements. Having passed AP&P approval Fall 2018, ART 120 and ART 170 are now undergoing state approval and will need to be individually submitted to CSU's for a transfer agreement. We don't anticipate these courses will be approved and officially added to our Studio Arts Transfer Degree until Fall 2020. Our department had discussed temporarily replacing these courses with ART 110 (Drawing) sections, but that has also become a problem. For the first time in years, dropping enrollment is affecting our ART 110 enrollments and several Spring 2019 sections are in danger of being cancelled. Therefore, our plan is to eliminate my four Studio Art courses (ART 110, 120, 170, 216) from the 2019-2020 curriculum. This will eliminate the problem of offering courses not approved for transfer credit. This will also prevent a glut of ART 110 courses and allow us to better assure full enrollment for all full-time and adjunct Studio Art instructors.

The Art History program has been in need of a dedicated adjunct for several years now. My absence

highlights the urgency of this need. We will conduct interviews this Spring and hope to have our new hire cover my four art history courses (two sections of ART 101, two sections of ART 102) planned for 2019-2020. Two of these courses were originally slotted as honors courses (ART 101H and ART 102H). We are currently discussing how our department will continue to participate in the honors program for 2019-2020. One option includes converting our current ART 100 Friday afternoon offering to ART 100H for the 2019-2020 year.

F. A description of the factors which make it desirable that the leave be taken in the coming year rather than another time. (3.16.17f)

2019-2020 offers a perfect storm of circumstances that accommodates all these projects and makes it optimal for sabbatical study. Firstly, our ART 120 encountered an unexpected year long delay in receiving approval for transfer. Thus this is the perfect time to research processes and equipment so that the course may be ready to launch Fall 2020. Secondly, recent enrollment patterns suggest we should pull one or two ART 110 sections this coming year to avoid class cancellations. My absence allows us to pull these classes without affecting the LHE of our adjunct staff. Third, I am entering my final year of ABD dissertation study. Hence, my dissertation must be completed this coming year. Fourth, I am due to give birth to my third baby this Summer. Hence I will have three children ranging in ages from infancy to 1st grade. I intend my graphic novel to derive from personal experiences and studies of my children at these different ages of development.

G. An explanation of why the proposal should not be a part of the unit member's on-going responsibility therefore, not requiring a leave. (3.16.17h)

I can speak from personal experience about why these projects cannot be part of my on-going responsibility. That is because I've tried to fold each of these projects into my regular workload over the past 5 years and have made only miniscule progress. I wish to use this year to see these projects concluded fully and professionally. These three projects require focused, unbroken blocks of time for production and research. This is not possible during the semester. While I perform many duties during the semester to advance our curriculum and my professional practice, it is difficult to pursue projects that require prolonged research and studio experimentation.

In addition, as I will be giving birth this year and my other two children are still young, this is the perfect time to pursue my graphic narrative series on childhood. I have attempted this project in the past, but only got so far as studies. I hope this year to finally have the studio time to contemplate childhood as an artistic and philosophical subject so that I can work from my most accessible and intimate subjects, my own children. I have studied the experience of infancy, toddlerhood, and youth for many years, but found I only made significant insights beyond dominate clichés when I could deeply meditate without interruption on these issues. I will use this year to mature my ideas and construct a unique contribution to this subject.

I began my doctorate in Visual Studies at the University of California Irvine when I took a sabbatical in 2012-2013. Six years later, I have completed all coursework, my oral exams, and now have three chapters of my dissertation completed and am writing my introduction and conclusion. I have pursued this research, received grants to visit archives, and presented my findings nationally at conferences all while maintaining my full-time workload at AVC and even significantly rewriting our Studio Arts curricula. However, progress on the dissertation has been painstaking with the maintenance of my full-time job. I am looking forward to a focused period of study to finalize my argument and conclude this research.

H. An explanation of the necessary materials and facilities needed to complete the proposal and the access the applicant has to them. (3.16.17i)

Almost all research and production can be conducted from home on a laptop, through digital archival research, and my home studio. There is a possibility that certain printmaking processes will require a larger studio space and use of AVC's intaglio press. If this is required, I will contact our Arts & Humanities department to see when I might schedule access to FA1-101 in order to conduct these studies.

I. An explanation if the applicant will earn an income in addition to receiving sabbatical leave pay. (3.16.17j)

No additional income will be earned during this period.

J. An explanation if the proposal includes travel of how the travel component is clearly necessary to the sabbatical leave project. (3.16.17k)

Travel would be required for trips to conferences for presentation of research. I cannot give precise information about travel as the line-up of art historical conferences for the 2019-2020 year is not available yet. In addition, presentation at a conference requires acceptance of a proposal. I don't expect professional travel to be a significant part of my sabbatical leave. It would occur as regularly as it does during a normal working term at AVC.

Note: Evaluation of Sabbatical proposals will be performed according to the category(s) selected and may include: (3.16.15)

- (a) Specificity of goals
- (b) Benefit to the District, division or department
- (c) Impact on instruction or service to the students
- (d) Appropriateness of the length of sabbatical leave required
- (e) Urgency
- (f) Justification for retraining
- (g) Proposed project's ability to meet stated goals
- (h) Contribution to professional growth

I have reviewed Board Policy 3.16 Sabbatical Leave. I meet eligibility as listed in 3.16.2 and have calculated the cost of my leave according to 3.16.5. I understand that the number of leaves granted each year is limited by the available funds for that academic year (3.16.4)



1/31/2019

Applicant

Date

The above applicant has reviewed his/her application for Sabbatical with me, and the cost of his/her Sabbatical has been correctly calculated.



Dean/Supervisor

1/31/19

Date

SABBATICAL COST:

Preface

In 2019-2020, we will not be offering ART 120 and ART 170 as originally planned as these newly approved courses have not been added to our Transfer degree due to the discontinuation of their corresponding CID's. ART 120 and ART 170 were rewritten and resubmitted in Fall 2018 so that we may, pending approval, form a corresponding course transfer agreement with a CSU by Fall 2020. To offset dropping enrollments, we will not be adding my additional sections of ART 110 and ART 216 to our curriculum.

Therefore, the only courses we are looking to replace for 2019-2020 are my four sections of ART 101, 3 LHE each, 12 LHE total. This makes sense with our offerings, our temporary inability to offer ART 120 and ART 170, and very recent trends in dropping enrollments.

COST for 1 year sabbatical leave (according to the contract formula)

According to the contract, 1 year sabbatical leave = no. of hours to be replaced x adjunct rate (Step 1/M.A.) + benefits - 40% Salary

\$14,022.16 = replacement salary = 12 LHE (no. of hours to be replaced) x \$1168.513 (adjunct rate Step 1/M.A.)

\$9719.15 = replacement benefits (tallied according to 2018-19 Employee Benefits Calculation Sheet using \$7000 for District Cap)

\$37,642.56 = 40% Salary Full-time Salary (\$94,106.40)

TOTAL = \$14022.16 + \$9719.15 - \$37642.56 = **-\$13901.25, No cost**