

National Association of Schools of Art and Design

**SELF-STUDY
in *Format A***

**Presented for consideration by the
NASAD Commission on Accreditation**

by

SAM HOUSTON STATE UNIVERSITY
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BA Art

BFA Computer Animation

BFA Graphic Design

BFA Photography

BFA Studio Art

BA Family and Consumer Sciences-Interior Design

BS Family and Consumer Sciences-Interior Design

The data submitted herewith are certified correct to the best of my knowledge and belief.

(Date)

(Signature of Reporting Officer)

(Name and Title of Reporting Officer)

TABLE OF CONTENTS

Preface and Acknowledgments	7
Digital Documents and Links to Web Sites	8
Section I. Purposes and Operations	9
A. Purposes of the Institution and Art/Design Unit	9
B. Size and Scope	10
C. Finances	11
D. Governance and Administration	12
E1. Faculty and Staff—Department of Art	15
E2. Faculty and Staff—Interior Design Program	17
F1. Facilities, Equipment, Health, and Safety—Department of Art	18
F2. Facilities, Equipment, Health, and Safety—Interior Design Program	20
G1. Library and Learning Resources—Department of Art	20
G2. Library and Learning Resources—Interior Design Program	22
H. Recruitment, Admission-Retention, Record Keeping, and Advisement	22
Recruitment	22
Admission-Retention	23
Record Keeping	24
Advisement	24
I. Published Materials and Web Sites	24
J. Community Involvement	24
K. Articulation with Other Schools	26
L. N/A	26
M. N/A	26
N. N/A	26
O. N/A	26
Section II. Instructional Programs Portfolio	27
Section II.A. Certain Curriculum Categories	27
Item UP1: All Professional Baccalaureate Degrees in Art and Design – Common Body of Knowledge and Skills—Department of Art	27
1. Studio	27
2. Art/Design History	28
3. Technology	29
4. Synthesis	30
Item UP2: All Professional Baccalaureate Degrees in Art and Design – Common Body of Knowledge and Skills—Interior Design Program	31
1. Studio	31
2. Art/Design History	33
3. Technology	34
4. Synthesis	34
Item AE: Teacher Preparation (Art/Design Education) Program	38
Item GR: Graduate Program – N/A	39
Section II.B. Specific Curricula	40
BA, Program in Art	40

1. Title and Statement of Purposes	40
3. Assessment of Compliance with NASAD Standards	43
4. N/A.....	46
5. Results.....	46
6. Assessment.....	47
7. N/A.....	48
8. Plans for Addressing Weaknesses and Improving Results	48
BFA, Program in Computer Animation.....	49
1. Title and Statement of Purposes	49
2. Curricular Table	49
3. Assessment of Compliance with NASAD Standards	51
4. N/A.....	57
5. Results.....	57
6. Assessment.....	59
7. N/A.....	60
8. Plans for Addressing Weaknesses and Improving Results	60
BFA, Program in Graphic Design.....	61
1. Title and Statement of Purposes	61
2. Curricular Table	61
3. Assessment of Compliance with NASAD Standards	62
4. N/A.....	65
5. Results.....	66
6. Assessment.....	66
7. N/A.....	67
8. Plans for Addressing Weaknesses and Improving Results	67
BFA, Program in Photography	68
1. Title and Statement of Purposes	68
2. Curricular Table	68
3. Assessment of Compliance with NASAD Standards	69
4. N/A.....	71
5. Results.....	71
6. Assessment.....	72
7. N/A.....	73
8. Plans for Addressing Weaknesses and Improving Results	73
BFA, Program in Studio Art (2D Track and 3D Track)	75
1. Title and Statement of Purposes	75
2. Curricular Tables	75
3. Assessment of Compliance with NASAD Standards	78
4. N/A.....	85
5. Results.....	85
6. Assessment.....	86
7. N/A.....	88
8. Plans for Addressing Weaknesses and Improving Results	88
BA in Family and Consumer Sciences – Interior Design	89
1. Title and Statement of Purposes	89

2. Curricular Table	89
3. Assessment of Compliance with NASAD Standards	91
4. N/A.....	100
5. Results.....	100
6. Assessment.....	100
7. NA.....	100
8. Plans for Addressing Weaknesses and Improving Results	100
BS in Family and Consumer Sciences – Interior Design.....	102
1. Title and Statement of Purposes	102
2. Curricular Table.....	102
3. Assessment of Compliance with NASAD Standards	103
4. N/A.....	104
5. Results.....	104
6. Assessment.....	104
7. N/A.....	104
8. Plans for Addressing Weaknesses and Improving Results	104
Section II.C. Programmatic Areas	105
Item MGP: Visual Arts in General Education	105
Item EXH: Exhibitions	105
Item OPA: Other Programmatic Activities.....	106
Section III. Evaluation, Planning, Projections	107
A1. Art/Design Unit—Department of Art	107
A2. Art/Design Unit—Interior Design Program.....	108
B. Students.....	108
C. Projected Improvements and Changes	109
D. Future Issues	109
Section IV. Management Documents Portfolio (MDP).....	110
MDP I—Purposes and Operations.....	110
A. Purposes	110
SHSU Catalog.....	110
SHSU Strategic Plan—Summary of Current Plan.....	110
SHSU Strategic Plan—Previous Plans	111
Department of Art Strategic Plan.....	111
Curricular Definitions	111
B1. Size and Scope and C. Finances—Department of Art	118
B2. Size and Scope and C. Finances—Interior Design Program.....	118
D. Governance and Administration	119
Internal Organization—Department of Art.....	119
Internal Organization—Department Family and Consumer Sciences.....	120
Responsibilities of the Chair	121
Departmental Governance and Administration	121
Departmental Communication	122
Support Staff	122
E1. Faculty and Staff—Department of Art (2012-2013)	128
Faculty Information Table	128

Faculty Teaching Assignments—Tenured and Tenure-Track	130
Faculty Teaching Assignments—Adjunct and Visiting	132
Faculty Biographical Information—Tenured and Tenure-Track, Full-Time	134
Faculty Biographical Information—Adjunct or Visiting, Full-Time	137
Faculty Biographical Information—Adjunct, Part-Time.....	138
Additional Faculty-Related Information (ARTS and FACS)	139
E2. Faculty and Staff—Family and Consumer Sciences	140
Faculty Information Table	140
Faculty Teaching Assignments	140
Faculty Biographical Information—Full-time.....	141
Faculty Biographical Information—Part-time.....	142
F. Facilities, Equipment, Health, and Safety	143
Facilities.....	143
Inventory	145
Maintenance and Replacement Schedules	145
Health and Safety	145
G. Library and Learning Resources	146
H. Recruitment, Admission-Retention, Record Keeping, and Advisement	147
Recruitment.....	147
Admission-Retention	147
Advisement	150
Record Keeping	150
I. Published Materials and Web Sites	150
J. Community Involvement.....	151
K. Articulation with Other Schools	151
L. N/A	151
M. N/A	151
N. N/A.....	151
O. N/A.....	151
MDP II—Instructional Programs.....	152
A. Credit and Time Requirements	152
B. Evaluation of the Development of Competencies.....	152
C. Distance and Correspondence Learning Programs	152
D. Teacher Preparation (Art/Design Education) Programs	152
E. N/A	153
F. Art and Design Studies for the General Public.....	153
MDP III—Evaluation, Planning, Projections	154
A. Any planning documents currently in effect or in use	154
Department of Art Strategic Plan.....	154
Interior Design Program Strategic Plan	159
B. Unit evaluation schedules and protocols	162
C. Any current analytical or projective studies concerning the art/design unit	162
Southern Association of Colleges and Schools (SACS) Documents for Department of Art	162
Section V. Appendices.....	163

A. Core Curriculum	163
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PREFACE AND ACKNOWLEDGMENTS

A complete presentation of the life and aspirations of a university and, in particular, of programs in art and design cannot be accomplished by a document and certainly not by this one, the effort to do so notwithstanding. But in this self-study, we have attempted to report upon much that can be quantified and point to much that cannot. The desire of our university and its programs in art and design to gain accreditation from NASAD is an earnest one of long standing. This self-study is presented with the hope that through the process of which it is a component, that sincere desire finally will be realized.

Two persons must be acknowledged immediately for tireless efforts and voluminous contributions to this document: Michael Henderson, long-time Assistant Chair and, as of fall 2013, Chair, of the Department of Art, and Laura Burleson, Director of the Interior Design program. Without Michael and Laura, there would be no self-study.

In addition, the following faculty members led in the exploration and subsequent writing within their respective program areas: Edward Morin, Animation; Anthony Watkins, Graphic Design; Rebecca Finley, Photography; Martin Amorous and Tony Ship, Studio.

Megan Barrett, Department Secretary in the Department of Art, has been indefatigable in gathering data, organizing meetings, managing logistics, and bringing everything involved with the self-study to fruition.

The members of the faculty and staff have participated and contributed to the self-study with both enthusiasm and a steady, professional effort better to understand and then to articulate what they and their students do, and why.

This document is respectfully offered in a spirit of dialogue from colleagues who desire formal and ongoing professional association with their peers.

Wayne Barrett, DMA
Interim Chair, Department of Art
2012-2013

DIGITAL DOCUMENTS AND LINKS TO WEB SITES

The flash drive, which is a part of the self-study, is referenced throughout the document.

Some documents are present on the flash drive, and simply are referenced as such, as in
see Flash Drive, “Texas State University System Rules and Regulations”

A file on the flash drive, “Links to Online Material,” is an indexed file of links that point to web sites containing pertinent material, most of which does not exist in paper form. Document references point to that file and to the numbered, titled link, as in
see Flash Drive, Links to Online Material, 10-Undergraduate Catalog 2012-2014—
Financial Information

In a few cases, a link itself points to an online table of contents. In that case, the specific table of contents heading is indicated, as in
see Flash Drive, Links to Online Material, 3-Academic Policy Manual—Curriculum &
Instruction, *Library Use Policy*

SECTION I. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Art/Design Unit

Sam Houston State University's Institutional Mission and Goals:

University Mission

Sam Houston State University is an inclusive institution whose mission is to provide high quality education, scholarship, and service to students and to regional, state, national, and international constituencies.

University Goals

- Promote students' intellectual, social, ethical, and leadership growth.
- Pursue continuous improvement.
- Recruit and retain qualified, dedicated faculty and staff.
- Recruit, motivate, and retain qualified students.
- Provide the necessary library, technology, and other facilities to support quality instruction, research, and public service.
- Promote scholarly and research activities that contribute to knowledge and understanding.
- Promote and support diversity and provide equitable opportunities for underrepresented groups.
- Offer a wide range of preprofessional, baccalaureate, master's, and doctoral programs.
- Promote cooperation with educational institutions, government and non-profit agencies, and the private sector.

The mission statement has been approved by the Texas Higher Education Coordinating Board and The Texas State University System Board of Regents. The mission statement addresses the institution's responsibilities in teaching, research, and service as mandated by the Texas Education Code. The mission is specific to SHSU and is consistent with a Carnegie *Doctoral Research University* classification.

The mission statement drives the university's strategic planning process. The Strategic Planning Committee, appointed by the President, is charged with reviewing and updating the mission statement of the university. The mission statement is foundational for the environmental scan which is a vital component of strategic planning at the University. As part of this process, the committee seeks feedback from departments across campus in its review.

Establishment, approval, and periodic review of the Sam Houston State University Mission Statement is carried out every four years in accordance with the Texas Higher Education Coordinating Board Rules (see MDP I—Purposes and Operations, A. Purposes, SHSU Strategic Plan—Summary of Current Plan). Previous, complete university strategic plans are located on the SHSU website (see MDP I—Purposes and Operations, A. Purposes, SHSU Strategic Plan—Previous Plans).

Department of Art Purposes

In 2012, the Department of Art held a series of strategic planning sessions and adopted the following statement of the department's mission. In the spring of 2013, through further, inclusive faculty consultation, a vision statement was also adopted.

The department's vision and mission statements appear in the Department of Art section of the university catalog and on the departmental website. They articulate the basis for departmental strategic planning. Results of departmental strategic planning are communicated annually to the Dean of the College of Fine Arts and Mass Communication, becoming a component in college-level strategic planning which is then forwarded to the Provost (see the department's strategic plan in MDP I—Purposes and Operations, Department of Art Strategic Plan).

B. Size and Scope

The university's fall 2012 enrollment was 18,478 students. Semester credit hours were approximately 219,756.

The Department of Art currently enrolls around 400 majors. In the fall of 2013, there will be 17 tenured or tenure-track faculty members, one visiting professor, and 3-5 adjunct faculty members. Class sizes for studio classes are normally set at 15-20. Academic classes are normally set at 25, with larger enrollments permitted for a few select, online classes. The department offers 35-39 sections of advanced courses each long semester and 4-7 sections of advanced courses each summer.

Graduates by Degree Program

	06-07	07-08	08-09	09-10	10-11	11-12	12-13
BFA Studio	12	10	22	15	5	17	12
BFA Graphic Design	24	24	37	21	12	18	12
BFA Photography	2	7	15	8	5	6	6
BFA Computer Animation			6	4	10	14	18
BA Art	6	10	9	13	3	6	2
BA Art/ SED minor						4	2
Total	44	51	89	61	35	65	52

	06-07	07-08	08-09	09-10	10-11	11-12	12-13
BA Interior Design	8	7	4	6	5	6	5
BS Interior Design	6	9	12	8	7	9	9
Total	14	16	16	14	13	15	14

C. Finances

For Fiscal Year 2011, the state appropriation for the Texas State University System office and all eight institutions combined was \$311.7 million.

The university's Fiscal Year 2013 budget was approximately \$264 million (see Flash Drive, "SHSU Fiscal Year 2013 Budget"). University financial operations operate according to the highest standards of accountability and specifically under the rules of the Texas State University System (see Flash Drive, "Texas State University System Rules and Regulations"). The university is funded by revenues from tuition and fees, state appropriations, annual capital campaigns, and interest from investments.

The Department of Art and the Interior Design program within the Department of Family and Consumer Sciences receive funding from the university to meet their mission, goals and objectives. In addition to funding for faculty salaries, departmental appropriations generally come from

- An initial allocation from the college
- An allocation of Higher Education Assistance Fund (HEAF) monies, generally used for capital expenses
- An allocation of Delta funds: funds generated by fees for online classes
- An allocation of Student Service Fees, used for funding the Gaddis Geeslin Gallery

In addition to these financial sources from the university, the Department of Art is the benefactor of endowed scholarships and receives donations from the annual capital campaign that are directed to the Friends of Art.

University budgetary support for the Department of Art has been strong and consistent for many years. Please see previous HEADS Data Reports (Flash Drive, "Heads Data Reports" folder).

The university publishes, in its catalog and academic calendar, all regulations and policies concerning tuition, fees, and other charges, including a tuition refund policy (see Flash Drive, Links to Online Material, 10-Undergraduate Catalog 2012-2014--Financial Information and 11-SHSU Academic Calendar).

The university maintains accurate financial records according to legal and ethical standards of recognized accounting practice. As a member of The Texas State University System, the university undergoes periodic audits as mandated by The Texas State University System (see Flash Drive, "The Texas State University System – Rules and Regulations" (Chapter III, System – Component Operations; Section 7 – The Audit Function).

The university was established in 1879 and in the fall of 2012 recorded its highest enrollment ever. Past and potential financial stability and long-range financial planning are demonstrated by the university's current operations, including its membership in The Texas State University System, and by its successful operations of long standing.

A positive, quality student experience, including learning, health and safety, is central to the university's financial operations and support. It would be difficult to identify many university initiatives, from departmental budgeting, to faculty recruitment and resourcing, to new construction of classrooms and housing, to SHSU's Alcohol and Drug Abuse Initiative, to the university budgeting process itself that do not have student learning, health and safety as a centerpiece of intent.

In developing annual budget requests to the college from the Departments of Art and Family and Consumer Sciences, each faculty member and each departmental area submits an annual budget request to the chair. In addition, the departmental requests are heavily guided by the department's strategic plan, derived from a lengthy, inclusive, and ongoing process. The chair then submits a departmental budget request to the dean.

The Gaddis Geeslin Gallery maintains a separate budget and is funded by student services fees. A budget request is submitted annually by the Gallery Committee to the Student Services Committee.

D. Governance and Administration

TSUS

The university is a member of The Texas State University System (TSUS). The Texas State University System is governed by a nine-member Board of Regents appointed by the governor. In addition, a nonvoting student regent is appointed annually to the board. The administration, which is headed by a board-appointed chancellor, is based in Austin, where it provides support to the System components and state government. Support services to the System's eight member institutions include legal counsel, accounting, financial audit, academic program planning, contract administration, government relations, and communications services (see Flash Drive, Links to Online Material, 46-Texas State University System).

Regents

The Texas State University System Board of Regents is:

Donna N. Williams
Chairman
Arlington

Ron Mitchell
Vice Chairman
Horseshoe Bay

David Montagne
Beaumont

Vernon Reaser III
Bellaire

Rossanna Salazar
Austin

Charlie Amato
San Antonio

Dr. Jaime R. Garza
San Antonio

Kevin J. Lilly
Houston

William F. Scott
Nederland

Matthew Russell
Student Regent
San Marcos

President

The chief executive officer of Sam Houston State University is the President, Dana Gibson. The President of the university is responsible for the development, maintenance and utilization of the university's resources in such a manner that its goals and objectives are achieved in the most effective and efficient manner, and in accordance with the desired philosophy as determined by the Board of Regents. The authority, duties, and responsibilities of the President's office can be found in The Texas State University System – Rules and Regulations. (See Flash Drive, "The Texas State University System – Rules and Regulations," Chapter IV, Presidents of the Components; Section 2 – Authority, Duties, and Responsibilities).

Provost and Vice President for Academic Affairs

The Provost and Vice President for Academic Affairs is the university's chief academic officer and reports directly to the President of the University. Responsibilities of this position include the supervision of all matters, policies, procedures, and activities within the Division of Academic Affairs. Reporting to the Provost are the Academic Deans, Associate Provost and Vice-President for Academic Affairs, Associate Vice President of Academic Affairs and Dean of Graduate Studies, Associate Vice President for Research and Special Programs, Associate Vice President of Research Administration and Technology Commercialization, Associate Vice President of Distance Learning, and the Director of the Library.

An overview of the university's organizational structure is below (Figure 1).

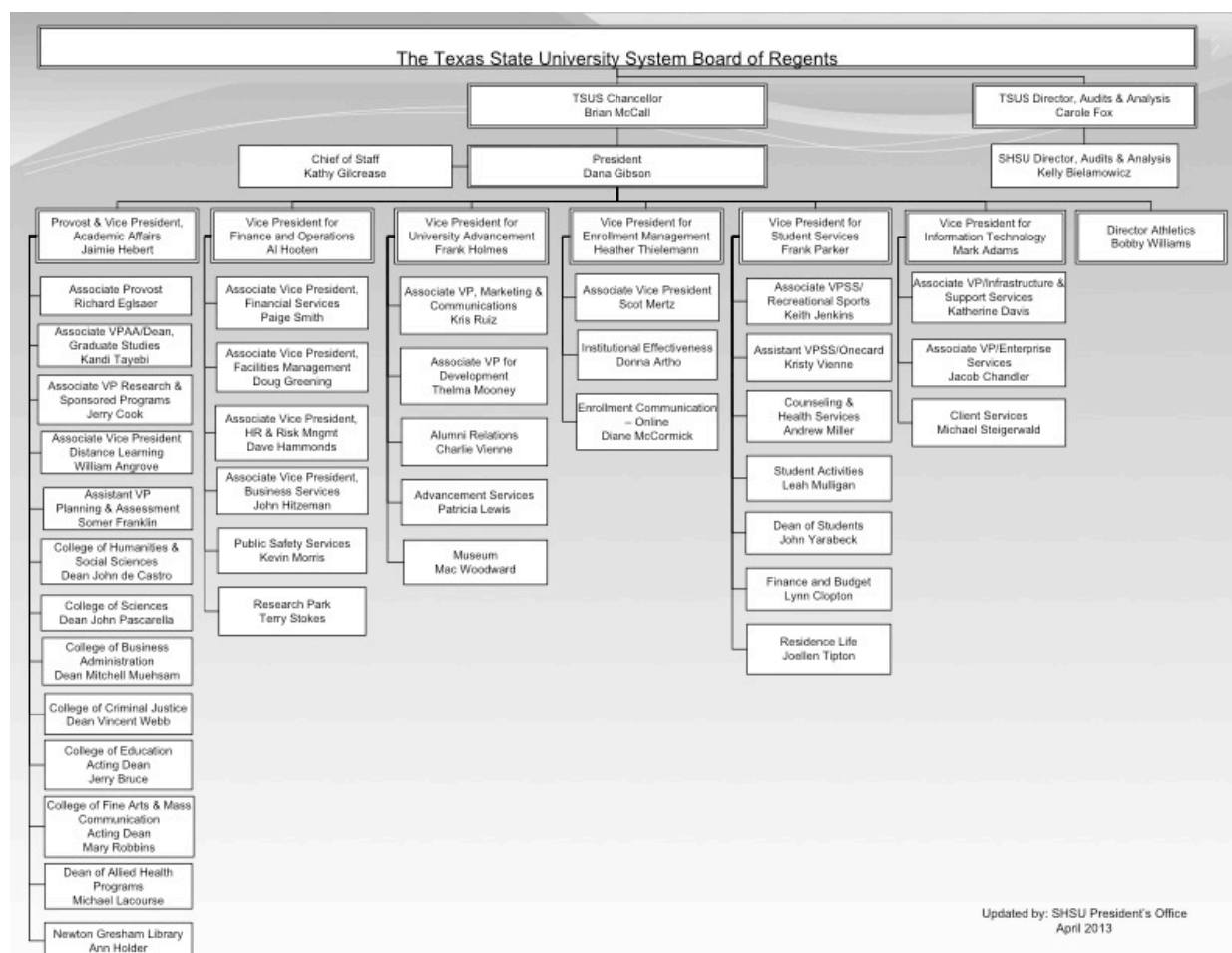


Figure 1

Deans

Deans are charged with the responsibility for all programs on instruction, research, and public service carried on by their respective colleges. These duties include the development, coordination and implementation of core curricula in all programs within their respective colleges and integration of instructional programs within and among the departments under their authority. Deans are expected to formulate objectives, policies, and standards for their respective colleges, to supervise the current operations of the instructional programs, and to communicate with department chairs, program coordinators, faculty, and students under their jurisdiction. In faculty matters, their responsibilities include making recommendations to the Provost and Vice President for Academic Affairs for employment, retention, and advancement of personnel assigned to the college in accordance with university policies addressing affirmative action, promotions, staffing, tenure, etc. Each dean also reviews, endorses, and forwards department chairs' proposals to the Provost and Vice President for Academic Affairs.

Each dean is responsible for the coordination and supervision of all graduate programs within his/her college, including the supervision of departmental advisement of graduate students, the review of graduate courses and curricula, the submissions of recommendations regarding the

awarding of assistantships and fellowships after consultation with department chairs and the maintenance of student records of candidates for advanced degrees. These duties are performed within the general procedural guidelines established by the Office of the Provost and Vice President for Academic Affairs. Each dean assists in the preparation of the budget and is responsible for overseeing the judicious expenditure of funds allotted to the operation of each department within the jurisdiction.

A dean may call meetings of any number of department chairs and faculty within the college in order to seek advice, receive recommendations and initiate discussion concerning the policies and programs applicable to the departments/divisions within the college. Normally, the chairs in the College of Fine Arts and Mass Communication have regular, semi-monthly meetings with the dean. College governance is highly participatory and consultative.

Chairs

See MDP I—Purposes and Operations, D. Governance and Administration, Responsibilities of the Chair.

College of Fine Arts and Mass Communication

In spring 2011, the College of Fine Arts and Mass Communication was formed. It is comprised of the Department of Art, Department of Dance, Department Mass Communication, Department of Theatre, and the School of Music. During the 2012-13 academic year the interim dean was Mary Robbins. As of July 1, 2013, the dean is Ronald Shields.

E1. Faculty and Staff—Department of Art

The Department of Art at SHSU maintains a faculty whose qualifications enable it to accomplish its mission, goals and objectives. Qualifications are evidenced by the credentials, professional experience and demonstrated teaching competence of the faculty. All of the faculty members have terminal degrees.

In the Department of Art, Academic Year 2012-13, there were 13 tenured or tenure-track faculty, 4 full time, visiting faculty, and 7 adjunct faculty. In Academic Year 2013-14, there are 17 tenured or tenure-track faculty, 1 full time, visiting faculty, and 4-6 adjunct faculty are anticipated. All of the full-time faculty are involved in creative scholarship/research and professional service. Most submit work annually for peer-reviewed exhibitions and/or publications. Many of the faculty have received awards or recognition for their work at the national and international level.

Candidates for tenure-track faculty are normally selected from applications resulting from a nationally-advertised search. A faculty committee makes the initial selection of finalists who are then invited to give presentation and interview with the entire faculty. A candidate recommendation is selected by a vote of the art faculty.

Tenure-track faculty are evaluated annually in accordance with the university's policy (see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "The Faculty Evaluation System").

Faculty promotion and market adjustments in salary are accomplished in accordance with university policy (see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "Faculty Reappointment, Tenure, and Promotion," "Market Adjustments in Salary," Merit Advances in Salary," et al.).

For a number of years, the university has hired faculty on a research-track teaching load for incoming faculty to emphasize and promote research. The full-time research track teaching load for studio classes is 3/2 (15 semester hours per year) for studio classes and 3/3 (18 semester hours per year) for lecture classes. Some faculty remain on the teaching track load with full time load of 3/3 for studio courses or 4/4 for lecture courses. For purposes of annual evaluation, research loads have a higher weight for faculty members on the research track and teaching evaluation has a higher weight for those on a teaching track. For non-tenure track faculty, a full load is 4 courses per semester. (For more information about teaching load policy, see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "Faculty Instructional Workload Policy.")

Within the Department of Art a majority of the faculty are full-time tenured and tenure track. The ratio of students to faculty is about 20:1, and class sizes reflect this ratio. Studio class sizes are limited based on the subject, facilities, and safety requirements. Classes requiring the use of power tools are limited to 12 students, and all studio courses except WASH are normally limited to 20 or fewer students. The WASH course is team-taught by 2 instructors with student assistants and is normally limited to 30 students.

Faculty development is encouraged and supported on the departmental, college, and university level. Faculty may request travel funds from the department to attend conferences, seminar and training events. In Academic Year 2012-13, the department assigned over \$36K to faculty travel, approximately 25% of the department's total, initial O&M monies.

The Office of Research and Sponsored Programs support faculty research through Faculty Research Grants and Enhancement Research Grants.

Faculty may apply for a developmental leave after their seventh year of teaching and subsequently every six years. The application is evaluated by a university committee of faculty and recommendations are made to the provost. Recommendations are made based on the quality of the research and the proposed and secured exhibition or publication venue (see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "Faculty Developmental Leave Policy").

The Department of Art has 2.75 FTEs in staff: a full-time departmental secretary who functions as an administrative assistant, a three-quarter time accountant-clerk, and a full-time visual resources librarian who assists the art history faculty and the Gallery Committee. In 2012, the accountant-clerk was established as an upgrade from Secretary I and increased from half time to three-quarter time (see MDP I—Purposes and Operations, E. Faculty and Staff).

E2. Faculty and Staff—Interior Design Program

Three full-time interior design faculty members, Dr. Laura Burleson, Mr. James Landa, and Ms. Shelby Brock and one part-time faculty member, Dr. Harriett Griggs, satisfy the instructional needs of the interior design program in the department of Family and Consumer Sciences (FACS). They implement program objectives to develop academic and professional competencies in students who are then able to progress toward taking the NCIDQ examination. The faculty come from diverse backgrounds; each one brings appropriate background and up-to-date content area from research or professional activities in his or her field. Each faculty member holds a graduate degree in interior design.

In addition to the faculty in FACS four other full-time faculty in the Department of Art and Industrial Technology department teach courses taken by the interior design students. The interior design student takes three courses in each of these two areas from various faculty.

In the Interior Design Program, there are 2 full-time tenured or tenure-track interior design faculty, 1 full-time clinical instructor, and 1 part-time adjunct faculty.

Dr. Laura Burleson, the program director, teaches a 4/4 load; Mr. James Landa, a tenure-track faculty teaches a 3/3 load, and Ms. Shelby Brock, a full-time clinical instructor, teaches a 4/4 load.

The interior design program reflects the student-centered approach of the university and the Interior Design Program with individualized student/faculty teaching relationships. Class sizes are intentionally kept small in lab environments with an individual student or small group project and critique focus. The student/faculty ratio within the interior design program includes a range of 40:1 for lecture courses and 20:1 in lab settings. This enables each student to have more direct contact with faculty and creates opportunities for students to learn through asking individual questions.

Students and faculty have access to a broad range of information about interior design and relevant disciplines through the university library and departmental resources. DVDs that are used in lectures may be checked out from the department for individual student use and review. Assignments and projects referenced in lectures are available to students through PowerPoint® presentations available on Blackboard®. Students are able to access product information on-line and in bound catalogs. Departmental resources contain manufacturers' information for interior components such as furniture, lighting, plumbing, art and finishes. Samples of various types of finishes are available including wallpaper, laminate surfaces, flooring (various types of tiles, wood flooring, carpet, etc.), and both upholstery and window treatment fabrics. The program has a large group of designers who regularly contribute samples and other forms of product literature to the program for student use. The sample inventory is managed by both the program faculty and the student chapter of ASID to ensure a current selection of materials is available for design students. Students have access to computers for online product specification information from various manufacturers and vendors.

Students are also provided contact with designers, resource personnel, and industry specialists through classroom guest speakers, tours by student groups, and a published list of design employers for internships. Students and faculty regularly interact with members of local design organizations as they attend professional meetings (ASID Student Day, sponsored by the Gulf Coast Chapter, IIDA's Career Day held in Houston and Dallas, and others) and work on show house projects. Over a ten-year period, multiple Sam Houston State University interior design student groups have participated in developing show house spaces alongside professional interior designers for the Gulf Coast Chapter of the American Society of Interior Designers.

F1. Facilities, Equipment, Health, and Safety—Department of Art

Overview

The Department of Art occupies 36,000 square feet of space in The Art Complex, The WASH (Foundations) Building, and the Farrington Building.

The Art Complex is comprised of 7 buildings that house the art office, conference room and kitchen, the Gaddis Geeslin Gallery, faculty offices, lecture hall, visual resources library, a general purpose classroom, a painting studio, a drawing studio, sculpture studio, wood shop, outdoor metal working area, printmaking studio, ceramics studio, photography dark room and lab, graphic design studio and computer lab, photography studio and computer lab, digital printing lab, student storage lockers, and individual student studios.

The Art Complex are metal buildings built in the 1980s. In spite of the modest appearance, the buildings house well-equipped labs and studios and are maintained and improved as needed, within their inherent limitations, by the university.

The university recognizes the need for a new, consolidated art facility. The university master plan approved in 2008 has a new art facility in the 6 year plan, and the location for the proposed facility has been identified, near the James and Nancy Gaertner Performing Arts Center. In the meantime, continued support of the department's need for facilities is evidenced by the recent construction of the WASH building, occupied in the spring 2010, the construction in Art Building D of new faculty offices and a digital printing lab, the acquisition of Art Building G, and the renovations to Art Building B.

Studios and labs are open in the afternoons and evening beyond class time and monitored by student lab assistants. The equipment in the labs is well maintained, upgraded regularly and, in most cases, state of the art.

The Department of Art maintains 5 computer labs in the areas of Photography, Graphic Design, and Computer Animation. For the past several years, the computers in these labs have been upgraded on a regular, rotating basis, so that none of the workstations is more than 3 years old. The software is upgraded annually and reflects industry standards. All of the labs except one are maintained by the university's IT department for the Department of Art. One of the computer animation labs is maintained by the computer animation faculty.

In the spring 2011, the Department of Art instituted the Laptop initiative, requiring incoming freshmen to purchase laptops with specification designated by their degree area. The purpose of this program is to give the students continuous access to their workstations, to change the dynamics of the workspaces, and blur the boundaries between media.

Safety

The Department of Art undergoes routine and regular inspections by the university safety office to ensure compliance with university, state, and federal safety regulations and good practices.

The printmaking studio and painting studio are both ventilated to provide the discharge of fumes and intake of fresh air. The woodworking shop has a dust collection system. Emergency eye wash stations are located in strategic locations, and first aid kits are available in each studio. Hazardous chemicals are collected in the painting studio, printmaking studio, and the dark room and collected and disposed by the university Physical Plant.

Health and safety training and orientation particular to various departmental areas or classes is the responsibility of the relevant faculty member(s).

The painting studio keeps a safety log that contains specific information on the hazards of chemicals that may be used by students in painting class. It includes over 100 pages of safety data sheets on pigments. The students receive instruction on proper handling and disposal of materials at the introduction of each class. Solvents and inflammables are stored in a metal cabinet. Solvents and paints are disposed of in metal containers which are removed from campus and treated as hazardous waste by independent contractors.

All sculpture students receive a shop orientation from the instructor in which they are shown the proper/ safe operations of the shop equipment. Students must be supervised when working in the wood shop. During class time the faculty member is present to assist and monitor students. During other times student workers, who have been given shop training, assist and monitor other students.

Darkroom health and safety policies and training include:

- No eating (chemicals may be air borne)
- Proper chemical disposal (no fix down the drain).
- Clean up all spills
- Eye wash station use
- Wearing rubber gloves when handling chemistry
- Proper mixing of chemistry - liquid & powders
- Safe chemical storage
- Clean work areas
- Proper handling heat press

Studio G:

- Turn off power packs before plugging in lights, synes, or turning on/off power
- Make sure all extension cords are grounded and heavy duty
- Discharge power pack before powering down

- No liquid
- Place weights on light stands to prevent falls
- No cloth or flammables near lights
- Be aware of all cords at all times
- No live animals
- The digital lab:
 - No food or drink near computers
 - Careful removal of electronic equipment from outlets

In ceramics, health and safety issues are covered in demonstrations/lectures in class, as well as briefly in the syllabus. There is a Hazardous Materials log that is available as well. Students wear particle masks when working with dry materials and when mixing glazes. Students go through a lecture and are given a handout on kiln safety. Before installing works, students are given a lecture on proper installation methods/using a ladder and adjusting lighting.

F2. Facilities, Equipment, Health, and Safety—Interior Design Program

The Interior Design Program is housed within the Margaret Lea Houston Building. The interior design faculty has individual private offices with computers, printers, and scanners to support course preparation. In the FCS department office there is access to an 11x17 scanner, and there is a plotter in a drafting studio. There is adequate storage space for housing student work. Students have the use of a specialized drafting laboratory with 20 computerized drafting tables, resource/material spaces, display cabinets and tackable surfaces for project displaying, and faculty ensure that students have access to the drafting lab during evening and weekend hours. Faculty also use Blackboard© to provide support to facilitate classes. There are three lecture classrooms in addition to the drafting lab, and students have access to a student lounge area between classes.

Interior design students are advised about ventilation needs when using marker media, and potential personal injuries from blades related to box cutters, paper cutters and mat cutters.

G1. Library and Learning Resources—Department of Art

The Newton Gresham Library (NGL) supports the teaching, research and service mission by providing access to a comprehensive collection of information and learning resources to users both on and off campus. The Library provides access to teaching and research materials in print, electronic, and microform formats by direct ownership, licensing agreements, interlibrary loan, cooperative agreements, and shared resource agreements. There is also a copy center available for students to create photocopies (see Flash Drive, Links to Online Material, 16-NGL—Copy Room) and a technical services shop where posters can be printed (see Flash Drive, Links to Online Material, 17-NGL—Tech Shop).

Physical study area and quiet space is provided for the students throughout the Library (see Flash Drive, Links to Online Material, 18-NGL—Study Space): Mobile charging stations are also located in the library for phones and laptops (see Flash Drive, Links to Online Material, 19-NGL—Charging Stations).

Graduate Student Services are available (see Flash Drive, Links to Online Material, 20-NGL—Graduate Services).

As part of its mission, the Library “endeavors to create physical and virtual environments that promote discovery of new knowledge and the transfer of existing knowledge. The Library fulfills this mission by providing organized access to a diverse array of quality print, electronic and other resources and by continuously improving the effectiveness of its bibliographic, instructional and reference services”. Academic Policy Statement 840606 defines the Library Use Policy for students, faculty and staff. (See Appendix, Flash Drive, Links to Online Material, 3-Academic Policy Manual--Curriculum & Instruction, *Library Use Policy*.)

The non-electronic services and collections of the Newton Gresham Library are available 100 hours per week. The hours are posted on the Library’s website and in the building with variations to regular hours posted on the website and in the building. The Library’s normal hours are:

	Newton Gresham Library	Thomason Room Special Collections	Music Listening Room	Interlibrary Services
Sunday	2:00 pm - 1:00 am	Closed	2:00 pm - 11:00 pm	Closed
Monday	7:30 am - 1:00 am	1:00 pm - 5:00 pm	8:30 am - 11:00 pm	8:00 am - 5:00 pm
Tuesday	7:30 am - 1:00 am	1:00 pm - 5:00 pm	8:30 am - 11:00 pm	8:00 am - 5:00 pm
Wednesday	7:30 am - 1:00 am	1:00 pm - 5:00 pm	8:30 am - 11:00 pm	8:00 am - 5:00 pm
Thursday	7:30 am - 12:00 am	1:00 pm - 5:00 pm	8:30 am - 11:00 pm	8:00 am - 5:00 pm
Friday	7:30 am - 6:00 pm	1:00 pm - 5:00 pm	8:30 am - 6:00 pm	8:00 am - 5:00 pm
Saturday	10:00 am - 7:00 pm	Closed	10:00 am - 5:00 pm	Closed

Collection Evaluation

Michelle Martinez is the Newton Gresham Library liaison to the Department of Art and works with faculty to achieve a balance between research and curriculum needs. She reviews proposed courses and new programs as part of the curriculum review process to determine the adequacy of the collection. Faculty submit book requests to the library throughout the year (see Flash Drive, Links to Online Material, 21-NGL—Book Request). New books (books published within the past two years) requested by faculty through Interlibrary Loan are purchased. This service provides the faculty member with needed material faster than it can be borrowed from another library, and the Library acquires material needed to support research and the curriculum (see Flash Drive, Links to Online Material, 22-NGL—Interlibrary Loan). To encourage input from faculty and students in developing the collection, the Library provides online request forms, makes use of the Newton Gresham Library Committee and issues a newsletter, Books and Bytes (see Flash Drive, Links to Online Material, 23-NGL—Books and Bytes). Instruction sessions are available to classes interested in learning about the library’s resources can be scheduled with Ms. Martinez. She also offers subject-specific workshops throughout the semester for faculty and students, and library tours are available as well (see Flash Drive, Links to Online Material, 24-NGL—Tours). The Library also offers embedded library service (see Flash Drive, Links to Online Material, 25-NGL—Embedded Request). Library guides on

research are available and maintained by the librarians (see Flash Drive, Links to Online Material, 26-NGL—Guides).

The Newton Gresham Library provides a selection of Faculty Services (see Flash Drive, Links to Online Material, 27-NGL—Faculty Services).

The Department of Art maintains a Visual Resources Library of slides, videotapes, DVDs, and books for faculty to use as teaching supplements. The collection includes 28,000 slides, over 7,000 digital images and 250 videos on VHS and DVD. The faculty's annual budget requests include the cost of visual resources.

Beginning in the fall of 2013, the art historians on the faculty will evaluate the visual resources and make requests based on the needs of the art history curriculum. They will also serve as liaisons between the department and Michelle Martinez for coordination of library acquisitions on behalf of the department's curricular needs.

G2. Library and Learning Resources—Interior Design Program

Ann Jerabek is the Newton Gresham Library liaison to the Department of Family and Consumer Sciences. Students and faculty have access to a broad range of information about interior design and relevant disciplines through the university library, on-line databases, and departmental resources. Newton Gresham Library on the campus of Sam Houston State University provides student access to bound volumes, periodicals, and various microforms for magazines and trade publications such as *Interior Design Magazine*, *Interiors*, *Architectural Record*, *Architectural Digest*, *Texas Homes*, *Building E2 News*, *New Residential Construction*, *Journal of Interior Design Education and Research*, and the *ALA Journal*, among others. Electronic databases are also available to students, both on and off campus, through Newton Gresham Library's services (see Flash Drive, Links to Online Material, 28-NGL—Databases). Subject-specific workshops throughout the semester for faculty and students, and library tours are available as well (see Flash Drive, Links to Online Material, 24-NGL—Tours). The Library also offers embedded library service (see Flash Drive, Links to Online Material, 25-NGL—Embedded Request). Library guides on research are available and maintained by the librarians (see Flash Drive, Links to Online Material, 26-NGL—Guides).

New books (books published within the past two years) requested by faculty through Interlibrary Loan are purchased. This service provides the faculty member with needed material faster than it can be borrowed from another library, and the Library acquires material needed to support research and the curriculum (see Flash Drive, Links to Online Material, 22-NGL—Interlibrary Loan).

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Recruitment

The university engages in extensive recruitment through various media and methodologies.

Admissions counselors from the Office of Undergraduate Admissions travel throughout Texas continually from September through February of each academic year to recruit new students to Sam Houston State University. They participate in college fairs at which they discuss university practices and policies with prospective students and parents. They also make individual visits to public and private schools and community colleges where they meet with counselors and students who have expressed an interest in Sam Houston State University. Each semester representatives from Admissions meet with deans, directors and other academic and non-academic program representatives to discuss changes in curriculum and support and service programs within the various colleges at Sam Houston State University.

In 2007, the University officially opened the John R. Ragsdale Visitor and Alumni Center, which is the “front door” to the University. It is at this building where many prospective students and their parents first make contact with the University.

For students unable to travel to Huntsville, the University employs a mobile Go Center. The Go Center is a 42-foot trailer that travels across Texas promoting higher education in Texas and at Sam Houston State University. The Go Center provides current college-related information and assistance to students and their families. The trailer has 17 laptop computers and a satellite for connection to the Internet. The targeted audiences are those that may not likely attend traditional college day and night programs. There are many economically disadvantaged students who do not have college-going traditions in their families. The Center provides a setting in which parents and students can feel comfortable in asking questions and receiving help in the initial process of college preparation. The Go Center provides access to important resources in college admissions as well as financial aid applications. A “career cruising” program is also available for students as a tool for career exploration and determining the education required for each career. The online questionnaire helps students match careers to their interests.

On two dates, one during the fall semester and one during the spring semester, the Visitor Center hosts Saturdays@Sam for prospective students and their parents. These campus preview days provide opportunities for tours and visits with university officials and academic administrators so that prospective students can ask questions and learn about the academic and cultural life at Sam Houston State University.

Admission-Retention

Undergraduate admission and retention policies are published in the Undergraduate Catalog as well as on the Undergraduate Admissions website (see Appendix, Flash Drive, Links to Online Material, 5-Undergraduate Catalog 2012-2014--Academic Policies and Procedures). Admission Policies are reviewed periodically by the Academic Policy Council.

The University is committed to improving its one year retention rate and has increased the retention of full time first year students from 64% in the Fall of 2002 to 73% in Fall 2009 with a 5 year average of 70%. The university has allocated substantial resources for academic support services to include the Student Advising and Mentoring (SAM) Center, The Reading Center, The Writing Center, and the Math Lab. The First-Year Experience supports and advances efforts to improve student learning and success by establishing freshman learning communities,

a common reader program, and other team-building activities and service-learning opportunities.

Students who meet the requirements for admission to the University are assessed to have met the minimum requirements to begin study in art and to enroll in foundation art courses. Transfer students are required to take the 9 hour block of WASH and pass the BFA Review prior to entering a BFA program.

Record Keeping

Student academic records are maintained by the university, including courses taken, grades, credits earned, and other pertinent data, and are available for student viewing at any time through online access. This information includes degree plans that show student progress towards declared majors.

Advisement

Academic advisement is available to students each semester through the Student Advisement and Mentoring (SAM) Center. In addition, within the Department of Art, all art majors are advised by a faculty member from their respective program areas.

I. Published Materials and Web Sites

The university maintains a website that contains a comprehensive, up-to-date compendium of information regarding all aspects of university operations.

University catalogs are now published exclusively online.

The Department of Art is represented by webpages within the university's website. It is currently under reconstruction in order better to inform visitors and to conform to university norms for departmental web pages.

See MDP I—Purposes and Operations, I. Published Materials and Web Sites.

J. Community Involvement

The university promotes curricular and volunteer community engagement in a variety of ways. These include the American Democracy Project, the SHSU Center for Leadership and Service, Membership in Campus Compact—a national organization for civic engagement, and the Academic Community Engagement (ACE) Initiative.

In 2011, SHSU was recognized as a Carnegie Community Engaged campus. Through course-related service in the last year, SHSU contributed over 500,000 hours and over \$8 million dollars to community service. Student organizations and members of athletics contributed over 16,125 additional hours of service and raised over \$36,000 to assist charities.

ACE Initiative

The ACE designation for courses indicates that the course requires at least 9 hours of community engagement connected to course objectives and that the student is required to complete a written reflection of engagement experience. Courses are “ACEd” through faculty initiative (see Flash Drive, Links to Online Material, 15-Academic Community Engagement—faculty/class requirements).

Currently over 174 courses are “ACEd,” representing all six colleges, the Honors College, and the First-Year Experience (UNIV 1301). Several courses in the Department of Art are designated as ACE courses by the University Engaged Scholar Committee.

ARTS 4317 - Museum and Gallery Practices requires students to volunteer at a community art organization and do a class presentation that describes how the organization benefits the community and artists.

ARTS 4331 - Illustration incorporates the “Monster” project into the curriculum. Students in the class visit an elementary school and have the children do drawings of monsters that depict their fears. The Illustration students then use the monster drawings as source material for their art work and have a community exhibition of the children’s drawings and the work it inspired.

Students in ARTS 3376 - Photographic Narratives partner with community organizations and document the organizations’ work. The students have a community exhibition and self-publish photography books that promote the work of the organization.

ARTS 3324 - Corporate Identity Design partners students with local non-profit organizations to create logos and cohesive design packages for the community organizations.

Students in ARTS 4315 - The Business of Art have public exhibitions of their own work, promote their exhibitions to the community, and give public gallery talks about their work.

Other Activities

The Student Art Association (SAA) actively engages the local community with the annual Huntsville Art Walk. The SAA has developed relationships with downtown business owners who allow the students to use storefront window and alleys of the downtown square as exhibition spaces. The event brings large numbers of visitors from the local community to engage with the art, which includes two-dimensional, three-dimensional, performance, and video art. The SAA also holds an annual art auction that is promoted in the community and gives citizens an opportunity to purchase fine art.

Every summer, the Department of Art nominates a student to be a resident in the Summer Studio Program at Project Row Houses in Houston. SHSU students have been accepted for the past two years and were given the opportunity to create and exhibit work that responds to, engages, and/or is reflective of community. The program is open to seven local

college/university art students, nominated by their professors and selected by a panel of professional artists. It is open to students who are interested in making art in an urban community setting, engaging with the PRH/ Third Ward Community and interacting with established Houston-based artists.

The Interior Design program has had various opportunities to be engaged within the community in the form of making recommendations for lighting the central stairs in the Newton Gresham Library on campus, the building front façade of local YMCA Teen Center, and a reception area at the First Methodist Church. Recently a group of interior design students connected with ASID participated as a team in conjunction with an area builder to work on a residential design for a disabled veteran in Houston. The ASID student chapter won a national ASID student service award for this project.

See MDP I—Purposes and Operations, J. Community Involvement.

K. Articulation with Other Schools

The university has articulation agreements with almost 50 schools. In addition, agreements covering Joint Admissions, Reverse Transfer (to complete associate degree requirements), Online Articulation, and Cooperative Advising exist between SHSU and 17 educational institutions.

The SHSU Articulation Coordinator is David Burris.

See MDP I—Purposes and Operations, K. Articulation with Other Schools

L. N/A

M. N/A

N. N/A

O. N/A

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Section II.A. Certain Curriculum Categories

Item UP1: All Professional Baccalaureate Degrees in Art and Design – Common Body of Knowledge and Skills—Department of Art

1. Studio

All of the art degree programs include a foundation of art courses that include WASH (Workshop in Art Studio and History), Drawing, Foundations in Digital Art, and Life Drawing I. In these courses, students learn the principles of design, basic techniques, mark making, spatial organization, gestalt theories and principles, and color theory. These principles, ideas and skills are put into practice in projects that require creative problem solving, individual solutions and personal expression. Students in the WASH program exhibit their work in an end of the semester WASH open house and exhibit large group sculpture throughout the campus mall in mid-semester. The WASH lecture component introduces students to contemporary art and the ideas and concepts that drive it.

In group critiques, students must engage in critical thinking to evaluate their work and the work of their peers. They measure their work with standards and criteria that are based on concepts and principles taught in classes and described in the assignments.

Work from these foundation courses is presented in a formal portfolio for review by faculty for admission into one of the BFA programs. The BFA Portfolio Review assesses a student's ability to express ideas in 2D and 3D and time-based mediums, to make drawings that are expressive and that can accurately represent objects in space, and to demonstrate the ability to use a variety of techniques and materials.

Following the BFA review, students take a common art core of classes. The art core includes courses in two-dimensional, three-dimensional and time-based mediums and allows the student to practice and develop the skills and ideas acquired in the foundation courses. All of the courses use group critiques and require the students to evaluate their own and others work. Following critiques, student work is often displayed publicly in the hallways of the art complex outside of the studios. Students are encouraged to enter works in annual juried student exhibitions and organize exhibits in the SOFA and LSC galleries. Students submit work to numerous annual scholarship competitions held throughout the year.

Students in advanced courses in all of the BFA programs exhibit their work in a variety of venues. Students themselves organize exhibits at the SOFA, and LSC galleries and an annual Huntsville Art Walk that engages the community by placing art in storefronts and alleyways around the downtown square.

Advanced students in the Department of Art may propose independent study projects with a professor of their choice. Independent study projects may be for 1-3 hours credit and must be approved by the professor and the department chair.

Students in the Animation program create a demo reel as part of their capstone project. Their work is included in the annual student animation festival that is shown on and off campus. The Studio, Photography and Graphic Design programs require public exhibitions of student work as part of their capstone courses. The work in these exhibitions must demonstrate

- expertise with techniques and an understanding of the medium
- the ability to express ideas and to sustain and develop an idea through a series of works
- an understanding of contemporary art and the relationship of their work to the continuum of art history.

2. Art/Design History

Students encounter and become familiar with contemporary art at the outset of the curriculum. The first semester of WASH includes a 3-hour lecture course that examines contemporary art and the ideas and theories that form its basis. The course includes lectures by visiting artists, and it requires students to visit contemporary art exhibits. The lectures on contemporary art are related to projects in the studio section of WASH and are designed to provide the students with a professional vocabulary and theoretical foundation for discussing studio projects in critiques. At the completion of the WASH program, the student is expected to demonstrate the ability to

- think broadly, deeply and imaginatively about art and art making
- combine research, direct observation and analysis to visual problem solve, discuss and write about artwork
- set aside personal opinions and reflect on alternative viewpoints both verbally and in written form
- identify the elements and principles of design and be able to explain how they support or disrupt the artist's conceptual themes
- research formal components, conceptual components, context, material choices and subject matter in order to investigate an artists intentions
- communicate effectively through writing, research, evaluating, analyzing and critiquing their own work, as well as the work their peers.

Following WASH, students take two semesters of art history survey coursework, studying works from pre-historic times to the present and examining works from cultures across the globe. To succeed in the courses, the students must demonstrate the ability to

- identify and describe elements of style that are particular to different cultures and to different periods in a culture's history
- write essays and papers that draw conclusions supported by visual and contextual evidence
- describe artworks accurately and clearly
- use vocabulary introduced in classroom lectures and art history textbooks
- use external information about the cultural context and artistic techniques gathered from readings and presentations.

Upper-level courses are discipline specific and provide the student with an in-depth analysis and study of the history of a particular medium. Students must take courses in nineteenth and twentieth-century art history, criticism and theory, the history of animation, photography, or design. These courses require that students demonstrate the ability to

- use research methods learned in previous courses to analyze and describe works of art
- use the professional language of the discipline to describe and evaluate works
- describe the cultural significance of works of their discipline and contextualize them within the broader history of art.

3. Technology

In Spring 2011, the Department of Art instituted the Laptop Initiative, making a laptop and software package required equipment for each art major. The laptop is required during the semester the student is enrolled in WASH. Technical specifications and software packages for each BFA program are given to the students along with access to websites that are custom designed for the Department of Art and provide students with discounts.

Students in WASH use the laptop to create time-based projects, edit and store photographic work, and to participate in online discussion boards, blogging, and group critique projects. In Foundations in Digital Art, students use the laptops to learn the fundamental principles of image editing and object oriented software. The specifications for the laptop are designed to provide the student with a tool that will be useful to them throughout the undergraduate program.

Students in Computer Animation have access to labs with high-end desktop workstations, tablets, and large monitors. Software on their laptops and in the labs is continually upgraded and evaluated in relation to industry standards. Students are taught techniques and programs to create sophisticated animated and time-based projects, must be proficient in industry standard software, and must be able to create 2-Dimensional, 3-Dimensional animations, motion graphics and game assets.

Photography students have access to computer labs with image editing software and high quality large format archival ink jet printers as well as traditional darkroom facilities and equipment. They must be proficient in the use of digital and film cameras and be able to create images and prints using darkroom and digital technology.

Students in the Graphic Design program use their own laptops for most of their work in Graphic Design courses. Additionally, the program provides a computer lab that includes Macintosh desktop computers, professional quality color laser and ink jet printers, scanners, paper trimmers, and mounting equipment. The students must become proficient in industry standard software to create successful design presentations and complete the program.

Studio majors continue to use their laptops and the required software to create time-based projects in Performance and Video Art and in courses that encourage media exploration and experimentation. The laptops also provide all of the students with the opportunity to work from

any location, to maintain documentation of their work, and to be digitally literate and active in online art and learning communities.

4. Synthesis

Students are initiated into the art program in WASH where they are immersed in an intensive study of contemporary art, challenged to work outside of their comfort zone, and required to think critically and solve problems creatively. They have a public exhibit of their work in this first semester. Subsequent foundation and art core courses reinforce the principles of design as students learn techniques in a variety of mediums. They become familiar with the history of art and develop an awareness of the place of contemporary art in the continuum of art history. In each BFA program, students become proficient in the techniques of a particular medium as they develop work that they exhibit in exhibitions on and off campus. Each BFA program is concluded with a capstone class in which the students develop a professional portfolio and complete an individual project that includes a written statement of their intent and the conceptual basis of their work. The work done in the Business of Art, Portfolio, Animation Portfolio, and Senior Studio in Graphic Design is the culmination and synthesis of the BFA programs. The work is presented in exhibitions and used by faculty to assess the strengths and weaknesses of each program.

Item UP2: All Professional Baccalaureate Degrees in Art and Design – Common Body of Knowledge and Skills—Interior Design Program

1. Studio

Gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.

At the freshman level in FACS 1360 - Basic Principles of Design, students first learn to apply the elements and principles of design primarily to two-dimensional design solutions within their projects. Also in this course through the planning and executing of visual displays, student work applies elements and principles of design to three-dimensional design. Through lecture and class discussion of color theory, Munsell's system, color psychology, and cultural use of color, students begin to understand color and apply concepts to assignments completed through rendering and finish selection. Students also use learned sketching techniques to draw concept ideas based on an inspirational object. ARTS 1316 - Drawing, students develop drawings of inspirational objects using various drawing media.

At the sophomore level in FACS 2364 - Design Theory and Materials, color principles are demonstrated in the selection of materials, finishes and furnishings for each project. In FACS 2387 - Architectural Graphics, students apply ideas of visual depth and finish textures through shading and adding color based on color theory to their work. Then in FACS 2388 - Building Systems for Interiors, application of theories of planning and constructing three-dimensional spaces are visible in constructed models.

In junior level courses such as in FACS 3332 - Lighting Applications for Interiors, provides knowledge through lectures and tours related to the impact of lighting on color within spaces; then student work displays how different lighting sources can influence the selection of finishes in projects. In FACS 3337 - Design Process, students apply these concepts and design theory to construction of working drawings and presentation drawings. Students also apply elements, principles and theories of design in the construction of their scaled models critiqued to aid in the understanding of space, and then they create sketches and draw perspectives to reinforce the student's three-dimensional thinking. In FACS 3338 - Residential Design, students produce advanced integration of 2-dimensional design solutions within projects, incorporating critique input. The application of three-dimensional design solution is continued in the production of a multi-floor model allows students to focus on the integration of the third dimension and student-created perspectives are further refined.

As seniors, students work through projects in FACS 4330 and FACS 4331 - Commercial Design I and II, they adhere to use of the principles and elements of design, especially scale, as they design 3-dimensional spaces. In the FACS 4330 - students develop preliminary design ideas through various sketching investigations for all three projects then present them for class critiques. In the cultural center project, they build a model based on their design which highlights the design differences of the various countries including culturally specific building materials. Students use color theory applied to cultural influences in the cultural center as shown in the finish selections. Then in the mixed-use project, color is used to support the retail

function. In FACS 4331 Commercial Design II, design criteria for color palette are based on student interpretation of Texas Hill Country design, shown in the project's finish selections and renderings. Finally, in FACS 4369 - Internship, interns commonly use these concepts in creating aesthetically pleasing boards, displays, and layout of materials under the direction of a professional designer for real clients.

Present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).

Starting in lower level courses in FACS 1360 - Basic Principles of Design, students working from fashion objects or cultural locations implement the steps of the design process to produce multiple visual ideas for interior objects and a space which also include written concept statements. In FACS 2387 - Architectural Graphics, students generate floor plans, elevations, perspectives and isometrics drawings in which they develop original ideas for furniture and finishes with client appeal.

In upper level courses such as FACS 3337 - Design Process, and FACS 3338 - Residential Design, students present their original concept ideas for class critiques in oral, sketch, and written form before creating final presentations. In FACS 4330 - Commercial Design I, students work on one team and two independent projects that include programming to develop solutions based on knowledge, investigation and lecture. In FACS 4331 - Commercial Design II, students develop original solutions for all aesthetics, floor plans, and interior details based on programming; develop conceptual design; and complete class critiques, all of which are represented in concept and finish boards with renderings and construction documents.

Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).

In FACS 2361 and FACS 3361 - Development and History of Furniture I and II students become familiar with the evolution of historical changes in the design profession which are discussed in lecture. Then in FACS 2364 - Design Theory and Materials, students understand contributions to contemporary society through lectures regarding the health, safety and welfare of the client, the general public, and our duty to sustainability efforts. Primary evidence is seen in FACS 3360 - Interior Design Professional Practices and Procedures, as students learn the value of designers and their effect on daily life through lecture, research, and the "firm" assignment. In a written overview they note trends in specialty areas of design, investigating three major firms. In FACS 3338 - Residential Design, contemporary society is reviewed with different housing formats, people and lifestyles, along with sustainable materials and uses; professional ethics is covered in lecture. Primary evidence is also seen in FACS 4369 - Internship, as students report through written logs how designers create specific solutions for specific clients, thus developing an appreciation for how design benefits contemporary society.

Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.

In FACS 3337 - Design Process, and FACS 3338 - Residential Design, sketching is seen in the concept board sketches and preliminary work which are critiqued by instructors and small groups. In FACS 4330 - Commercial Design I, students develop preliminary design ideas through various sketching investigations for all three projects then present them for class

critiques. Also in FACS 4331 - Commercial Design II, students, as teams, work through sketching to investigate solutions for the Hill Country resort project which are critiqued by the class periodically through the project.

Studio work normally begins at the freshman level and extends with progressively greater intensity throughout the degree program.

Interior design studio courses start with FACS 1360 - Basic Principles of Design (freshman studio) which is offered in both fall and spring semesters. This is followed by the sequenced sophomore studios FACS 2387 - Architectural Graphics and FACS 2388 - Building Systems for Interiors, and FACS 2378 - Introduction to CAD for Interior Design. The junior studios include FACS 3377 - Design Process and FACS 3338 - Residential Design. The senior studio sequence includes FACS 4330 and FACS 4331 - Commercial Design I and II. Building skills in AutoCAD© and Revit© occurs in the sequence of studio courses supplemented by Industrial Technology: ITEC 2363 - Home Planning and in ITEC 3372 - Construction Drafting.

There should be opportunities for independent study at the advanced level that includes appropriate supervision and evaluation upon completion.

In all the advanced studio courses in interior design, FACS 3337 - Design Process, FACS 3338 - Residential Design, and FACS 4330 and FACS 4331 - Commercial Design I and II, students develop original solutions for all aesthetics, floor plans, and interior details based on programming; develop conceptual design; and complete class critiques, all of which are represented in concept and finish boards with renderings and construction documents.

2. Art/Design History

Learn to analyze works of art/design perceptively and to evaluate them critically.

Students are capable of identifying stylistic movements and periods in art once they have completed FACS 2361 and FACS 3361 - History of Furniture I and II, with additional knowledge gained through lectures, fine arts museum tours, PowerPoint© presentations and studies in FACS 1360 - Basic Principles of Design, and ARTS 4388 - 19th & 20th Century Art History, along with another art history elective such as ARTS 3385 - Survey II: Renaissance to Post-Modern Art History.

Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis.

In FACS 1360 - Basic Principles of Design, students learn to analyze and apply the elements and principles of design primarily to two-dimensional design solutions within their projects. Throughout FACS 2387 - Architectural Graphics, FACS 3337 and 3338 - Design Process and Residential Design, and FACS 4330 and 4331 - Commercial Design I and II students are expected to adhere to use of the principles and elements of design, especially scale, balance, unity and emphasis, color and texture as they design spaces for furniture, cabinets and spaces.

Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts. In certain areas of specialization, it is advisable to require that students study the historical development of works within the specialization.

Normally, studies in art and design history and analysis occupy at least 10% of the total curriculum.

Students are capable of identifying stylistic movements and periods in art and design once they have completed FACS 2361 and FACS 3361 - History of Furniture I and II, with additional art and design history knowledge gained through fine arts museum tours. Additional historic impact on the visual development of art and design are studied in FACS 1360 - Basic Principles of Design, and ARTS 4388 - 19th & 20th Century Art History, along with another art history elective such as ARTS 3385 - Survey II: Renaissance to Post-Modern Art History.

3. Technology

In FACS 2361 and 3361 - History of Furniture I and II, students communicate using word processing to complete assignments related to research of furniture manufacturers, analysis of historic furniture styles, and a research paper on a historic home appropriate for the design industry. In FACS 2387 student used manual drafting tools and Google SketchUp© to develop presentation drawings. In FACS 2378 - Introduction to CAD for Interior Design students begin to develop their skill in AutoCAD©. In FACS 3360, Interior Design Professional Practices and Procedures, students, as teams, research and present using PowerPoint© and notebook reports their created commercial design “firms.” In ITEC 3372, Construction Drafting, students develop construction drawings for use within the building and design industry using AutoCAD© and Revit©. In FACS 3338, Residential Design, students utilize oral and PowerPoint© presentations, spreadsheets, and digital book presentations of AutoCAD© drawings, 2-D boards and 3-D models to communicate their designs to clients, contractors or vendors. In FACS 4362, Presentation Techniques, students construct multiple PowerPoint© presentations, brochures using Publisher©, posters and their final portfolio to communicate within their industry. Primary evidence is also seen in FACS 4331, Commercial Design II, as students participate in research presentations via PowerPoint©, give project presentations, write statements to accompany their projects, use Excel© spreadsheets and write specifications, and communicate through drawings and boards. In FACS 4369, Internship, students communicate with designers through oral discussions to complete their assigned design tasks, in addition to sending written logs to the department’s internship coordinator via the Internet or fax.

4. Synthesis

In FACS 4330 and 4331, Commercial Design I and II, through the creating of programming documents, students provide investigative background information to support their design as it develops. Evidence-based design is influential in both courses with stronger application in FACS 4331 - Commercial Design II, where emphasis is placed on using library resources, other reference materials, and the Internet to broaden research. In these courses student create final presentations and construction drawing using both hand developed and computer technology. In FACS 4369 - Internship, students document the research and problem-solving methods they used to select materials and finishes, create specific client solutions, and when working with showrooms, contractors, subcontractors or other design professionals. These are reported using computer technology.

Students must demonstrate achievement of professional, entry-level competence in the major area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

In FACS 4369 - Internship, students demonstrate they can develop programming documents, construction drawings using AutoCAD®, select components and finishes using appropriate problem-solving methods to create specific client solutions, when working with designers, architects, builders or other design professionals. These are documented through written internship logs, site visit notes and evaluations by the employment supervisor.

Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or final presentation in the major area is required.

In FACS 4331 - Commercial Design II, students demonstrate their competences in interior design as they develop all components in a single project The Hill Country resort project with 10,000+ sf requires development of site design, exterior and interior design, building connections, planning for a conference center and various hospitality functions, application of adaptive reuse, and historical analysis to achieve their design solutions. The student produces programming documents, specifications, construction drawings, presentation drawings, and materials and finish boards.

Students must have the ability to form and defend value judgments about art and design and to communicate art/design ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field. They are able to work collaboratively as appropriate to the area(s) of specialization.

In several interior design studio courses such as FACS 3337 - Design Process, FACS 3338 - Residential Design, FACS 4330 and FACS 4331 - Commercial Design I & II students present their original concept ideas for class critiques in oral, sketch, and written form before creating finish boards with renderings, construction documents and final presentations. In FACS 4369 - Internship, students are given the task of researching products (their benefits and costs) using online and catalog sources, and market showrooms and presenting them to employment supervisor in order to meet the needs of a client's project.

Interior design students work in collaborative groups in several courses including FACS 3337 - Design Process, FACS 3360 - Interior Design Professional Practices and Procedures, FACS 4330 - Commercial Design, and FACS 4362 - Presentation Techniques. FACS 4369 - Internship, while working as part of a design team, students observe how designers lead design projects, collaborate with other design professionals, and make decisions based on consensus.

Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.

In FACS 3360 - Interior Design Professional Practices and Procedures, students develop an understanding of basic business the formations, functions, benefits and responsibilities that impact the operations of a design practice. In FACS 4330 - Commercial Design I, teams of students work together to complete projects such as the mixed-use project where there is a single lead designer and the students take on various experiences. FACS 4369 - Internship,

enables a student to be exposed specifically to one design practice, enabling them to see personally how that practice operates.

Acquire the skills necessary to assist in the development and advancement of their careers, normally including the development of competencies in communication, presentation, and business skills necessary to engage in professional practice in their major field.

Throughout the Interior Design program multiple opportunities occur for the student to advance their communications, presentation, and business skills starting with drawings concepts in schematic, presentation and construction forms. In FACS 3360 - Interior Design Professional Practices and Procedures, project management and communication forms are discussed and demonstrated, and then implementation occurs in each project of FACS 4330 and FACS 4331 - Commercial Design I and II. Students in FACS 4362 - Presentation Techniques, research and write short papers on employment strategies related to entering their professional field, as well as develop a résumé, cover letters, three professional presentations in written and PowerPoint© formats which are presented in oral form to an audience. To secure internships in FACS 4369- Internship students are required first to interview with professionals in the field. Then, throughout the internship they communicate with the designer and with the internship faculty as they perform assigned tasks and submit reports that the course requires.

Develop teaching skills, particularly as related to their major area of study.

Interior design students develop teaching skills in FACS 4362 - Presentation Techniques, where the three student presentations which are presented in oral form to an audience cover informative and educational topics related to their field. The presentations require the development of a planner, PowerPoint©, and brochure as products of the course. Presentations are instructor, audience and student self-critiqued.

Explore areas of individual interest related to art/design in general or to the major. Among them any possible examples are: aesthetics, theory, specialized topics in art/design history, analysis, and technology.

In most interior design studio courses such as FACS 1360 - Basic Principles of Design FACS 2387 - Architectural Graphics, FACS 3337 - Design Process, FACS 3338 - Residential Design, FACS 4330 and FACS 4331 - Commercial Design I & II students are able to explore elements of space, aesthetics, history and cultures as they develop various solutions to design projects. At the junior level they use personal research and creative thinking applied to use of materials, exploring client needs, and sustainable influences. At the senior level an existing traditional styled building inspires students to mix contemporary and traditional styles that support their design as they add other buildings to a resort complex.

Explore multidisciplinary issues that include art and design.

Students are exposed to varied points of view through guest speakers and industry tours connected with a number of FACS courses including in FACS 2361, Development and History of Furniture, with a tour of the Bayou Bend Museum, and FACS 2388, Architectural Graphics for Interior Design, with green builder Dan Phillips. In FACS 3360, Interior Design Professional Practices and Procedures, students travel on one or two field trips to showrooms

and design firms and listen to discussions from design professionals, contractors, vendors, and trades. In FACS 3337 - Design Process and in FACS 3332 - Lighting Applications for Interiors, students explore through assignments specific issues related to sustainable materials and building methods, LEED Certification, and energy conservation. Additional incorporation of these issues into projects occurs in FACS 3337 - Design Process and FACS 3338 - Residential Design. FACS 4330 and FACS 4331 - Commercial Design I and II require the student to apply them with ideas of aesthetics and function applied to spaces.

Practice synthesis of a broad range of art/design knowledge and skills, particularly through learning activities that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion.

As a culmination experience to the interior design program the student completes an internship in FACS 4369 – Internship with a professional interior designer, builder or architect. They perform assigned employment task with minimal instruction from the business supervisor and must rely on their knowledge gained throughout the program. The task and application of design knowledge are recorded in written logs that are submitted to the academic coordinator.

Item AE: Teacher Preparation (Art/Design Education) Program

Sam Houston State University is authorized to prepare and recommend individuals for the All-Level Teaching Certification in Art. Students who wish to teach art in the public schools in the State of Texas may achieve this certification through the BA in Art with a minor in Secondary Education. Teacher candidates complete a majority of their art course work before beginning certification course work.

The minor in Secondary Education requires 24 semester hours that include 6 hours of student teaching. The courses are taken in the following order:

CISE 3384 The Teaching Profession

Methods Block

CISE 4374 Human Growth and Learning

CISE 4364 Instructional Strategies for Secondary Schools

CISE 4377 Assessment of Student Learning in Secondary Schools

CISE 4375 Problems/Content Literacy

Student Teaching

CISE 4396 Student Teaching in the Secondary Classroom

CIEE 4392 Student Teaching in the Elementary/Middle Schools

CISE 4394 Classroom Management for Secondary Schools

These courses introduce the student to the concept of teaching as a profession and prepare them to be elementary and secondary teachers. (See Flash Drive, Education Syllabi, respectively). Students enroll in a one-semester “methods block” which occurs prior to the student teaching semester. Students must apply to be accepted into the methods block. Observation hours/field experiences in the public schools are a component of their study.

Student teaching is intended to be the culminating experience in a candidate’s preparation to become a teacher. The candidate enrolls for student teaching the final semester of the degree program.

An alternative route to teaching certification is available to students who have completed the BA Art or the BFA Studio Art degree. They may return to the university and complete a Post-Baccalaureate Teaching Certification Program which requires 12 graduate hours of course work and a one-year internship. The 12 graduate hours are:

CIED 5360 Advanced Techniques and Methods of Instruction

CIED 5393 Assessment of Learning

CIED 5397 Human Growth and Development Across the Lifespan

READ 5311 Content Area Literacy

Plans for Improvement

The College of Education will develop modules for specific disciplines to be taught within the generic methods courses. Art modules will be developed and taught by an art teacher who holds an MFA.

To be certified to teach art, student teachers in art will have focused content observers who are art teachers with an MFA and who visit once or twice during the semester.

The Department of Art will develop a new BFA track with Teaching Certification during the 2013-14 academic year and submit it for approval in the next curriculum cycle. As with all other BFA degrees, the degree plan will require that students pass the BFA portfolio review and complete a BFA curriculum that includes a larger percentage of art courses than the current BA degree, including the professional practices course, ARTS 4315.

Item GR: Graduate Program – N/A

Section II.B. Specific Curricula

BA, Program in Art

Application for Plan Approval and Final Approval for Listing

1. Title and Statement of Purposes

The BA in Art is a liberal arts degree that provides students with an opportunity to acquire knowledge and appreciation of contemporary art and the history that informs it, an understanding of the principles and theories of art and design, and training in techniques in a variety of mediums with an emphasis on personal expression and creativity. The degree requires a minor.

Students seeking to become an art teacher in a public school in the State of Texas follow the degree plan for the BA in Art with a minor in Secondary Education. The choice of this minor allows the student to pursue certification to teach Early Childhood through twelfth grade (see Item AE: Teacher Preparation (Art/Design Education) Program).

2. Curricular Tables (BA in Art and BA in Art with Teacher Certification)

Program Title: BA, Art Number of Years to Complete the Program: 4
Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Majors: 23
Name of Program Supervisor(s): Michael Henderson

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
33	12	53	22	120
28%	10%	44%	18%	100%

Studio or Related Areas

ARTS 1313	WASH - 2D (Workshop in Art Studio and History 2-Dimensional)	3 units
ARTS 1314	WASH - 3D (Workshop in Art Studio and History 3-Dimensional)	3 units
ARTS 1316	Drawing	3 units
ARTS 1317	Life Drawing I	3 units
ARTS 2313	Foundations in Digital Art	3 units
ARTS 2318 or ARTS 3320	Beginning Sculpture or Ceramics	3 units
ARTS 2375 or ARTS 3305	Photographic Concepts or Painting I	3 units
Adv Art Electives		12 units
Total Studio or Related Areas		<u>33 units</u>

Art/Design History

ARTS 1315	WASH - Lecture (Workshop in Art Studio and History - Lecture)	3 units
ARTS 1303	Prehistoric to Gothic Art History	3 units
ARTS 3385	Renaissance to Post-Modern Art History	3 units
Adv Art History Elective		3 units
Total Art/Design History		<u>12</u> units

General Studies

ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
Cultural Studies	See Appendix, Additional Materials, Core Curriculum	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Foreign Language		14 units
Total General Studies		<u>53</u> units

Electives

Minor		18 units
Free electives		4 units
Total Electives		<u>22</u> units

Program Title: BA, Art with Teacher Certification **Number of Years to Complete the Program:** 4
Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Majors: 1
Name of Program Supervisor(s): Michael Henderson

Art and Design	Art Education	Professional Education	General Studies	Electives	Total Number of Units
45	0	24	53	4	126
38%	0%	20%	44%	3%	105%

Studies in Art and Design

Art and Design

ARTS 1313	WASH - 2D (Workshop in Art Studio and History 2-Dimensional)	3 units
ARTS 1314	WASH - 3D (Workshop in Art Studio and History 3-Dimensional)	3 units
ARTS 1316	Drawing	3 units
ARTS 1317	Life Drawing I	3 units
ARTS 2313	Foundations in Digital Art	3 units
ARTS 2318 or ARTS 3320	Beginning Sculpture or Ceramics	3 units
ARTS 2375 or ARTS 3305	Photographic Concepts or Painting I	3 units
Adv Art Electives		12 units
ARTS 1315	WASH - Lecture (Workshop in Art Studio and History - Lecture)	3 units
ARTS 1303	Prehistoric to Gothic Art History	3 units
ARTS 3385	Renaissance to Post-Modern Art History	3 units
Adv Art History Elective		3 units
Total Studio or Related Areas		<u>45 units</u>

Art Education

N/A		0 units
Total Art Education		<u>0 units</u>

Professional Education

CISE 3384	The Teaching Profession	3 units
CISE 4374	Human Growth and Learning	3 units
CISE 4364	Instructional Strategies for Secondary Schools	3 units
CISE 4377	Assessment of Student Learning in Secondary Schools	3 units
CISE 4375	Problems/Content Literacy	3 units
CISE 4396	Student Teaching in the Secondary Classroom	3 units
CIEE 4392	Student Teaching in the Elementary/Middle Schools	3 units
CISE 4394	Classroom Management for Secondary Schools	3 units
Total Professional Education		<u>21 units</u>

General Studies

ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
Cultural Studies	See Appendix, Additional Materials, Core Curriculum	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Foreign Language		14 units
Total General Studies		<u>53 units</u>

Electives

Free electives	4 units
Total Electives	<u>4 units</u>

3. Assessment of Compliance with NASAD Standards

In the **BA in Art** curriculum, studies in studio comprise 28% of the total program; art history, 10%; general studies, 44%; electives (including minor), 18%.

In the **BA in Art with Teacher Certification** curriculum, studies in art and design comprise 38% of the program, including 12 hours of art history; general studies, 44%; professional education, including student teaching, 20%.

The university core includes 42 hours of courses in general studies. This state-mandated curriculum includes 3 hours from the creative arts. For art students the creative arts requirement is satisfied by ARTS 1303 - Survey 1: Prehistoric to Gothic Art History which is also part of the art core curriculum.

The curriculum of the BA in Art is built upon a foundation of beginning studio courses. The foundation includes 6 hours of WASH (Workshop in Art Studio and History) studio, 3 hours WASH lecture, 6 hours of Drawing, and Foundations in Digital Art. After completing the Foundation the student is required to take Beginning Sculpture or Ceramics, Photographic Concepts, and Painting I. The remaining 15 hours of studio courses are electives chosen from Advanced Art Studio courses and can include courses from 2D, 3D, or Time-based Studio, Computer Animation, Photography, or Graphic Design. Students are introduced to Art History and Theory in the 3-hour lecture section of WASH. Students get an overview of the global history of art in two survey courses, and must take one advanced art history elective.

Foundations

All incoming art students are required to complete the WASH program (ARTS 1313, 1314, 1315) before taking any other art course with the exception of Foundations in Digital Art and

Drawing. WASH is an experimental studio environment that combines training in visual and critical thinking with an exploration of the ideas and practices of contemporary visual art. This nine credit hour interdisciplinary immersive program includes two studio components incorporating two-dimensional, three-dimensional and time-based projects. WASH also includes a Friday 3-hour lecture component that connects studio projects with concepts and trends in contemporary art. Students are exposed to and practice a wide variety of styles, methodologies, material possibilities and concepts.

The studio component of WASH meets twice a week in 6 hour blocks. Students are invited to investigate, take risks, work within parameters, creatively problem solve, as well as think big. They are challenged to explore a wide range of media and materials to create art. The goals of the WASH program are to give students the ability to:

- Think broadly, deeply, imaginatively and critically about art and art making
- Combine research, direct observation and analysis to visually problem solve, discuss and write about artwork using professional language
- Identify the formal components of works of art or design, elements and principles of design and employ them to create thoughtful and complex works art and be able to explain how they support or disrupt the artist's apparent concept or subject matter
- Articulate ideas visually through practice with various materials and styles
- Collaborate with peers effectively with timely and clear communication, active participation in ideation, design and building process
- Implement effective and efficient professional habits
- Make informed visual and conceptual choices
- Acquire foundational knowledge of art and contemporary artists
- Communicate effectively through writing, research, evaluating, analyzing and critiquing the student's own work and work of peers.

Drawing (ARTS 1316) is an in-depth study of the fundamental principles of drawing and mark making. Students draw from observation and develop the ability to create 2 dimensional representations using Line, Value, Shape, Edge, Plane and Volume, Space, Texture, Perspective, and Gesture. The use of negative space and compositional strategies are emphasized. Traditions of drawing are examined and drawing is placed in a historical context that emphasizes its importance in contemporary art.

After completing Drawing, students take Life Drawing I (ARTS 1317) a course in which they draw from the model in various media. Gesture drawing and figure structure are studied. Line, value, shape, plane and volume are used as elements to depict the figure in space with accurate proportions. The study leads toward a final portfolio that demonstrates proficiency representing the figure in cohesive and complete compositions.

Foundations in Digital Art (ARTS 2313) is an introductory course in the use of the computer as an art-making medium. The course introduces students to digital software and techniques, image creation and manipulation, digital design and compositional methods, and the use of digital tools as a vehicle of creative problem solving and personal creative expression.

Art Core

After completing the foundation courses, students apply the principles of design and color and competency in drawing in three courses from the art core. These courses build on the conceptual foundation and basic design principles developed in WASH by applying them to projects in specific mediums. Concept development and design principles are reinforced as students are introduced to new mediums and techniques. The art core provides experiences in 2-dimensional, 3-dimensional, and digital media through the following courses:

Beginning Sculpture (ARTS 2318) or Ceramics (ARTS 3320)

Beginning Sculpture (ARTS 2318)

Students explore a variety of processes and materials as ways of learning the vocabulary of three-dimensional art. Students incorporate wood, metal, and found objects into art as ways of expanding their visual vocabulary. Group critiques help the student learn contemporary approaches to art making, improve their sculptural skills, and develop personal artistic vision.

Ceramics (ARTS 3320)

An introduction to clay, the potential it has as a material and an overview of the basic principles involved in the forming/processing of it. The basic forming techniques explore all aspects of hand building (pinch, coil and slab construction) as well as an introduction to the wheel. Basic firing techniques and finishes are studied. The emphasis of the course is rooted in sculpture.

Photographic Concepts (ARTS 2375)

Students are introduced to basic camera functions and concepts, use of visual design elements, and articulation of personal ideas through the medium of fine art photography.

Painting I (ARTS 3305)

The course is an introduction to the materials, techniques and concepts of oil painting. Emphasis is placed on painting from observation, the depiction light and shadow, and basic color theory. Process-based painting and concept-based abstraction are explored. Students learn to recognize and use the tools and materials and nomenclature related to oil painting including supports and grounds, mediums, binders and brushes. The role of painting in art history and in contemporary art is examined.

Advanced Courses

After completing the art core, students meet with an advisor and choose 15 hours of advanced art studio courses. These may include courses from Studio, Computer Animation or Photography. The electives provide the student with the opportunity to have a broad experience in diverse mediums or to focus on one medium and develop expertise in a particular medium.

Art History and Theory

The lecture section of WASH (ARTS 1315) introduces students to contemporary art and the concepts and theories relevant to contemporary practices in their first semester. This course is taken simultaneously with the two studio sections of WASH. The course introduces concepts, theories and information for development in studio projects. It is an arena for students to experience lectures, demonstrations, seminar activities and visiting speakers, as well as the

more traditional aspects of the discipline. It is geared towards contemporary visual concerns and examines experimental techniques to expose students to an array of styles and methodologies.

This is followed by the art core survey courses:

Survey 1: Prehistoric to Gothic Art History (ARTS 1303)

This course provides a chronological survey of the major monuments of painting, sculpture, architecture, textiles, and metalwork from the ancient through the medieval periods.

Survey 2: Renaissance to Post-Modern Art History (ARTS 3382)

This course provides a chronological survey of the major monuments of painting, sculpture, architecture, textiles, and metalwork from the medieval period to the present.

The BA Art degree requires one advanced art history elective. The students choose an upper-level art history course related to their interests.

4. N/A

5. Results

WASH is a rigorous block of courses that initiate the student into the art program. It demands critical thinking, collaboration, and work done outside of class. It requires students to create works that move them outside of their comfort zones and experience new ways of thinking about art. A grade of 'C' or better in each of the three WASH courses are prerequisites for almost all of subsequent art courses in the curriculum. Student projects are evaluated on craftsmanship, technique, formal elements and the ability to express a concept. Students are also graded on critique participation and skills. The lecture section of WASH is a university writing-enhanced course (see below).

If a student receives below a 'C' in any of the WASH sections, the entire 9-hour block must be repeated before proceeding in the BFA program.

All of the studio courses incorporate group and individual critiques that provide opportunities for learning and assessment. Students are evaluated by individual instructors using rubrics and criteria established for each project. Art history courses include both writing projects and examinations to assess the students' abilities to identify styles, periods, artists, and to contextualize works within cultures.

SHSU students must complete six writing-enhanced courses before graduation, courses in which at least fifty percent of the course grade is based on writing assignments. Two writing enhanced courses are the English composition courses required for all majors. Two must be from the student's academic major. And the remaining two can come from any area. Art courses that are designated as writing enhanced include WASH (ARTS 1315), Pre-Renaissance Art History (ARTS 1303), Survey II: Renaissance to Post Modern Art History (ARTS 3385), History of Animation (ARTS 3382), History of the Nineteenth and Twentieth Century Art (ARTS 4388), Criticism and Theory in Visual Arts (ARTS 4389).

6. Assessment

Student competencies are largely assessed through meeting the requirements of the course work comprising the degree.

In addition, students are assessed using information from portfolio reviews and participation in off-campus exhibits, conventions, and other events.

Student portfolios consisting of work from Drawing and Life Drawing I are evaluated each year. The Drawing Portfolios are used to assess

- craftsmanship and expertise with a variety of materials
- ability to depict spatial illusion and volume
- ability to use value descriptively and expressively
- ability to use line descriptively and expressively
- ability to use 1 point and 2 point perspective
- the use of negative space and the ability to combine various elements into a cohesive composition
- ability to express ideas and/or emotions through the work.

In ARTS 1303 - Pre-Renaissance Art History and ARTS 3385 - Renaissance to Post-Modern Art History, students are asked to identify elements of style that are particular to different periods in art history. In embedded test questions, they are shown 3 artworks and asked to describe stylistic elements of each and identify the historical period they were made.

The Studio faculty meet frequently throughout the year to discuss the curriculum. Informal assessments of the program occur through their observation of students in their classes. The students' preparedness for progressively-advanced concepts and techniques is used as an indicator for needs in art courses.

Strengths

The WASH program has clearly improved the Studio program by providing a foundation that incorporates contemporary concepts and practices at the outset of the students' experience. The WASH program replaced a traditional foundation program that taught basic 2D and 3D design in the Bauhaus model. In the five years since it has been in existence, faculty have noticed a dramatic change in the quality of student work and the preparedness of students for advanced courses. Their ability to discuss the conceptual basis of works and to participate in critiques by using professional language and sophisticated evaluation has improved markedly since the WASH program began. The new building (less than five years old) was designed specifically for a foundation program and allows students to interact and work collaboratively.

The Studio art faculty is comprised largely of tenured or tenure-track faculty who are exhibiting artists and are engaged in contemporary practices. Houston has a thriving contemporary art scene and world-class museums. Many of them exhibit in art spaces in Houston and are involved in the art community. The proximity of Huntsville to Houston allows easy access to contemporary and historical examples of art and classes can easily meet there and use exhibits as resources for teaching. The Gaddis Geeslin Gallery frequently brings artists from Houston

and Dallas to give lectures, critiques, workshops, and to jury student shows. Faculty travel frequently to exhibit their work throughout the United States, and professionals from other parts of the country often visit and exhibit in the gallery as well.

Students have many opportunities to exhibit their work, organize exhibits, and interact with the community.

Weaknesses

Since the BFA portfolio review was instituted, the BA degree has become the degree plan for students who are not accepted into a BFA program. By the time a student has failed the BFA review the second and final time, they have probably completed all of the art courses they need for the BA. Since the BA is also the degree plan designated for students who want to pursue teaching certification, it appears that we do not require students seeking teaching certification to meet the same higher standards than is required the BFA students.

Students who minor in Secondary Education are taught a generic methods class rather than one designed for art teachers. Student teaching is not supervised by an art teacher with a MFA. There are not enough students seeking certification in art for the Department of Curriculum and Instruction to have classes specifically for art students.

7. N/A

8. Plans for Addressing Weaknesses and Improving Results

See Item AE: Teacher Preparation (Art/Design Education) Program, “Plans for Improvement.”

BFA, Program in Computer Animation
Application for Plan Approval and Final Approval for Listing

1. Title and Statement of Purposes

The **BFA in Computer Animation** offers students training in the principles and techniques used to create animated imagery for games, film and video, and the internet. Built on a foundation of fine art aesthetics that includes drawing, design, painting, sculpture and art history, the program in Computer Animation provides students with skills in key-framing to create realistic and expressive movement, video compositing and motion graphics, 3D modeling, character modeling and rigging, texturing, lighting and shading, and the pre-visualization of virtual environments, characters, and objects.

Students in the program examine the cultural significance of animation and study the history of animation as well as theories of contemporary art. The BFA Program encourages experimentation in media and content. Students may pursue Computer Animation as an expressive, non-commercial art form or as a form of entertainment. The principles and techniques of animation taught in the animation program, along with drawing skills and design principles from the Department of Art foundation program, give the BFA student in Computer Animation the ability to pursue a career in film, gaming, or art, and prepares him or her for post graduate studies if an MFA is desired.

2. Curricular Table

Program Title: **BFA, Computer Animation** **Number of Years to Complete the Program:** **4**
Program Submitted for: **Final Approval for Listing**

Current Semester's Enrollment in Majors: **126**
Name of Program Supervisor(s): **Michael Henderson**

Computer Animation	Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
36	33	12	39	0	120
30%	28%	10%	33%	0%	100%

Studio or Related Areas

ARTS 1313	WASH - 2D (Workshop in Art Studio and History 2-Dimensional)	3 units
ARTS 1314	WASH - 3D (Workshop in Art Studio and History 3-Dimensional)	3 units
ARTS 1316	Drawing	3 units
ARTS 1317	Life Drawing I	3 units
ARTS 2313	Foundations in Digital Art	3 units

ARTS 2318 or 3320	Beginning Sculpture or Ceramics	3 units
ARTS 2375	Photographic Concepts	3 units
ARTS 3305	Painting I	3 units
ARTS 3317	Life Drawing 2	3 units
ARTS 3310 or 3xxx	Printmaking or Performance and Video Art	3 units
CSTE 1331	Visual Programming	3 units
ARTS 2323	Principles of Graphic Design	3 units
ARTS 2343	Animation Concepts and Techniques	3 units
ARTS 2343	2D Computer Animation	3 units
ARTS 3343	Intro to 3D Computer Animation	3 units
ARTS 3322	Typography	3 units
ARTS 4350	Character Animation	3 units
ARTS 3344	Advanced 3D Computer Animation	3 units
ARTS 3375	Website Design	3 units
ARTS 3353	Motion Graphics	3 units
ARTS 4358	Animation Portfolio	3 units
Adv. Art Electives from:		6 units
ARTS 3344	Advanced 3D Computer Animation (repeatable x 2)	
ARTS 4345	Modeling	
ARTS 4355	Shading, Lighting and Rendering	
ARTS 4357	Computer Animation for Games	
ARTS 4333	Interactive Design	
Total Studio or Related Areas		<u>69 units</u>
<u>Art/Design History</u>		
ARTS 1315	WASH - Lecture (Workshop in Art Studio and History - Lecture)	3 units
ARTS 1303	Prehistoric to Gothic Art History	3 units
ARTS 3385	Renaissance to Post-Modern Art History	3 units
ARTS 3382	History of Animation	3 units
Total Art/Design History		<u>12 units</u>
<u>General Studies</u>		
ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
Cultural Studies	See Appendix, Additional Materials, Core Curriculum	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Total General Studies		<u>39 units</u>
<u>Electives</u>		

N/A

3. Assessment of Compliance with NASAD Standards

Overview

The curriculum of the BFA in Computer Animation is comprised of 30% of coursework in computer animation; 28% in art and design, including one course in computer programming; 10% art and animation history; and 33% in general studies.

Following passage of the BFA review, students begin the Computer Animation program. The curriculum requires 36 hours of Computer Animation courses and supportive courses including animation history, computer programming and 6 hours of graphic design or advanced studio electives. Following the BFA review, students take Intro to 3D Computer Animation and 2D Computer Animation. Students take one course in the history of animation. Advanced courses focus on specific concepts and techniques such as shading, lighting and rendering, character animation, and animation for games. Advanced 3D Computer Animation gives students the opportunity to apply their skills in more ambitious creative projects. In the senior year, students complete the capstone course, Animation Portfolio in which they create a thesis project and work on projects that prepare them for post-graduate studies or employment.

Within this structure students take:

- 27 hours of Computer Animation
- 3 hours Computer Programming
- 3 hours Web Design
- 3 hours Foundations in Digital Art

Additional Information

The Department of Art at Sam Houston State University operates and maintains two state of the art computer labs dedicated to the Computer Animation Program. Students have access to the same software and hardware used by studios in the animation and gaming industry. The Department of Art actively seeks relationships with studios, employs visiting artists to teach and critique students' work, and places students in internships and jobs at studios.

The Department of Art's Computer Animation program approaches animation from a fine arts context, emphasizing creativity and experimentation along with technical ability. The program prepares students for advanced studies in graduate school and to pursue careers in film and television production, advertising, game production, educational media, and fine art.

Specific learning objectives within our courses include an understanding of, and experience with: the principles of animation, story development, character design, and sound design, along with narrative, non-narrative, and experimental approaches to the discipline. The courses within the Computer Animation program are taught by faculty who are experienced educators with backgrounds in industry, and are active professionals in their respective fields.

All majors spend a semester in the WASH (Workshop in Art Studio and History) program, which emphasizes contemporary and collaborative art practices. Computer Animation students also take courses in drawing, sculpture, painting, photography, video/performance art, web design, and art history.

The curriculum is also supported by general studies courses that promote the development of skills in writing, communication, logic and quantitative reasoning. General study courses also provide students with a broader context of the human experience through a study of history, philosophy, the sciences, the humanities, and behavioral and social sciences.

ARTS 2313 - Foundations in Digital Art is the course common to each of the BFA programs and prepares students for the use of technology by providing the fundamental principles and techniques used in image editing and creation in bitmap and vector software applications. The basics of time based editing are also introduced in simple animated projects. ARTS 2343 - Animation Concepts and Techniques is the first animation course in which students are introduced to the principles of animation. This course emphasizes storytelling and the use of the storyboard and consists of projects that combine sound and motion. ARTS 2344 - 2D Computer Animation continues these projects with an emphasis on the importance and use of narrative to drive the work. Students continue to use narrative structures in projects throughout the curriculum. In ARTS 3353 - Motion Graphics, students use language and sound to create animation that incorporates elements of graphic design, advertising, and pop culture in narrative and abstract structures designed to be viewed in a variety of electronic mediums.

3D software is introduced in ARTS 3344 - Introduction to 3D Computer Animation. In this course students complete projects that require skills in basic modeling, texturing, lighting, animating and rendering. It provides students with the basic skills required to succeed in upper-level 3D computer animation courses in character animation, and advanced 3D computer animation, shading, lighting and rendering, and computer animation for games.

There are several opportunities for students to work as teams on animated projects in 2D computer animation and advanced 3D computer animation. The curriculum is structured to provide students with skill sets that can be used in the creation of video games or narrative and experimental animated films.

ARTS 3382 - The History of Animation provides students with an overview of the history and development of animation, contextualizes contemporary trends in this history and demonstrates the political and social uses of animation throughout history. It exposes students to some of the more obscure works of animation and provides them with a context within which to think of animation as an art form, appreciating the aesthetics and expressiveness of the medium.

The capstone of the Computer Animation curriculum is ARTS 4358 - Animation Portfolio. In this course, students develop and complete a thesis project and produce a professional demo reel, a website portfolio, and prepare for entry into the job market or for application to graduate study.

Essential Competencies

Knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies sufficient to produce animation art from concept to a finished product that communicates ideas and/or stories to a viewer or to an audience. This includes, but is not limited to, the ability to use the competencies listed ... below in professional contexts as appropriate to the needs of specific projects.

Upon graduation, students in the Computer Animation will:

- have a knowledge of the principles of animation, and applied that understanding to projects in 2D and 3D animation
- be familiar with pre- and post-production processes for the creation of animations including: concept art, storyboard development, character design, rendering and editing
- have explored sound design and editing, and the use of sound as a storytelling element
- have explored narrative, non-narrative, and experimental approaches to animation
- have experienced the creative pipeline for interactive multimedia
- have developed a critical appreciation of historical and contemporary animation forms

Knowledge of the principles of animation, including its visual, spatial, sound, motion, and temporal elements and features, and how these elements are combined in the development of animation art.

All students in the Computer Animation program begin their studies in ARTS 2343 Animation Concepts and Techniques. Projects in this course emphasize how the principles of animation can be applied to create an illusion of movement, and used as a narrative device. Students also explore how sound can be used for narrative contexts, and as a means of emphasizing visual movement. These experiences culminate into a final course project that explores the visual language of narrative storytelling. The competencies developed in this course are emphasized within the entire program.

Functional understanding of and ability to use narrative, non-narrative, and other information/language structures (linear, non-linear, thematic, cinematic, interactive, etc.) to organize content in time-based media.

The study of narrative structures, in the form of storyboarding, begins in ARTS 2343 Animation Concepts and Techniques. Students continue to apply this skill through out the entire program.

Students have explored experimental animation in ARTS 2344 - 2D Computer Animation and ARTS 3344 Advanced 3D Animation. The success of these projects has led to the creation of new course being developed to focus strictly on Experimental Animation. This course will be offered as a special topics class in Spring 2014. A new course request to add this offering to our curriculum has been submitted for review.

Non-Narrative structures are explored in ARTS 2344 - 2D Computer Animation and ARTS 3353 Motion Graphics.

Sound and music have been used as a starting point for narrative and non-narrative structures in ARTS 2344 - 2D Computer Animation and ARTS 4350 - Character Animation.

Students explore interactive structures in ARTS 4357 - Computer Animation for Interactive Games and ARTS 4319 - 2D Interactive Games. ARTS 4319 - 2D Interactive Games was taught

as a special topics class in Spring 2013. A new course request to add this offering to our curriculum has been submitted for review.

Ability to use concepts and processes for the development, coordination, and completion of animation art (examples include, but are not limited, to concept, visual, and character development; the use of scenarios and personas; and storyboarding, flowcharting, and layout).

Strategies for developing and completing projects are introduced in ARTS 2343 - Animation Concepts and Techniques, beginning with storyboarding. In this course, and other beginning courses, faculty provide project schedules for the student to follow. Students in upper-level courses are required to draft their own project schedules.

The creation of concept art for character design is included as part of the development process in ARTS 2344 - 2D Computer Animation, and ARTS 4350 - Character Animation. In ARTS 2344 - 2D Computer Animation, character design and creation is derived through content scenarios of a short story authored by each student.

Students in the senior capstone course, ARTS 4358 - Animation Portfolio, are expected to incorporate all of these strategies in the creation of their senior project.

Flowcharting is an integral component in course projects involving scripting. ARTS 4357 - Computer Animation for Interactive Games and ARTS 4319 - 2D Interactive Games, make extensive use of this process.

Functional understanding and ability to use the characteristics and capabilities of various animation methods and technologies in creative and project development contexts (examples include, but are not limited to, stop motion, traditional animation, 2D Digital, 3D Digital, etc.).

The Computer Animation curriculum provides a diverse offering of courses in different platforms and topics. Our courses cover 2D Computer Animation, 3D Modeling, 3D Animation, Character Animation, Shading, Lighting, and Rendering, Motion Graphics, and the creative pipeline for 3D Interactive Media. In Spring 2013, a special topics course on 2D Interactive Games was offered. In Spring 2014 a special topics course on Experimental Animation will be offered. New course requests to add both these offerings to our curriculum have been submitted for review.

Functional knowledge of the history of animation, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.

All students in the Computer Animation program take ARTS 3382 - The History of Animation, which is a survey of the history of animation from early cartoons through contemporary special effects and 3D characters. In this course, the political, artistic, and social uses of animation are examined. Historic and contemporary examples of animation are also shown to students in all of our courses to provide context for specific assignments.

Ability to collaborate and communicate with all members of teams at multiple stages of animation project development and in associated production processes (examples may include, but are not limited to, work with background artists, layout artists, title artists, lighters, riggers, production managers, writers, technicians, etc.)

All of our courses encourage a collaborative experience on some level. This includes group discussion in the planning and pre-production phases of projects and peer review of projects during class critiques. Even when working independently, our program promotes an atmosphere that encourages diverse perspectives.

Students work exclusively in a collaborative setting in ARTS 3344 - Advanced 3D Animation. In this course, students are broken up into teams that work to produce a project concept, which is developed through a pre-production process of: script outline treatment, storyboarding, concept art, style frames, and character design. From here, each team member is then assigned a specific production task based up there skill set and interests. These roles include: modeling, rigging, animation, set and object design, materials and lighting, sound production, and post-production editing. Though each team member is assigned a specific task, it is common that they may assist students in other production processes to stay on their project schedule.

Essential Opportunities and Experiences

Experiences that provide an overview understanding of the professional practices associated with the organization and functioning of various vocational patterns in animation art. These are determined by the institution consistent with the purposes of the program, and may include, but are not limited to, business and other professional practices for animation artists that work independently, in production organizations, and in other settings.

Many students enter our program with a specific industry sector, and sometimes a specific company targeted for employment. Rather than focusing on a specific industry pipeline, we feel that our students will be better prepared for range of post-graduation experiences by developing a range technical competencies. This skill set includes: 2D animation, 3D modeling for objects, environment and character design, 3D character animation, lighting and materials, motion graphics, sound design and editing, and video editing. Important general skills that are interweaved into the development of these technical proficiencies include: story development, character design, concept art, project planning and organization, and asset management.

In their senior year, all Computer Animation students take ARTS 4358 - Animation Portfolio, which serves as the capstone course for our program. In this course, students create a senior project in a specific discipline of interest, create a demo-reel, explore different methods of distributing there work on the internet, and develop a professional résumé.

Facilities and support for producing and viewing animation work must be available and appropriate to the size, scope, and focus or specialization(s) of the program.

The Computer Animation has two dedicated studios for instruction, one equipped with 20 PC workstations, the other with 20 Mac Workstations. Both studios have the Adobe Master Collection and Autodesk Maya.

The workstations and Adobe software in the PC studio are supported and funded by the university's IT Department. The workstations are on a 4-year replacement schedule. Updates to the Adobe Master Collection occur shortly after new releases of the software. The 20 seats of Autodesk Maya in the PC studio are part of a subscription service that is renewed annually. The renewal of the Autodesk Maya licenses in the PC studio are funded by the Computer Animation program budget.

Students within the Computer Animation program are required to participate in the Department of Art's Laptop Initiative, which includes the purchasing of hardware and software suitable for all levels of coursework within our curriculum. Requirements and specifications for the laptop are located on the department's website. These specifications are reviewed and updated twice a year.

Because of the Laptop Initiative, the need for continued support of the Mac studio has diminished. It is our intent, however, to continue to maintain a minimal number of workstations within this studio to allow for production processes not suitable for laptops, for example, volume rendering. These workstations will also give students access to other in-studio peripheral devices such as scanners and printers.

Other equipment in our studios include: an Epson 3880 Wide Format Printer, Intuos Tablets for all workstations, 5 Cintiq Graphic Monitors, Digital Audio Recording Equipment, Digital SLR and Video Cameras, and Easel Design Pro Animation light-boxes.

For viewing animations, the PC studio has a large-screen HDTV, and the Mac studio has a ceiling-mounted media projector.

A supervised senior or capstone project centered on the creation of animation art in one or more of its various forms is required.

In their senior year, all Computer Animation students take ARTS 4358 - Animation Portfolio, which serves as the capstone course for our program. In this course, students create a senior project in a specific discipline of interest, create a demo-reel, explore different methods of distributing their work on the internet, and develop a professional résumé.

Internships and field experiences are strongly recommended.

At present, the Computer Animation program does not have an internship requirement as part of its curriculum. With faculty approval, however, students that are able to secure these sorts of opportunities may receive a 3-hour advanced elective credit.

Regular access to studios and libraries with appropriate animation resources and reference materials in other relevant disciplines such as art and design history, film and video studies, dance, theatre, music, the social sciences, digital technologies, computer science, and business.

Students have access to the Computer Animation studios 20 hours a week outside of normal class time. Students from the program, typically senior level, are hired to monitor the studios. The studio monitors are also called upon to assist students in the lower level classes. During these open studio hours, all students also have access to a growing library of texts and videos to provide technical support and content development. The Department of Art's Laptop Initiative ensures that students have access to production resources on a 24/7 basis. The university library offers students additional resources relating to other relevant disciplines.

Regular access to instruction and critique under faculty with educational, artistic, and/or professional backgrounds in animation.

Faculty hired to teach in the Computer Animation program are selected based upon one or more of the following factors: having a terminal degree in the field of computer animation (or a

related field), having evidence of college-level teaching experience in computer animation, and evidence of professional and/or industry experiences. As a program within a research institution, Computer Animation faculty are expected to be active professionals. This includes: maintaining an active research practice, the presentation of their work in peer-reviewed exhibitions, and attending conferences.

4. N/A

5. Results

Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement are being developed.

Students in the Computer Animation program develop a level of professional preparedness that will enable them to pursue their personal goals, which may include: a career in the animation industry, the pursuit of an advanced degree in graduate school, or to work on the production of their own independent projects. Central in achieving this result is a set of core goals that the Computer Animation program strives to produce.

These include the development of:

An understanding of the visual language of animation

A primary goal of our program is to have students develop an understanding of the principles of animation. By applying these principles to create an illusion of movement, students are able visually to describe the physical properties of their subject. Students apply these principles to narrative contexts to suggest mood and emotion. Through a study of the history of animation, students gain an aesthetic and critical understanding of the discipline, and explore various approaches to style, theme, and content.

A wide scope of skills and technical proficiencies

Our students are prepared for range of post-graduation experiences by developing a range technical competencies. This skill set includes: 2D animation, 3D modeling for objects, environment and character design, 3D character animation, lighting and materials, motion graphics, sound design and editing, and video editing. Important general skills that are interweaved into the development of these technical proficiencies include: story development, character design, concept art, project planning and organization, and asset management.

A focused skill set within a specific discipline

In coursework that involves collaboration, students focus on single production tasks based upon their interests and post-graduate goals. In their senior capstone course, students create a project within a specific discipline, building upon experiences from previous coursework.

The ability to be an effective collaborator

All of our courses encourage a collaborative creative experience on some level. This includes group discussion in the planning and pre-production phases of projects, and peer review of projects during class critiques. Even when working independently, our program promotes an

atmosphere that encourages diverse perspectives. Students work exclusively in a collaborative setting in ARTS 3344 - Advanced 3D Animation.

An understanding of the visual language of other art forms and media

Though it is important for students to understand the visual language of animation, the Computer Animation curriculum supports the position that an experience with other visual media produces a more versatile artist. In the Studio courses that are part of the Computer Animation curriculum students develop skills in drawing from observation, the use of color, composition, and material studies. This coursework also presents students with different challenges in critical thinking and creative problem solving.

Computer Animation, like other areas of study centered in digital media is an evolving discipline. Our curriculum evolves to account for new uses and applications of animation, new technologies, and contemporary experiences. We recognize that there are areas of needed improvement, however we feel that the successes of our students speak to our ability to meet the goals of our program. These successes include:

- Student work from our program is being selected for screening at regional and national film festivals.
- The quality of our senior level work demonstrates an understanding of the visual language of animation.
- Our graduates are finding employment opportunities in animation and related industries.

Other Assessments

Faculty assessment of student progress occurs in one-on-one meetings that take place during pre-, mid-, and post-production stages of projects. Peer review of projects also take place during these times as well. Once projects are completed, group critiques including faculty and students are used to assess student successes and to seek areas for improvement.

On a departmental level, all students must pass a BFA review before entering into their program of choice. The work that students submit must include projects from their concentration. For students in the Computer Animation program, this require their work from ARTS 2343 - Animation Concepts and Techniques to be assessed.

Students in all levels of study in the Computer Animation program are encouraged to submit their work to be reviewed by professionals outside of the program faculty. Each year the Department of Art hosts a student exhibition, which brings in an outside juror. Students from the Computer Animation program have been consistently selected for this event, and have won numerous awards. For the last two years, students in ARTS 4358 - Animation Portfolio have been required to submit projects to regional or national film festivals, where their work can be reviewed by active professionals and faculty in animation and film. Since this was initiated, close to 20 student projects from our program have been selected for screening in 4 separate events.

Each year the program hosts an animation festival of work produced by our students. This event is open to the entire department, as well as the university and area community. This screening not only gives us a chance to celebrate the hard work of our students, it also provides an

opportunity to receive feedback from the faculty and students within the entire Department of Art.

6. Assessment

Computer Animation faculty meet twice a year to evaluate the program. During this time we identify areas of strength and attempt to identify areas of improvement relating to the assignments we give, course learning objectives, and areas for curricular growth and development. It also give us a chance to assess the infrastructure of our program, including software, hardware, equipment, and furniture.

Each semester, students have the opportunity to assess faculty performance in a written evaluation called the IDEA form. Faculty in the Computer Animation program use this feedback to address potential areas of improvements within their instructional strategies, course content, and communication with students.

Strengths

- Our students have showed consistent success in:
 - employment opportunities
 - the screening of projects in regional and national film festivals
- The diversity of our course offerings and opportunities for study
- The diversity of our faculty expertise to match an expansive and evolving discipline
- The Studio Arts courses in our curriculum expose our students to the visual language of other art forms and media
- Hardware and software is kept up-to-date through support from the IT Department, and the Department of Art's Laptop Initiative
- We have an active student organization (SIGGRAPH Group) that holds an annual animation festival of student work from the program
- Our program has a high level of visibility within the state and region

Weaknesses

- There is a recognized need to develop more collaborative assignments
- Our current catalog does not include does not include advanced level courses in experimental animation, or 2D interactivity
- Our current student/teacher ratio is 19:1. Though this is a manageable number for our faculty, it greatly reduces the amount of time for one-on-one contact and group critiques
- The Computer Animation studios are not designed for the lecture intensive nature of our courses. Many of the workstations face away from the projection screens used for instruction, which makes it difficult for students to follow along during hands-on lecture. The square footage of the studios cannot facilitate a redesign of the space for this purpose
- The Computer Animation Studios are located in a separate part of campus, away from the Department of Art buildings
- There is not enough student contact with professionals outside of the classroom.

7. N/A

8. Plans for Addressing Weaknesses and Improving Results

Each year the Computer Animation faculty will meet to draft a new assignment where collaboration is central to the creative experience.

To seek out other opportunities for collaboration, the Computer Animation faculty will initiate a dialog with faculty members from the College of Fine Arts and Mass Communication, and other departments within our university.

In an effort to increase curricular diversity, and increase course in experimental animation and 2D interactivity, a course in Experimental Animation, and 2D Interactive Gaming will be added to our catalog. These courses will be taught as special topics classes until they have been added to the university catalog.

We will explore alternate ways to connect students with active professionals in field of animation, including the use of Skype, web-forums, and social media.

We will continue to advocate for a third tenure-track faculty member to address an anticipated growth in the program, to reduce the student/teacher ratio, and to work on curricular growth.

Faculty will continue to meet at least twice a year for a program self-assessment.

We will continue to grow our in-house media resources to gives students greater access to technical information, reference material, and examples of historic and contemporary animation.

We will continue to encourage our students to submit projects for review in regional and national film festivals and exhibitions.

The faculty will work with our student SIGGRAPH group to develop and host a student animation and short film festival.

BFA, Program in Graphic Design

Application for Plan Approval and Final Approval for Listing

1. Title and Statement of Purposes

Students earning the **BFA in Graphic Design** are introduced to graphic design as a means of visual communication, organization, and persuasion. As preparation for employment in a range of design disciplines, students gain an understanding ideation, visual organization, typography, and production tools and technology, including their application in the creation, reproduction, and distribution of visual information. BFA students develop a portfolio of their work, participate in a Graphic Design Senior Exhibition, and take part in portfolio reviews with professional designers.

2. Curricular Table

Program Title: BFA, Graphic Design

Number of Years to Complete the Program: 4

Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Majors: 117

Name of Program Supervisor(s): Michael Henderson

Graphic Design	Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
33	30	15	39	3	120
28%	25%	13%	33%	3%	100%

Studio or Related Areas

ARTS 1313	WASH - 2D (Workshop in Art Studio and History 2-Dimensional)	3 units
ARTS 1314	WASH - 3D (Workshop in Art Studio and History 3-Dimensional)	3 units
ARTS 1316	Drawing	3 units
ARTS 1317	Life Drawing I	3 units
ARTS 2313	Foundations in Digital Art	3 units
ARTS 2318 or 3320	Beginning Sculpture or Ceramics	3 units
ARTS 2375	Photographic Concepts	3 units
ARTS 3305	Painting I	3 units
ARTS 3310 or 3xxx	Printmaking or Performance and Video Art	3 units
ARTS 2323	Principles of Graphic Design	3 units
ARTS 3322	Typography	3 units
ARTS 3325	Graphic Design Production	3 units
ARTS 3323	Graphic Design in Context	3 units
ARTS 3375	Website Development	3 units

ARTS 4331	Illustration	3 units
ARTS 3335	Package Design	3 units
ARTS 3324	Corporate Identity Design	3 units
ARTS 4325	Advanced Typography	3 units
ARTS 4333	Interactive Design	3 units
ARTS 4323	Senior Studio in Graphic Design	3 units
ARTS 3353	Motion Graphics	3 units
Total Studio or Related Areas		<u>63</u> units

Art/Design History

ARTS 1315	WASH - Lecture (Workshop in Art Studio and History - Lecture)	3 units
ARTS 1303	Prehistoric to Gothic Art History	3 units
ARTS 3385	Renaissance to Post-Modern Art History	3 units
ARTS 3383	Graphic Design History	3 units
ARTS 4388	History of the Nineteenth and Twentieth Century Art	3 units
Total Art/Design History		<u>15</u> units

General Studies

ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
Cultural Studies	See Appendix, Additional Materials, Core Curriculum	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Total General Studies		<u>39</u> units

Electives

Free Electives	3 units
Total Electives	<u>3</u> units

3. Assessment of Compliance with NASAD Standards

The curriculum of the BFA in Graphic Design is comprised of 28% of coursework in graphic design; 30% supportive courses art and design; 13% art and design history; 33% in general studies; 3% electives.

The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.

ARTS 2323 - Principles of Graphic Design introduces methods of research and ideation to design students. Students are expected to verbalize design problems, research the subject matter

and terminology of given assignments, and employ different ideation techniques including mind mapping and thumb nailing. Research and ideation are recorded in an "idea" sketchbook that encourages students to review their progress as well as generate a visual graphic design journal. Projects are tested using a variety of methods including large group, small group, individual, and anonymous critiques. Project deliverables are evaluated on a) ambitiousness, originality, effort, progress b) success of visual solution c) workmanship and presentation, and d) participation, focus, timeliness, professionalism.

The ability to describe and respond to the audiences and contexts which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.

In ARTS 3324 - Corporate Identity Design, students are asked to develop identity systems and branding for local, familiar businesses and organizations. Solutions are specific and unique to the individual clients and require a creative process that focuses on the needs, audience, goals, and limitations of each individual client.

The ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.

A range of courses is required to address these areas. The use of images to convey ideas and meaning, signs, icons, indexes, symbols, and visual metaphor is introduced ARTS 2323 - Principles of Graphic Design. Students are challenged to represent ideas non-literally, symbolically, and abstractly. Visual and typographic hierarchy as well as organizational systems are key components of ARTS 3322 - Typography. Assignments require the application of typographic rules, grid systems, and symbolism.

In effort to address a weakness in 3 dimensional graphic design, ARTS 3335 - Packaging Design has been developed and approved. This course emphasizes the organization of visual information for 3 dimensional design problems.

An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).

Students are currently required to take three courses that focus on digital tools and digital content delivery, including ARTS 2313 - Foundations in Digital Art, ARTS 3375 - Web Site Development, and ARTS 4333 - Interactive Design. Topics covered in these classes include industry standard software tools, basic HTML coding, and website and interactive media design. Students are introduced to video and motion typography in ARTS 3322 - Typography, and camera usage and photographic principles in ARTS 2375 - Photographic Concepts.

In effort to improve student understanding of tools and technology, ARTS 3326 - Graphic Design Production has been proposed and approved. This course will cover printing and production techniques and terminology as well as introducing digital publishing into the curriculum.

An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects.

ARTS 1303 - Pre-Renaissance Art History and ARTS 2386 - Renaissance to Post-Mod Art History are currently required for the BFA in Graphic Design. There are typographic historical components included in ARTS 3322 - Typography, and significant designers are discussed and researched in other Graphic Design courses.

An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.

In ARTS 4323 - Senior Studio in Graphic Design, students develop a professional quality portfolio book, résumé, and identity system in preparation for entry into design practice.

Students are provided opportunities to visit design studios, conferences and events, and participate in team competitions such as the Houston American Advertising Federation Student Competition and Conference.

While students participate in limited team assignments within existing Graphic Design courses, team-oriented projects are not consistently expected. In an effort to improve in this area, team assignments have been implemented in ARTS 2323 - Principles of Graphic Design, as well as ARTS 4325 - Advanced Typographic Design.

Communication of Expectations

Graphic Design BFA Portfolio Review and accompanying guidelines are distributed to students during ARTS 2323 - Principles of Graphic Design and ARTS 3322 - Typography.

Students are required to participate in and successfully pass a portfolio review at the end of ARTS 3322 - Typography. Students passing this review are then allowed to continue in their Graphic Design courses. Students not passing this review are not allowed to take higher-level Graphic Design courses. Students may participate in the Graphic Design BFA Review a total of 2 times.

The syllabus and course calendar for ARTS 4323 - Senior Studio in Graphic Design outlines the requirements for completion of the capstone course in Graphic Design.

Student Technology Requirements

The personal computer has become an indispensable tool in the creation of art and design. The Graphic Design program uses electronic technology as a tool. Content goals in regards to technology include how to utilize technology to accomplish solutions to design problems.

Macintosh computers have long been the industry standard in design, photography and fine art studios everywhere. We feel strongly that experience with this environment will greatly benefit our students as they prepare to enter the world of art and design.

The Department of Art has instituted a Laptop Initiative. Details of this requirement are posted several places on the department's website.

Graphic Design students are required to own a Mac laptop as specified by their chosen program of study. This consistent computing environment makes teaching easier and avoids the difficulties of supporting multiple systems and software.

Financial assistance is available to students for purchasing the required technology. This is provided through the university's Office of Financial Aid.

Recommended systems for Graphic Design majors are listed below.

Good 13-inch MacBook Pro 2.5GHz Dual-core Intel Core i5, Turbo Boost up to 3.1GHz 8GB 1600MHz DDR3 SDRAM — 2x4GB 500GB Serial ATA Drive @ 5400 rpm SuperDrive 8x (DVD±R DL/DVD±RW/CD-RW) AppleCare Protection Plan - Auto-enroll

Better* 15-inch MacBook Pro 2.6GHz Quad-core Intel Core i7, Turbo Boost up to 3.6GHz 8GB 1600MHz DDR3 SDRAM - 2x4GB 750GB Serial ATA Drive @ 5400 rpm SuperDrive 8x (DVD±R DL/DVD±RW/CD-RW) MacBook Pro 15-inch Hi-Res Glossy Widescreen Display AppleCare Protection Plan - Auto-enroll

*Benefits of the 15-inch MacBook Pro include; Faster Quad-core processor, increased RAM and video memory, larger screen (optional Hi-Res)

Software Requirements Adobe Creative Suite 6 Design Premium (Student and Teacher Edition)

Recommended Software Upgrade Adobe Creative Suite 6 Master Collection (Student and Teacher Edition)

Additional Information

ARTS 2313 - Foundations in Digital Art provides a broad foundation as the basis for future specialization in Graphic Design courses. Students successfully completing ARTS 2313 will have a working knowledge of Adobe Bridge, Acrobat, Illustrator, Photoshop, and InDesign. Students will also have a working knowledge of the Macintosh interface.

Subsequent Graphic Design courses will require the student to solve design problems with the use of these Adobe applications, therefore strengthening his or her technology skills.

ARTS 3375 - Web Site Development introduces the student to the technology used to design websites.

ARTS 4333 - Interactive Design provides the student with advanced skills in website design.

4. N/A

5. Results

Learning Outcomes

The learning outcomes set forth for each course are determined and designated by the individual instructors. These goals are based on artistic and practical standards relevant to graphic design.

Individual and Group Critiques

Combinations of individual and group critiques provide students both one-on-one instruction with faculty as well as producing and advancing a collaborative environment.

Junior Review

The Graphic Design program initiated the requirement of the midlevel review, which is separate from the BFA Review required of other art majors. Each student who has completed ARTS 3322 - Typography participates in the review and is responsible for the graphics, exhibition design, and installation. Students exhibit all graphic design and typography work produced in ARTS 2323 - Principles of Graphic Design and ARTS 3322 - Typography. Additionally, they are required to exhibit five projects from foundations classes outside Graphic Design including two drawings and three projects of their choosing. Students also submit a self-evaluation statement. In the process of curating their own work, students are forced to self-evaluate.

Senior Graphic Design Exhibition and Portfolio

In ARTS 4323 - Senior Studio in Graphic Design, students demonstrate their body of work by holding a Senior Graphic Design Exhibition at the conclusion of the course.

6. Assessment

Strengths

The Graphic Design program seeks and creates interdisciplinary opportunities. The Graphic Design faculty is largely composed of practicing professionals in the industry. Our faculty is passionately dedicated to the design practice and to its instruction. Benefiting from the skills of the faculty, the program boasts a wide range of philosophies, allowing students to develop their personal voices so that they might learn the means of effective visual communication.

The program demands that students cultivate balanced form and content skills that will help them become critical thinkers, creative problem solvers, and thoughtful artists. They learn skills that are vital to their success and resilience in an industry that is constantly being reshaped by innovations in technology and mercurial trends in mass culture. The program's setting in the Department of Art also gives students access to a wide breadth of related disciplines such as photography and printmaking. They also develop skills in traditional studio areas, such as painting, illustration, drawing, and 3-D design.

Challenges

- Student's knowledge of contemporary graphic designers
- Inadequate number of sections available to accommodate first and second year students in a timely manner
- Lack of structured internship opportunities

- Insufficient blocks in place during registration to automatically prohibit students from registering for courses without the required prerequisites
- Untapped alumni as a resource for industry connections, studio reviews, speakers and advisement
- More extensive training in website development needed to keep up with the growing demand for such knowledge in the field of Graphic Design
- More extensive training in typography needed
- Improved and increased facilities needed
- The department currently has a weakness in the area of design history

7. N/A

8. Plans for Addressing Weaknesses and Improving Results

- ARTS 3383 - Graphic Design History has been proposed, approved, and offered as of Spring 2013
- Add more emphasis on contemporary designers in design history course
- Acquire additional adjunct faculty to teach additional sections of first and second year courses (included in department's Strategic Plan)
- Consider implementation of internship requirement
- Create alumni database
- Consider offering a more advanced web site development course
- Offer Advance Typography course
- Continue campaign to procure improved and increased facilities

BFA, Program in Photography
Application for Plan Approval and Final Approval for Listing

1. Title and Statement of Purposes

Photography, whether commercial or fine art, relies on technical and visual skills that serve one goal: communication. The student who is best prepared to solve the challenges that photography presents is the student with a command of the fundamental principles and practices involved. In a controlled environment under close observation with continual feedback, students are encouraged to explore, take risks, find their own path, and develop their skills. In both our facilities and faculty, we strive to support such positive growth and exploration.

2. Curricular Table

Program Title: BFA, Photography **Number of Years to Complete the Program:** 4
Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Majors: 30
Name of Program Supervisor(s): Michael Henderson

Photography	Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39	27	15	39	0	120
33%	23%	13%	33%	0%	100%

Studio or Related Areas

ARTS 1313	WASH - 2D (Workshop in Art Studio and History 2-Dimensional)	3 units
ARTS 1314	WASH - 3D (Workshop in Art Studio and History 3-Dimensional)	3 units
ARTS 1316	Drawing	3 units
ARTS 1317	Life Drawing I	3 units
ARTS 2313	Foundations in Digital Art	3 units
ARTS 2318 or 3320	Beginning Sculpture or Ceramics	3 units
ARTS 2375	Photographic Concepts	3 units
ARTS 3305	Painting I	3 units
ARTS 3310 or 3307	Printmaking or Performance and Video Art	3 units
ARTS 2365	Photographic Visualization	3 units
ARTS 2370	Digital Photography 1	3 units
ARTS 3374	Alternative Photo Processes	3 units
ARTS 3368	Studio Practices	3 units
ARTS 4316	Advanced Studio	3 units
ARTS 4378	Photographic Portfolio	3 units

Advanced photography electives		18 units
ARTS 3307 or ARTS 3310	Performance and Video Art or Printmaking	3 units
Total Studio or Related Areas		<u>66 units</u>

Art/Design History

ARTS 1315	WASH - Lecture (Workshop in Art Studio and History - Lecture)	3 units
ARTS 1303	Prehistoric to Gothic Art History	3 units
ARTS 3385	Renaissance to Post-Modern Art History	3 units
ARTS 3381	History of Photography	3 units
ARTS 4388	History of the Nineteenth and Twentieth Century Art	3 units
Total Art/Design History		<u>15 units</u>

General Studies

ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
Cultural Studies	See Appendix, Additional Materials, Core Curriculum	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Total General Studies		<u>39 units</u>

Electives

Free Electives	0 units
Total Electives	<u>0 units</u>

3. Assessment of Compliance with NASAD Standards

The curriculum of the BFA in Photography is comprised of 33% photography courses; 23% supportive courses in art and design; 13% art and design history; and 33% general studies.

Students are introduced to basic design concepts during their first semester foundations courses: ARTS 1313 - WASH, ARTS 1314 – WASH, and ARTS 1315 - WASH Lecture. In ARTS 2375 - Photographic Concepts, students must apply design concepts photographically through various assignments requiring use of formal design elements, color, light, and other aesthetic principals. ARTS 2370 - Digital Photography I teaches students to utilize photography and design concepts through various Photoshop-based assignments. All advanced Photography courses stress compositional concerns and aesthetic values reinforcing the importance of formal functions.

Students learn skills in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product beginning in the 2000-level courses. These skills are

reinforced throughout their studies. ARTS 2365 - Photographic Visualization teaches students basic camera functions using large-format cameras. This course also provides instruction in sheet film development and silver printing. ARTS 2370 - Digital Photography I provides knowledge and skills in Photoshop and digital technologies. ARTS 2375 - Photographic Concepts reinforces basic camera functions in both digital and film formats. Students learn roll film development and silver enlargement techniques. This course also teaches students digital printing techniques in both black and white and color. ARTS 3374 - Alternative Photographic Processes offers students the opportunity to work in non-silver processes. ARTS 3368 - Studio I teaches the fundamentals of working with studio lighting both in the studio and on location. Students are encouraged to continue working in all areas of photographic image making as they progress through the program.

Industrial and commercial applications of photographic techniques are discussed in all photography courses. The 2000-level courses begin teaching students the techniques and ability to articulate concepts. ARTS 3368 - Studio I teaches both studio lighting techniques and ability to work as part of a creative team. ARTS 3375 - Web Site Development provides knowledge of self-promotion and creation of a personal website. ARTS 3378 - Contemporary Issues in Photography allows students the opportunity to discuss current trends in both fine art and commercial photography. ARTS 4378 - Portfolio and ARTS 4319 - Survival Tools for the Artist offer students the opportunity to develop portfolios and become prepared to enter graduate programs, exhibit work in galleries, and promote themselves as professional artists.

In ARTS 3381 - History of Photography, students learn about the pioneers of the medium and the history of photographic processes. The relationship of photography to other visual disciplines and its influence on culture is discussed in ARTS 4388 - History of Nineteenth and Twentieth Century Art and in ARTS 4389 - Criticism and Theory in the Visual Arts. ARTS 3378 - Contemporary Issues in Photography provides discussion of contemporary photographic trends and influence on popular culture. Historic and contemporary photographic practices and photographers are discussed in all advanced-level photography courses.

Students are encouraged to work in cross discipline and manipulative techniques. ARTS 3374 - Alternative Photographic Processes requires students to work in experimental techniques coating their own papers and creating digital negatives in a combination of historic and contemporary practices. ARTS 3360 - The Photographic Digital Print allows students to experiment with alternative digital printing techniques on various substrates. Installation and sculptural aspects of photographic presentation are also explored in this course. ARTS 3376 - Photographic Narratives teaches students to work in both documentary and contrived techniques to create a narrative through photographic imagery. ARTS 3362 Environmental Portraiture invites students to photograph people in candid, controlled, and documentary situations. ARTS 3364 - Photographic Seminar focuses on various technical and conceptual topics each semester. All photography courses discuss archival processing, presentation and documentation of photographic work.

The Newton Gresham library regularly orders new photography books and monographs. The library's Thomason Room features a special collection of rare photography books, which may be viewed by students for research. The Department of Art includes two Macintosh labs for

photography student use. One lab is a dedicated digital print space featuring Epson printers and scanners. Another lab provides space for students to learn specific software and website design. The darkroom features areas for film processing and enlarging as well as non-silver techniques. The photographic studio features lighting equipment, which may be used in the studio or checked out for location shoots. Students have access to these facilities five days a week.

ARTS 4379 - Directed Studies offers students the opportunity to work independently with the faculty member of their choice. Students may use this course to explore special projects or research that requires mentorship by a faculty member.

4. N/A

5. Results

The results of successful completion of the BFA in Photography, as identified in its statement of purposes, include a senior body of work that demonstrates achievement of the program's learning outcomes. In addition, graduation with a BFA in Photography requires completion of a broad range of coursework that demonstrates achievement of the college-wide learning outcomes. In addition to the regular assessment through ongoing critiques and grading in each course, Photography students and their work during the first year program are evaluated through the BFA Review.

The BFA Review is the Department of Art's process of review and evaluation for admittance into any of the Department's Bachelor of Fine Arts programs. Usually, taking ARTS 1317 (Life Drawing I) triggers the preparation semester for the review. The BFA Review typically takes place in a student's first semester of their sophomore year. Students are required to present their work to the entire Art faculty assembled from all fine arts programs in the department.

Student materials submitted to BFA Review include:

- 1 piece from ARTS 1314
- 1 piece from ARTS 1315
- 1 piece from ARTS 1314 or 1315 showing color (2D or 3D)
- 4 pieces from ARTS 1316 and 1317 in some combination showing work from both courses
- 2 pieces from the first course in the student's area of interest, Photography or Studio
- Sketchbooks (This requirement is limited to sketchbooks done while in college.)

The BFA Review submissions are assessed on these factors:

- Technical & material skill in visual communication
- Evidence of consistent creative expression
- Formation of a personal voice
- The ability to use that voice effectively to communicate

The Photography Program uses one-on-one contact with photography faculty as well as faculty advisors to help prepare students for BFA Review. We work with students on editing and preparing their work for review. Feedback focuses on supporting individuals in their

articulation of ideas, decisions and process around practice and helps them hone their presentation skills.

All program students are required to complete the ARTS 4315 - The Business of Art professional practices course. This course is the capstone course for the degree. Within the objectives for the course, students are provided an opportunity to create an independently-driven cohesive body of work, as well as the ability to market that work through presentation and portfolio. Completion of these objectives also provides the program with a valuable tool for program assessment.

This capstone course is primarily structured around individual critiques, group critiques and workshops on professional development. It is designed to give students individual access to the instructor in order to guide them in exploring and developing production and research methods, work habits, and creative vision. Individual meetings are an integral component of the class; they are designed to give access to the instructor and to provide students with consistent technical and conceptual assistance and critique. Students propose a work schedule and set of goals that will sustain their production throughout the semester. Faculty teaching the class cover professional development in workshops on artist statements, résumés, cover letters, documentation of work, portfolios and presentation methods, graduate school applications, grant writing, exhibition preparation and submission of work. Students also learn about professional business practices such as pricing work, commission contracts and copyrighting their work. Field trips are organized to galleries, museums, and artist studios. Students must participate in a one or two person exhibition as a requirement of the course. All graduating BFA students must participate in a group BFA exhibition at the completion of their final semester.

6. Assessment

Strengths

- We are pleased to have graduates working in all aspects of photography in all parts of our nation.
- The program focuses in both traditional darkroom and contemporary digital photographic techniques. Photography is an ever-evolving medium. The Photography Program is dedicated to providing students with the most current technologies while maintaining traditional photographic practice.
- The program offers students a strong foundation in studio art, emphasis on developing a critical voice, and reaching creative goals.
- The program provides a strong understanding of technical aspects of photography and digital photographic imaging.
- Our faculty in both Studio Art and Photography represent a broad perspective of visual arts practices. Students are encouraged to seek as much feedback as possible from our faculty.
- The program prepares graduating students for entering graduate programs, preparing for gallery exhibitions, and entering the industry.
- The program provides an understanding of the history and contemporary practices of the medium.

- Our low student/teacher ratio provides a strong sense of community with excellent peer interaction.

Areas for Improvement:

- Our current darkroom facilities are inadequate in terms of space, equipment, and safety. It provides a very difficult learning atmosphere.
- The Department of Art's facilities, while adequate for instruction, provide limited studio space. We will be unable to continue growth or the ability to meet the needs of our ever-changing medium.
- A plan is needed to focus on student recruitment.
- There is a need for a well-defined profile to gain external recognition and student opportunities.
- There is a need for better integration into the Department of Art. Some students still do not identify as artists and are hesitant to use other mediums.
- The program needs to put in place a senior exit review to assess how well the program delivers the promised learning outcomes. Such an assessment would be based upon both the work being produced, the preparedness of students being graduated, and feedback from the students themselves.

7. N/A

8. Plans for Addressing Weaknesses and Improving Results

In order to address the weaknesses enumerated above, the photography area is to accomplish the following:

- Improve darkroom facilities (renovated, summer 2013)
- Expand Department of Art studio space
- Further develop student recruitment
- Better developing a well-defined profile
- Improve integration of our students' experience with other art media and techniques
- Establish a senior exit review, to be based upon both the work being produced, the preparedness of students being graduated, and feedback from the students themselves

The following are seen to be important opportunities for the photography program

- Facilities – our curriculum requires clean and up-to-date facilities. The following opportunities are in process.
 - Our current darkroom facilities have been approved for renovation, work commencing in summer 2013. This will improve the student experience and help better promote the degree.
 - The university has included as part of its updated Master Plan, a new Fine Arts Complex. This will provide our department and the Photography Program an opportunity to build new facilities that better reflect the goals of the curriculum together with its present and future students.
- As a new college, The College of Fine Art and Mass Communication is developing its identity and visibility throughout the region. This development will bring exciting opportunities for collaboration between departments, recruitment, and growth.

- Development of more on-line and hybrid learning courses will present new opportunities.

BFA, Program in Studio Art (2D Track and 3D Track)

Application for Plan Approval and Final Approval for Listing

1. Title and Statement of Purposes

The **BFA in Studio Art** provides students with a broad foundation in art and art history. Students learn design principles and basic skills through work in a variety of two-dimensional, three-dimensional and time-based media. The program encourages experimentation and crossing boundaries between media and provides an environment and resources dedicated to the production of art and the expression of individuals. Students focus on a medium of their choice after choosing the 2-D or 3-D track. Through continued conceptual development, they produce a body of work and are provided with exhibition opportunities. The BFA program provides students with the technical skills to produce visual art that is concept based and has a personal direction. Students in the program develop professional practices in preparation for careers as artists or to pursue graduate studies.

2. Curricular Tables

Program Title: BFA, Studio Art 2D Track **Number of Years to Complete the Program:** 4
Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Majors: 28
Name of Program Supervisor(s): Michael Henderson

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
63	15	39	3	120
53%	13%	33%	3%	100%

Studio or Related Areas

ARTS 1313	WASH - 2D (Workshop in Art Studio and History 2-Dimensional)	3 units
ARTS 1314	WASH - 3D (Workshop in Art Studio and History 3-Dimensional)	3 units
ARTS 1316	Drawing	3 units
ARTS 1317	Life Drawing I	3 units
ARTS 2313	Foundations in Digital Art	3 units
ARTS 2318	Beginning Sculpture	3 units
ARTS 2375	Photographic Concepts	3 units
ARTS 3305	Painting I	3 units
ARTS 3317	Life Drawing 2	3 units
ARTS 3310	Printmaking	3 units
ARTS 3320	Ceramics	3 units
ARTS 3307	Performance and Video Art	3 units

ARTS 4316	Adv. Studio	3 units
ARTS 4305 or 4310	Adv. Painting or Printmaking	3 units
ARTS 4317	Museum and Gallery Practices	3 units
ARTS 4316, 4305, or 4310	Adv. Studio, Adv. Painting or Adv. Printmaking	12 units
ARTS 4315	Survival Tools for the Artist	3 units
Adv Art Studio/Art History elective		3 units
Total Studio or Related Areas		<u>63</u> units

Art/Design History

ARTS 1315	WASH - Lecture (Workshop in Art Studio and History - Lecture)	3 units
ARTS 1303	Prehistoric to Gothic Art History	3 units
ARTS 3385	Renaissance to Post-Modern Art History	3 units
ARTS 4388	History of the Nineteenth and Twentieth Century Art	3 units
ARTS 4389	Criticism and Theory in the Visual Arts	3 units
Total Art/Design History		<u>15</u> units

General Studies

ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
Cultural Studies	See Appendix, Additional Materials, Core Curriculum	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Total General Studies		<u>39</u> units

Electives

Free Electives	3 units
Total Electives	<u>3</u> units

Program Title: BFA, Studio Art 3D Track
Program Submitted for: Final Approval for Listing

Number of Years to Complete the Program: 4

Current Semester's Enrollment in Majors: 42

Name of Program Supervisor(s): Michael Henderson

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
63	15	39	3	120
53%	13%	33%	3%	100%

Studio or Related Areas

ARTS 1313	WASH - 2D (Workshop in Art Studio and History 2-Dimensional)	3 units
ARTS 1314	WASH - 3D (Workshop in Art Studio and History 3-Dimensional)	3 units
ARTS 1316	Drawing	3 units
ARTS 1317	Life Drawing I	3 units
ARTS 2313	Foundations in Digital Art	3 units
ARTS 2318	Beginning Sculpture	3 units
ARTS 2375	Photographic Concepts	3 units
ARTS 3305	Painting I	3 units
ARTS 3317	Life Drawing 2	3 units
ARTS 3310	Printmaking	3 units
ARTS 3320	Ceramics	3 units
ARTS 3307	Performance and Video Art	3 units
ARTS 3325	Methods and Materials	3 units
ARTS 4318 or 4320	Adv. Ceramics or Sculpture	3 units
ARTS 4317	Museum and Gallery Practices	3 units
ARTS 3307, 4318 or 4320	Performance and Video Art, Adv. Ceramics or Sculpture	12 units
ARTS 4315	Survival Tools for the Artist	3 units
Adv Art Studio/Art History elective		3 units
Total Studio or Related Areas		<u>63</u> units

Art/Design History

ARTS 1315	WASH - Lecture (Workshop in Art Studio and History - Lecture)	3 units
ARTS 1303	Prehistoric to Gothic Art History	3 units
ARTS 3385	Renaissance to Post-Modern Art History	3 units
ARTS 4388	History of the Nineteenth and Twentieth Century Art	3 units
ARTS 4389	Criticism and Theory in the Visual Arts	3 units
Total Art/Design History		<u>15</u> units

General Studies

ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
Cultural Studies	See Appendix, Additional Materials, Core Curriculum	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Total General Studies		<u>39 units</u>

Electives

Free Electives	3 units
Total Electives	<u>3 units</u>

3. Assessment of Compliance with NASAD Standards

In the BFA Studio Art curriculum, studies in Studio comprise 53% of the total program (28% are part of the art core, 25% are upper-level studio); art history, 13%; general studies 33%; electives, 3%.

The University Core includes 42 hours of courses in general studies.
(This state-mandated curriculum includes 3 hours from the creative arts that is satisfied by a course in art history that is also in the art core.)

The curriculum of the BFA in Studio Art is built on a foundation of beginning studio courses. The foundation includes 6 hours of WASH (Workshop in Art Studio and History) studio, 3 hours WASH lecture, 6 hours of Drawing, and Foundations in Digital Art.

The Foundation is followed by an art core that includes a wide range of two-dimensional, three-dimensional and time-based studio courses that include Beginning Sculpture, Photographic Concepts, Painting I, Performance and Video Art, Printmaking, and Ceramics.

Advanced studio courses in the curriculum include Advanced Drawing, Advanced Painting, Advanced Printmaking, Advanced Ceramics, Sculpture, and Collage. These courses may be repeated for credit. Students may petition for independent study projects by submitting a proposal for 3 hours credit.

Museum and Gallery Practices provides students with opportunities to visit exhibitions throughout Texas and familiarizes them with art communities. The Business of Art is the

capstone course in which students create and exhibit a body of work and prepare for professional practice.

Students are introduced to art history and theory in the 3-hour lecture section of WASH. Two art history survey courses are part of the art core and Studio majors must take History of the Nineteenth and Twentieth Century Art and Criticism and Theory in the Visual Arts, for advanced credit.

Foundations

All incoming art students are required to complete the WASH program (ARTS 1313, 1314, 1315) before taking any other art course with the exception of Foundations in Digital Art and Drawing. WASH is an experimental studio environment that combines training in visual and critical thinking with an exploration of the ideas and practices of contemporary visual art. This nine credit hour interdisciplinary immersive program includes two studio components incorporating two-dimensional, three-dimensional and time-based projects. WASH also includes a 3-hour lecture component that connects studio projects with concepts and trends in contemporary art. Students are exposed to and practice a wide variety of styles, methodologies, material possibilities and concepts.

The studio component of WASH meets twice a week in 6 hour blocks. Students are invited to investigate, take risks, work within parameters, creatively problem solve, as well as think big. They are challenged to explore a wide range of media and materials to create art. The goals of the WASH program are to give students the ability to:

- Think broadly, deeply, imaginatively and critically about art and art making
- Combine research, direct observation and analysis to visually problem solve, discuss and write about artwork using professional language
- Identify the formal components of works of art or design, elements and principles of design and employ them to create thoughtful and complex works art and be able to explain how they support or disrupt the artist's apparent concept or subject matter;
- Articulate ideas visually through practice with various materials and styles
- Collaborate with peers effectively with timely and clear communication, active participation in ideation, design and building process
- Implement effective and efficient professional habits
- Make informed visual and conceptual choices
- Acquire foundational knowledge of art and contemporary artists
- Communicate effectively through writing, research, evaluating, analyzing and critiquing the student's own work and work of peers

Drawing (ARTS 1316) is an in-depth study of the fundamental principles of drawing and mark making. Students draw from observation and develop the ability to create 2 dimensional representations using line, value, shape, edge, plane and volume, space, texture, perspective, and gesture. The use of negative space and compositional strategies are emphasized. Traditions of drawing are examined and drawing is placed in a historical context that emphasizes its importance in contemporary art.

After completing Drawing, students take Life Drawing I (ARTS 1317) a course in which they draw from the model in various media. Gesture drawing and figure structure are studied. Line, Value, and Shape, Plane and Volume are used as elements to depict the figure in space with accurate proportions. The study leads toward a final portfolio that demonstrates proficiency representing the figure in cohesive and complete compositions.

Foundations in Digital Art (ARTS 2313) is an introductory course in the use of the computer as an art-making medium. The course introduces students to digital software and techniques, image creation and manipulation, digital design and compositional methods, and the use of digital tools as a vehicle of creative problem solving and personal creative expression.

Upon completion of these Foundation courses, students must submit work in the BFA Portfolio Review be admitted into the BFA program.

Art Core

Following the BFA review, students apply the principles of design and color and competency in Drawing in required art core courses. These courses build on the conceptual foundation and basic design principles developed in WASH by applying them to projects in specific mediums. Concept development and design principles are reinforced as students are introduced to new mediums and techniques. The art core provides experiences in 2-dimensional, 3-dimensional, time-based and digital media through the following courses:

Beginning Sculpture (ARTS 2318). Students explore a variety of processes and materials as ways of learning the vocabulary of three-dimensional art. Students incorporate wood, metal, and found objects into art as ways of expanding their visual vocabulary. Group critiques help the student learn contemporary approaches to art making, to improve their sculptural skills and to develop personal artistic vision.

Photographic Concepts (ARTS 2375). Students are introduced to basic camera functions and concepts, use of visual design elements, and articulation of personal ideas through the medium of fine art photography.

Painting I (ARTS 3305). An introduction to the materials, techniques, and concepts of oil painting. Emphasis is placed on painting from observation, the depiction light and shadow, and basic color theory. Process based painting and concept based abstraction are explored. Students learn to recognize and use the tools and materials and nomenclature related to oil painting including supports and grounds, mediums, binders and brushes. The role of painting in art history and in contemporary art will be examined.

Performance and Video Art (ARTS 3307). Students explore performance art and its relationship with video art both in practice and theory. Through assigned creative projects, group critiques, readings, lectures, viewing professional artists work and writing assignments, students develop a vocabulary pertaining to performance and video art in relationship to art history and contemporary art practice and start to develop a personal voice in their own art making practice. Students will have experience in the following methods and practices: live performance;

performance and video; live presence/virtual spaces; performing for the camera; site-specific performance; collaborative performance; and performance/video Installation.

Printmaking (ARTS 3310). An introduction to the techniques and procedures of printmaking. The emphasis is on relief, monoprint, and intaglio methods.

Ceramics (ARTS 3320). An introduction to clay, the potential it has as a material, and an overview of the basic principles involved in the forming/processing of it. The basic forming techniques will explore all aspects of hand building (pinch, coil and slab construction) as well as an introduction to the wheel. Basic firing techniques and finishes are studied. The emphasis of the course is rooted in sculpture.

Life Drawing 2 (ARTS 3317). This course explores the use of the figure as subject matter in art. Observational skills are practiced and refined, and personal expression is emphasized. A variety of media are explored. The use of the figure in contemporary art is studied.

Advanced Courses

After completing the art core, students choose from 2 groups of advanced courses by following either the 2D or 3D track. These track options provide them with opportunities to develop proficiency in techniques in related mediums and to develop an individual conceptual basis and personal expression in their work.

2D Track

The 2D track requires students to take Advanced Drawing (ARTS 4316) and Advanced Painting or Advanced Printmaking (ARTS 4305 or 4310). In these advanced studio courses, students develop proficiency in techniques by continuing practices they developed in art core courses. They are introduced to advanced techniques, conceptual development and personal expression through extended projects that require them to produce works that are thematically and stylistically linked.

Advanced Drawing (ARTS 4316)

Drawing problems with emphasis on the development of personal expression.

Advanced Painting (ARTS 4305)

Exploration of traditional painting processes and concepts along with the introduction of non-traditional techniques and materials.

Advanced Printmaking (ARTS 4310)

Advanced problems in printmaking. Special procedures and problems involving further investigation of various printmaking media with an introduction to lithography.

In addition to these courses, the student must take 9 more hours of advanced studio electives. Advanced studio courses may be repeated for up to 9 hours of credit each. The student may choose to repeat Advanced Painting, Drawing, or Printmaking or choose from the following courses:

Collage (ARTS 3315)

A class which follows the precepts of the twentieth-century art form of using and exploring the juxtaposition and layering of a variety of materials and images. The dynamics of composition and a further investigation of the use of color and inherent capabilities of contrasting images and textures are studied. Students use a variety of materials including the found object, discarded papers, invented textures, and painted surfaces to create their imagery.

Painting in Aquamedia (ARTS 4307)

The focus is on transparent watercolor. Landscape, still life, and the figure are emphasized, along with experimentation.

Undergraduate Seminar in Art (ARTS 4319)

An undergraduate seminar course concerning problems within an area of specialization. This course provides two functions. It is used to allow students to propose independent study projects with the professor of their choice, and it is used to provide professors the opportunity to offer courses in special topics not covered by current courses in the curriculum.

3D Track

Students who choose the 3D Track are required to take Sculpture or Advanced Ceramics (ARTS 4318 or 4320). In these advanced studio courses, students develop proficiency in techniques and produce cohesive bodies of work that are conceptually, thematically and stylistically linked in 3-dimensional and time-based media.

Sculpture (ARTS 4318)

The exploration of three-dimensional media through the proper use of tools, working processes, and a variety of materials. Emphasis is placed on development and individual exploration of ideas.

Advanced Ceramics (ARTS 4320)

A continued exploration of clay with an emphasis on personal expression and discovery. The course is geared towards those students dedicated to understanding the contemporary issues surrounding the material in relationship to their own work and methodology. There are a number of required readings/writings along with several group discussions. Additional technical information is provided regarding advanced techniques (mold-making, firing wood/gas/soda kilns, and alternative building techniques). Interdisciplinary work is encouraged.

An additional 9 hours of advanced studios are required. 3D Track students may choose to repeat Sculpture or Advanced Ceramics (each is repeatable up to 9 hours) or choose from the following courses, which are also repeatable:

Collage (ARTS 3315)

Performance and Video Art (ARTS 3307)

Undergraduate Seminar in Art (ARTS 4319)

Both the 2D and 3D track require an additional 3 hours of an advanced art elective. This elective course is chosen from any 3000 or 4000-level course in either track, or an upper-level art history course.

Art History and Theory

The lecture section of WASH (ARTS 1315) introduces students to contemporary art and the concepts and theories relevant to contemporary practices. This course is taken simultaneously with the two studio sections of WASH. The course introduces concepts, theories and information for development in studio projects. It is an arena for students to experience lectures, demonstrations, seminar activities, and visiting speakers, as well as the more traditional aspects of the discipline. It is geared towards contemporary visual concerns and examines experimental techniques to expose students to an array of styles and methodologies.

This is followed by the art core survey courses:

Survey 1: Prehistoric to Gothic Art History (ARTS 1303)

This course provides a chronological survey of the major monuments of painting, sculpture, architecture, textiles, and metalwork from the ancient through the medieval periods.

Survey 2: Renaissance to Post-Modern Art History (ARTS 3385)

This course provides a chronological survey of the major monuments of painting, sculpture, architecture, textiles, and metalwork from the medieval period to the present.

Two required advanced courses in art history provide the Studio majors with a background in recent historical developments and innovations and the theories that arose from and informed modern, post-modern and contemporary art.

History of the Nineteenth and Twentieth Century Art (ARTS 4388)

A survey of major artistic movements and artists working in painting, sculpture, and architecture.

Criticism and Theory in the Visual Arts (ARTS 4389)

The study of historical and contemporary aspects of major thinking concerning the visual arts.

The curriculum includes a 3-hour advanced art elective. Student may choose an advanced Studio course or an additional art history course from the following courses:

The History of Photography (Arts 3381)

A study is made of the history of photography from its earliest beginnings. Technical, visual, aesthetic and social aspects are considered.

The History of Animation (Arts 3382)

A survey of the History of Animation from early cartoons through contemporary special effects and 3D characters. The political, artistic and social uses of animation are examined.

Design History (ARTS 3383)

Design History provides an in-depth study of styles, schools, philosophies, and parallel fields of design from the Industrial Revolution to current day. Emphasis is placed on the development of the profession of graphic design and its relationship to commerce and technology.

The History of American Art (ARTS 4386)

A history of American architecture, painting, and sculpture from the colonial period to the present.

The History of Mexican Art (ARTS 4387)

A survey of Mexican and Mesoamerican art. Students will study images of prehistoric artifacts and the art and architecture of pre-Hispanic cultures including the Olmec, Mixtec, Maya, and Aztec. The impact of the Spanish conquest, the role of art in the Mexican Revolution and the Socialist movement, Arte Popular the Muralists, late twentieth century, and contemporary Mexican art are also explored.

Undergraduate Seminar in Art (ARTS 4319)

Special topics in art history are offered under this course number.

Exhibitions, Professional Practices, and Capstone

Students are exposed to a wide variety of artists, mediums, techniques and ideas in art through their courses, exhibitions, and visiting artists. The Gaddis Geeslin Gallery exhibits work by professional artists from throughout the U.S. Many of these artists visit campus to give lectures and offer workshops or individual critiques with advanced students.

The Department of Art takes up to 20 students to New York every fall semester to spend four or five days visiting artists' studios and exhibitions in museums and art galleries.

Students also have opportunities to exhibit their own work publicly. The Student Art Association (SAA) manages the SOFA (Students of Fine Art) Gallery in the art complex and schedules week-long exhibitions by students who submit applications. The LSC Gallery in the Lowman Student Center on the campus mall provides exhibition space and actively seeks applications from art students for week-long exhibitions. The SAA also organizes an annual "Art Walk" in downtown Huntsville. Local businesses allow students to use storefront windows, alleyways and interior spaces for a public exhibition that is also a social event open to the community.

The Gaddis Geeslin Gallery exhibits student work each spring in a juried Student Art Exhibit in which work is chosen by a professional artist, curator, or art critic. At the end of every semester, during the week of graduation, graduating seniors exhibit their work in a group exhibit.

Exhibitions and exhibition practices are connected to the curriculum in two required courses.

Museum and Gallery Practices (ARTS 4317) is a course designed to teach the operations of art galleries and museums. Students visit museums and galleries in Houston and other Texas cities and assist with exhibitions in the Gaddis Geeslin Gallery. The course covers art handling and installation of artworks, registration procedures, and curatorial theories and practices. Students curate and mount exhibits and prepare press materials and publicity.

The Business of Art (ARTS 4315) is the capstone course for the BFA Studio major. The class is designed to prepare art Studio majors for a professional presentation of their portfolios to a gallery or for admittance into graduate school. Students learn how to photograph their artwork and learn how to write a résumé, artist statement, and cover letter. Crate building, mat cutting and frame making are also covered. Students in the course are required to develop a cohesive creative body of work that demonstrates a unique voice. Each student writes a detailed proposal that is reviewed and approved by the instructor. They each plan and present a professional-quality exhibition of their work in exhibits that are on view for one week. The exhibits take place in the SOFA gallery or the LSC gallery.

4. N/A

5. Results

WASH is a rigorous block of courses that initiate the student into the art program. It demands critical thinking, collaboration, and work done outside of class. It requires students to create works that move them outside of their comfort zones and experience new ways of thinking about art. A grade of 'C' or better in each of the three WASH courses are prerequisites for almost all of subsequent art courses in the curriculum. Student projects are evaluated on craftsmanship, technique, formal elements and the ability to express a concept. Students are also graded on critique participation and skills. The lecture section of WASH is a university writing-enhanced course (see below).

If a student receives below a 'C' in any of the WASH sections, the entire 9-hour block must be repeated before proceeding in the BFA program.

BFA Review

After completing WASH, Drawing, Life Drawing I, and Foundations in Digital Art, students must pass a BFA portfolio review. A portfolio that includes work from these courses and is presented to and evaluated by faculty to assess the student's ability to:

- make expressive use of line and mark making
- use value to describe form and light
- incorporate negative space in full page compositions
- depict figures that are proportionally correct
- use color relationships in ways that contribute to the meaning of their work
- visually communicate a concept
- choose materials that contribute to the expression of a concept
- incorporate design principles in a time based work of art
- express an idea through narrative or sequential imagery
- use duration as a compositional element

All of the studio courses incorporate group and individual critiques that provide opportunities for learning and assessment. Students are evaluated by individual instructors based on rubrics and criteria established for each project. Art history courses include both writing projects and

examinations to assess the students' abilities to identify styles, periods, artists, and to contextualize works within cultures.

SHSU students must complete six writing-enhanced courses before graduation, courses in which at least fifty percent of the course grade is based on writing assignments. Two writing enhanced courses are the English composition courses required for all majors. Two must be from the student's academic major. And the remaining two can come from any area. Art courses that are designated as writing enhanced include WASH (ARTS 1315), Pre-Renaissance Art History (ARTS 1303), Survey II: Renaissance to Post Modern Art History (ARTS 3385), History of Animation (ARTS 3382), History of the Nineteenth and Twentieth Century Art (ARTS 4388), Criticism and Theory in Visual Arts (ARTS 4389).

In order to graduate with a BFA in Studio Art, students must have a 3.0 GPA in ARTS courses.

6. Assessment

The program itself is assessed using information from portfolio reviews and embedded exam questions.

The BFA Portfolio Review of work from foundations courses is conducted by the entire art faculty. It provides an opportunity to evaluate each student individually and to identify problems in particular courses and learning objectives. The drawings in the portfolio are used to assess the foundation drawing program. The drawings are evaluated on how well they show developed craftsmanship and an expertise with a variety of materials. Students must

- demonstrate an ability to depict spatial illusion and volume
- demonstrate a descriptive and expressive use of value
- demonstrate a descriptive and expressive use of line
- demonstrate an understanding and use of 2-point and 3-point perspective
- demonstrate an understanding of negative space and the ability to combine various elements into a cohesive composition
- demonstrate the ability to render the proportions of the human figure
- demonstrate the ability to express ideas and/or emotions through the work.

An examination given in Survey II: Renaissance to Post Modern Art History (ARTS 3382) asks the students to identify elements of style particular to different periods in art history. Students are shown three artworks and asked to describe stylistic elements of each and to identify the historical period during which they were made.

The Business of Art (ARTS 4315) requires students to publically exhibit a body of work that demonstrates technical expertise and conceptual sophistication. A group of studio faculty evaluate each of these exhibition on their demonstration of

- a proficiency in the skills and techniques related to the medium used in the artwork
- the student's ability to produce a cohesive body of work with a number of pieces that are consistent in theme, medium and conceptual basis
- the student's ability to express a concept in a work of art
- an awareness of contemporary art and its relation to art history.

The Studio faculty meet frequently throughout the year to discuss the curriculum. Informal assessments of the program occur through their observation of students in their classes. The students' preparedness for progressively advanced concepts and techniques is used as an indicator for needs in prerequisite courses.

Strengths

The WASH program has clearly improved the Studio program by providing a foundation that incorporates contemporary concepts and practices at the outset of the students' experience. The WASH program replaced a traditional foundation program that taught basic 2D and 3D design in the Bauhaus model. In the five years since it has been in existence, faculty have noticed a dramatic change in the quality of student work and the preparedness of students for advanced courses. Their ability to discuss the conceptual basis of works and to participate in critiques by using professional language and sophisticated evaluation has improved markedly since the WASH program began. The new building (less than five years old) was designed specifically for a foundation program and allows students to interact and work collaboratively.

The Studio art faculty is comprised largely of tenured or tenure-track faculty who are exhibiting artists and are engaged in contemporary practices. Houston has a thriving contemporary art scene and world-class museums. Many of them exhibit in art spaces in Houston and are involved in the art community. The proximity of Huntsville to Houston allows easy access to contemporary and historical examples of art and classes can easily meet there and use exhibits as resources for teaching. The Gaddis Geeslin Gallery frequently brings artists from Houston and Dallas to give lectures, critiques, workshops, and to jury student shows. Faculty travel frequently to exhibit their work throughout the United States, and professionals from other parts of the country often visit and exhibit in the gallery as well.

Students have many opportunities to exhibit their work, organize exhibits, and interact with the community.

Weaknesses

The Studio faculty has expressed the need for more interdisciplinary work by students in upper level courses. The WASH program has raised the bar for the intermediary and advanced courses. There is a need for courses that provide students the opportunity to cross boundaries and work in an environment that is not media specific.

New media and time-based work are currently available in the 3D track. It is somewhat isolated from students in the 2D track.

The department has outgrown the current facilities. There is a need in our facilities for community spaces for student interaction and for a space for advanced studio work that is comparable to the WASH facility.

Programs in the department are separated by physical distance.

7. N/A

8. Plans for Addressing Weaknesses and Improving Results

For the past 5 years, the WASH program has been taught by full-time, visiting assistant professors who are reappointed annually. A tenure-track line was added and beginning fall 2013. One of the WASH faculty will be in this line and has been appointed Foundations Coordinator. In the past, the WASH program has been overseen by the WASH Committee. This committee of tenured and tenure-track faculty will be renamed the Foundations Committee and will examine the curriculum of all of the foundations courses. Revisions will be made so that concepts and projects in Drawing and Foundations of Digital Art build upon and dovetail with the WASH curriculum.

Two new tenure-track art history faculty will begin in fall 2013. The department has been without a tenure-track historian for 4 of the past 5 years. The new faculty will examine the art history survey courses, explore new approaches to teaching this subject matter, and propose new courses for the art history curriculum. They will also plan and develop opportunities for a study abroad course in the summers.

The Studio faculty will develop a new course, Advanced Studio, for advanced students in both the 2D, 3D tracks as well as students in BFA Photography program. Collage (ARTS 3315) will be renamed and have an updated course description. The course has become an important course in the curriculum as one in which students combine 2D, 3D and time-based mediums.

The department is in the process of renting gallery space off campus, in the downtown area of Huntsville. This space will be used to provide students with more dedicated exhibition space, more interaction with the community, and make the Department of Art more visible in the local community. It will be used as a laboratory for Museum and Gallery Practices (ARTS 4317).

The Department of Art is on the university master plan for acquiring new facilities that will bring WASH and all of the BFA programs together at a location near the Performing Art Center within the next seven years.

BA in Family and Consumer Sciences – Interior Design
Application for Plan Approval and Final Approval for Listing

1. Title and Statement of Purposes

The **Bachelor of Arts in Interior Design** degree prepares students to think critically, creatively, and independently, enabling them as beginning professionals in interior design to produce quality work and serve the public through protecting health, safety and welfare in a diverse marketplace.

In order to achieve these outcomes, the program includes introductory courses in basic design aesthetic and drawing (FACS 1360, ARTS 1316), design theory and history (FACS 2364, FACS 2361, FACS 3361, ARTS 4388), manual and AutoCAD drafting (FACS 2378 and ITEC 2387), materials (FACS 2364 and FACS 2369), design graphics (FACS 2387) and construction (FACS 2388 and ITEC 2363). These courses are prerequisites for upper level advanced knowledge and skills in design business practices (FACS 3360), implementing the design process (FACS 3337), understanding and implementing lighting design (FACS 3332), residential design (FACS 3338) and building codes (FACS 3377 and ITEC 3372). Upon completion of these courses application of knowledge and skills is made in a comprehensive manner to commercial projects that increase in scope and scale (FACS 4330 and FACS 4331). In addition, focus is given to developing oral and graphic presentation skills in preparation for entering an internship (FACS 4362) as well as completing an internship of 300 clock hours under the supervision of a licensed design professional (FACS 4369).

2. Curricular Table

Program Title: BA, Major in Interior Design **Number of Years to Complete the Program:** 4
Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Majors: 25
Name of Program Supervisor(s): Laura Burleson, Program Director (Janis White, Chair)

Interior Design	Supportive Courses	Art/Design History	General Studies	Electives	Total Number of Units
36	24	12	50	0	122
30%	20%	10%	40%	0%	100%

Interior Design Courses

FACS 1360	Basic Principles of Design	3 units
FACS 2364	Design Theory and Materials	3 units
FACS 2378	Introduction to CAD for Interior Design	3 units
FACS 2387	Architectural Graphics for Interiors	3 units
FACS 2388	Building Systems for Interiors	3 units

FACS 3360	Interior Design Professional Practices and Procedures	3 units
FACS 3332	Lighting Applications for Interiors	3 units
FACS 3337	Design Process	3 units
FACS 3338	Residential Design	3 units
FACS 4330	Commercial Design I	3 units
FACS 4331	Commercial Design II	3 units
FACS 4369	Internship	3 units
Total Interior Design		<u>30 units</u>
<u>Support Courses</u>		
FACS 2368	Consumer Education	3 units
FACS 2369	Introduction to Textiles	3 units
FACS 3377	Codes, Standards, and Facility Maintenance	3 units
FACS 4362	Presentation Techniques	3 units
ARTS 1316	Drawing	3 units
ITEC 2363	Home Planning	3 units
ITEC 3372	Construction Drafting	3 units
ITEC Adv. Elective	ITEC Advanced Elective	3 units
Total Support Courses		<u>24 units</u>
<u>Art & Design History</u>		
FACS 2361	History of Furniture I	3 units
FACS 3361	History of Furniture II	3 units
ARTS 4388	19 th & 20 th Century Art History	3 units
ARTS Adv. History Elective	Advanced Art History Elective	3 units
Total Art & Design History		<u>12 units</u>
<u>General Studies</u>		
ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Total General Studies		<u>36 units</u>
<u>Electives and Degree Specific</u>		
Foreign Language		14 units
Free Electives		0 units
Total Electives & Degree Specific		<u>14 units</u>

3. Assessment of Compliance with NASAD Standards

Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in interior design comprise 25-35% of the total program; supportive courses in art, design, and related technologies, 20-30%; studies in art and design history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts/design histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

In 2012 the Bachelor of Arts in Interior Design curriculum, studies in interior design comprise 30% of the total program; supportive courses, 20%; art/design history, 10%; general studies 40%; and electives, 0%. Prior to the 2012 academic year the Interior Design program was in the process of implementing changes to increase the credit hours in art and design history and additional 3 hours in advanced technology. Under prior curriculum interior design students were required to take only 6 hours in art and design history (FACS 2361 and ARTS 4388) which met the CIDA (Council of Interior Design Accreditation) standards. FACS 2361 was divided into two course, FACS 2361 and FACS 3361 - History of Furniture I and II. At this time, due to the nature of the BA degree requirement which includes four semesters of foreign language along with the Texas required general studies core, the studies in visual arts and design makes up only 60% of the curriculum.

General Studies. Studies in psychology, sociology, planning, architecture, and business are particularly useful for interior designers.

The university core curriculum required for interior design program includes studies in sciences, psychology or economics, and sociology. Course content in FACS 2361 and 3361 - History of Furniture I and II and ARTS 4388 - 19th & 20th Century Art History all include a focus on architectural studies.

Understanding of the basic principles and applications of design and color in two and three dimensions, particularly with regard to human response and behavior. Design principles include, but are not limited to, an understanding of basic visual elements and principles of organization and expression. Color principles include, but are not limited to, basic elements of color theories of harmony and interaction, and applications of light and pigment. These are developed throughout the degree program with particular attention to interior design, but begin with studies of art and design fundamentals in both theoretical and studio applications.

In freshman studio FACS 1360 - Basic Principles of Design, students develop a basic understanding of the elements and principles of design primarily through lecture and apply them to two-dimensional design solutions. Focus is given to applying design and color theory to development of several artistic drawings, a promotional bulletin board, and along with a culture inspiration the design of a residential space. In FACS 1360 - Basic Principles of Design, through the planning and executing of a promotional visual display located throughout the building, students apply elements and principles of design promote their three-dimensional design related to an interior design concept.

In sophomore studio FACS 2387 - Architectural Graphics, the final studio project expands the application of color and design to the selection of finishes a hand drawn floor plan, isometric and perspective. Three-dimensional drawing are discussed and created in this course using manuals drawing and Google SketchUp©.

In junior studio FACS 3337 - Design Process, students continue to apply design and color theory presentation drawings executed through use of AutoCAD© and selection of appropriate finishes to a commercial library space. Students also apply elements and principles of design theories in the creation of their scaled models of the library project. These are critiqued to aid in the understanding of meeting client and space needs. This is then followed by drawing and rendering perspectives that reinforce the student's three-dimensional thinking. In FACS 3338 - Residential Design, students produce more advanced integration of 2-dimensional design solutions and apply colors within finish selections for the Artist Townhouse studio project. In the application of these concepts is further enhanced by drawing advanced integration of three-dimensional design solutions using AutoCAD©. A multi-floor model allows students to focus on the integration of the third dimension and student-created perspectives are further refined.

As seniors, students work through studio projects in FACS 4330 and FACS 4331 - Commercial Design I and II, they are expected to adhere to use of the principles and elements of design, especially scale, texture, color and pattern that encourages understanding of their selected culture, as they design the on-campus cultural center. In FACS 4330 - Commercial Design I, cultural center project, students build a model based on their design which highlights the aesthetic design differences of the various countries including culturally specific building materials. Design elements and principles are also applied to the mixed-use project in an urban setting. In FACS 4331 - evidence-based design theory is significant in FACS 4331 with an original ranch house as inspiration and investigation of how the elements and principles of design can impact the guests experience design research is gathered on color, texture, scale, and balance. These concepts are applied to the design solutions for the new conference buildings, restaurants and guest bungalows as shown in two-dimensional drawing and presentation boards.

Skill in the application of design and color principles in a wide variety of residential and nonresidential projects. This requires an in-depth knowledge of the aesthetic properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs.

In FACS 1360 - Basic Principles of Design, students select and apply basic concepts of design elements and color to represent an aesthetic quality within their studio assignments. In FACS 2387 - Architectural Graphics, the student applies design principles and color to the selection of interior finishes, and furniture that is hand drawn in a floor plan, isometric and perspective. Then in FACS 3337 - Design Process, and FACS 3338 - Residential Design, the application of color for multiple purposes is seen in concept boards, preliminary planning, and the final material selection for each project. In FACS 3332 - Lighting Applications for Interiors, student work shows understanding of human reactions to light and color as they design lighting and make lamp and finish selections. In FACS 4330 and 4331, Commercial Design I and II, students select luminaires and lamps based on the illumination relationship with colors of the finishes which are incorporated in specifications and on finish boards. In FACS 4369 -

Internship, the student, working with a design professional, is able to select and apply color in the form of finishes and fabrics to client projects.

Understanding of the technical issues of human factors, including areas such as programming, environmental control systems, anthropometrics, ergonomics, and proxemics. The ability to integrate human factor considerations with design elements is essential.

Understanding programming and human factors is first addressed at the sophomore level in FACS 2364 - Design Theory and Materials, where student work illustrates beginning knowledge of how spaces are designed based on human behavior in common residential spaces, universal design theory, and how ergonomic and anthropometric theory affect occupants. Additionally, students relate ergonomic theory to historic furniture design in FACS 2361 - Development and History of Furniture. Programming sustainable construction and environmental issues are covered in FACS 2388 - Building Systems for Interiors.

At the junior level in FACS 3337 - Design Process, as students research aspects of an existing library to see how humans interact in the built environment and then design their library solutions based on their study. Application of programming is also developed through the appropriate material selections, adaptation of the accessible spaces design, and study of ergonomic and anthropometric theory is reinforced in use of accessibility guidelines and designing to meet ADA Standards which includes selection of furniture in student projects. In FACS 3338 - Residential Design, programming includes expanding an understanding through lecture and client interviews the difference in home environments, the study of anthropometric data which is applied to a selection of furniture and millwork design within kitchen design, and study of universal design applied to accessible baths and implementation of elevators. In FACS 3332 - Lighting Applications for Interiors, students use theories of human behavior and are aware of how technical issues of lighting related to develop of lighting solutions for interior spaces. In FACS 3377 - Codes, Standards, and Facility Maintenance, universal design is discussed in lecture and then evaluated through the survey of an existing facility.

In senior studios FACS 4330 and FACS 4331 - Commercial Design I and II, students use programming that incorporates all previously technical issues and the impact on occupants to determine the design outcomes as they work on projects. In FACS 4330 - students incorporate human behavior, accessibility standards, and studies of ergonomic and anthropometric data and apply them to office, retail, and the design of a cultural center. Then in FACS 4331 - students develop programming that examines how types of spaces affect various occupant interactions, preference for privacy, and human movement through the spaces for a resort complex with office spaces, a conference center, restaurant, lobbies and hotel guest room. Additionally in FACS 4331 - investigation of space allocations, universal design standards and codes are applied within the all areas of the resort project.

Knowledge of the technical aspects of construction and building systems, and energy conservation, as well as working knowledge of legal codes and regulations related to construction, environmental systems, and human health and safety, and the ability to apply such knowledge appropriately in specific project programs.

At the sophomore level students are first exposed to technical aspects of construction, structural systems, HVAC and building controls, and sustainable building methods in FACS 2388 -

Building Systems for Interiors, through lecture and manually drafting a set of construction drawing. ITEC 2363 - Home Planning, enables students to expand their experience drafting structural systems connected with residential design using AutoCAD.

At the junior level, in FACS 3377 - Codes, Standards and Facility Maintenance, understanding of laws, codes, standards, and guidelines that impact accessibility, occupancy, egress, fire separation, power, mechanical, HVAC, plumbing, and energy codes are addressed in lecture and class discussion along with analysis of a building of the student's choice resulting in a report that evaluates other professional design solutions. The students perform a walk-through evaluation of a freestanding building of their selection and are asked to evaluate the existing facilities.

Students analyze buildings for compliance with the Texas Accessibility Standards (TAS), and the International Building Code in FACS 3337 - Design Process and are referenced during the project to ensure compliance for occupied spaces, corridors, and exit ways. Projects in FACS 3337 include electrical power plans, HVAC distribution and plumbing, and applications of laws, standards, and guidelines are used during the project to ensure compliance in construction drawings. In FACS 3338 - Residential Design, the residential code is referenced during class discussion and implemented in projects. In ITEC 3372 - Construction Drafting, students expand their experience drafting building structures used in commercial design. In FACS 3332 - Lighting Applications for Interiors, along with lecture information on lighting students take a campus tour to observe the many systems that impact lighting and the integration of existing construction and structural systems. They calculate energy usage and cost based on an existing or their own lighting design as well as produce drawings that incorporate HVAC, sprinkler and lighting.

Projects in senior courses FACS 4330 and FACS 4331 - Commercial Design I and II, provide examples of how existing or new construction properties influence design solutions based on building, construction and material types. Students develop plans based primarily on existing spaces. In FACS 4330 - Commercial Design I, students develop drawings incorporating existing distribution systems and then provide system accommodation that supports design solutions; incorporate card key security, life safety and sprinkler systems in the office project and provide plans showing how each is incorporated. They apply standards through finish selections and construction methods which are listed in project notebooks and applied in project drawings. Finally, in FACS 4331 - Commercial Design II, students, in teams, investigate life safety issues, report and share with classmates, and then incorporate findings on HVAC, lighting, electrical, voice/data and plumbing systems in the design of the Hill Country resort project and are shown in final construction documents and through finish selections.

The ability to hear and communicate concepts and requirements to the broad spectrum of professionals and clients involved or potentially involved with interior design projects. Such communication involves verbal, written and representational media in both two and three dimensions and encompasses a range from initial sketch to finished design. Familiarity with technical tools, conventions of representation, and systems of projection, including perspective, are essential. Computer-assisted design (CAD) is also essential.

In the freshman courses which include ARTS 1316 - Drawing, students develop drawings of inspirational objects using various drawing media. Then in FACS 1360 - Basic Principles of

Design, students use learned sketching techniques to draw concept ideas based on an inspirational object. They use fashion objects or cultural locations as inspirations and implement the steps of the design process to produce multiple visual ideas for interior objects and a space accompanied by written concept statements. In FACS 1360, students also learn to apply the elements and principles of design primarily to two-dimensional design solutions within their projects and to three-dimensional design through the planning and executing of visual displays that vary in size throughout the building

At the sophomore level in FACS 2361 - Development and History of Furniture, students communicate using word processing to complete assignments related to research of furniture manufacturers, analysis of historic furniture styles, and a research paper on a historic home appropriate for the design industry. Then in FACS 2387 - Architectural Graphics, students generate two-dimensional coordinated floor plans, elevations, perspectives and isometrics drawings in which they develop original ideas for furniture and finishes with client appeal. Then in FACS 2388 - Building Systems for Interiors, application of theories of planning and constructing three-dimensional spaces are visible in constructed models. Students also use manual drafting to produce their first construction plans for a small two-story house. In FACS 2378 - Introduction to CAD for Interior Design and ITEC 2363 - Home Planning, students produce their first set of residential and commercial construction plans using AutoCAD®.

Along with junior studios in FACS 3360 - Interior Design Professional Practices and Procedures, students as teams research and present using PowerPoint®, and notebook reports for their created commercial design “firms.” Then in ITEC 3372 - Construction Drafting, students continue to develop construction drawings for use within the building and design industry using AutoCAD® and Revit®. In the first junior studio FACS 3337 - Design Process, oral and visual media are integrated into concept board presentations, weekly desk critiques by the instructor and peers, and then final presentations of individual projects. Also, sketching assignments that are due weekly improve the students’ sketching skills and sketching time. In this course students also apply elements, principles and theories of design in the construction of their first larger scale models critiqued to aid in the understanding of space, and then in drawn perspectives that reinforce the students’ three-dimensional thinking. Then in the second junior studio FACS 3338 - Residential Design, students utilize oral and PowerPoint® presentations, spreadsheets, and digital book presentations of AutoCAD® drawings, advanced integrated 2-D boards including perspectives and 3-D models to communicate their designs to clients, contractors or vendors. In this course as ideas are expressed in oral presentations there are continued critiques with sketched schematic drawings, concept ideas and solutions.

At the senior level, in FACS 4330 - Commercial Design I, students present orally, in PowerPoint®, and with supporting presentation boards as the three projects progress. Students develop preliminary design ideas through various sketching investigations for all three projects then present them for class critiques. They are expected to adhere to use of the principles and elements of design, especially scale, as they design spaces for a particular piece in the cultural center, or as the mixed-use project presents an unfamiliar urban setting. In the cultural center project, students build a 3-D study model based on their design which highlights the design differences of the various countries including culturally specific building materials. Final presentations of the projects include conceptualization drawings to clients are hand drawn on

“trash” paper and wrapped on foam core, then students build models, and finally present finish boards with renderings and final AutoCAD© drawings.

Also seen in the second senior studio FACS 4331 - Commercial Design II, students participate in research presentations via PowerPoint©, give project presentations, write statements to accompany their projects, use spreadsheets and write specifications, and communicate through drawings and boards. They present the Hill Country resort project during research and programming stage, the preliminary design and space planning stage, and then a final oral presentation with either boards or through use of PowerPoint©. The students develop original solutions for all aesthetics, floor plans, and interior details based on programming; develop conceptual design; and complete class critiques, all of which are represented in concept and finish boards with renderings and construction documents.

Evidence-based design theory is significant in FACS 4331 where design research is applied to the original ranch house, the new buildings, and design of the interiors. Students also alternate sketches with AutoCAD© drawings to reinforce their design as ideas progress. Additional senior level work includes in FACS 4362 - Presentation Techniques, students construct multiple integrated oral and visual PowerPoint© presentations, brochures, posters and their final portfolio to communicate within their industry. Then in FACS 4369 - Internship, students communicate with designers through oral discussions to complete their assigned design tasks, in addition to sending written logs to the internship coordinator via the Internet or fax. Finally, interns commonly use learned concepts in creating aesthetically pleasing boards, displays, and layout of materials under the direction of a professional designer for real clients.

Functional knowledge of production elements such as installation procedures, project management, and specification of materials and equipment.

At the sophomore level in FACS 2364 - Design Theory and Materials, students review, discuss and write installation and maintenance requirements for each material specified for the project based on lecture information on fabrication, installation and maintenance. In FACS 2387 - Architectural Graphics, students draft floor plans with furniture, fixture and equipment layouts. Then in FACS 2388 - Building Systems for Interiors, where lecture and discussions enable students to develop an understanding of typical fabrication and installation methods of construction materials.

At the junior level in FACS 3332 - Lighting Applications for Interiors, luminaire and lamp selections and their application, incorporated with HVAC, sprinklers and acoustics are shown through course work, exams and projects. Students also select lamps and luminaires based on use and layout that satisfy the occupant's needs. In FACS 3337 - Design Process, and FACS 3338 - Residential Design, students select and specify products considering fabrication, installation and maintenance requirements of the material for each residential application. In this course students in FACS 3337 specify and layout furniture, fixtures and equipment as required for commercial applications and as shown in floor plans and specification/project books. Then in FACS 3338 - Residential Design, as students specify and layout furniture, fixtures and equipment (FFE) required for a residential application found in floor plans and specification/project books,

In senior level FACS 4330 - Commercial Design I, students select appropriate products based on installation techniques that would evoke a cultural heritage for the cultural center, and use more typical materials based on function for the mixed-use and open-office projects. In FACS 4331 - Commercial Design II, students specify traditional construction materials with focus on installation to meet codes and safety, as well as to support the aesthetic quality of the interiors. In both FACS 4330 and FACS 4331, students specify FFE for their projects based on use and application to floor plans with furniture layouts. In FACS 4369 - Internship, while working with a design professional, students may have the opportunity to develop space layouts and/or specifications for furniture, fixtures or equipment as required by the designer's clients.

Understanding of the history of art, architecture, decorative arts, and interior design.

Knowledge gained through lectures, PowerPoint© presentations, and tours of the Houston Museum of Fine Arts museums in FACS 1360 - Basic Principles of Design, enable students to understand affects of historic movements in art and design on today's designs trends. In FACS 2361 and FACS 3361 - Development and History of Furniture I and II, based on lecture, PowerPoint©, and a tour of the Bayou Bend historic house museum, students are able to identify movements and periods in interior design and furniture from ancient to modern can see how these are interconnected as reported in research papers and industry analysis. At the junior level understanding of key historic periods in fine arts are gained through lectures, PowerPoint© presentations, and studies in ARTS 4388, 19th & 20th Century Art History.

Application of art and design movements to projects occurs in the FACS 3338 - Residential Design, Artist Inspiration project, where students select an artist, and perform research on the person and period of artwork for use as inspiration for the client's residence during the programming phase. In senior level courses in FACS 4330 and FACS 4331 - Commercial Design I and II, students research historic aspects of cultures or styles called for in programming documents. In FACS 4330 the student selects a specific style and must be true to the style throughout. In FACS 4331 this includes researching the Arts and Crafts styled Hill Country resort project with a rustic style stone that sets precedence in developing a design solution.

Functional knowledge of basic business practices and ethical practices in interior design.

At the junior level in FACS 3360 - Interior Design Professional Practices and Procedures, students learn through lectures the formations, functions, benefits and responsibilities of firms. The students as teams complete assignments about each type of practice and as teams establish a "firm," set the parameters, and develop a design scenario for billing and profits. This course also includes lecture, exercises, and test questions on the "do's" and "don'ts" of being an ethical professional in daily practice. Additionally, in FACS 3338 - Residential Design, professional ethics are discussed in lecture as they apply to working with the client, trades and other businesses.

In FACS 3377 - Codes, Standards and Facility Maintenance, students develop functional knowledge about working with various codes professions.

In the first semester senior studio FACS 4330 - Commercial Design I, students as teams with a single lead designer work together in a simulated business to complete a the mixed-use project, then through the open-office projects students learn to understand the various specialties required to complete a design project, such as architects, HVAC specialists, electrical engineers, life-safety specialists/engineers plus other related trades. In the second semester senior course, FACS 4331, students continue working in collaborative teams with various experiences. In FACS 4362 - Presentation Techniques, students research and write a short paper on how professional ethics is an issue within their industry. When taking FACS 4369 - Internship, the student is exposed specifically to one design practice, enabling them to see personally how that architectural, builder or design practice operates. While working with design professionals, the student develops a personal understanding of ethics, and applies professional ethics to their assigned tasks.

Opportunities to become familiar with research theories and methodologies related to or concerned with interior design.

At the freshman level in FACS 1360 - Basic Principles of Design, students apply problem solving applications as they are given a description of a culture and its locations from which, based on research, they develop a visual graphic that is applied to an area rug design serving as the premise for planning a residential space with furniture and finishes reflective of the cultural inspiration. Then at the sophomore level in FACS 2364 - Design Theory and Materials, students gather information about each material selected in the Health Club project and those materials are included in the project. Research and programming is first introduced in FACS 2387 - Architectural Graphics.

At the junior level in FACS 3337 - Design Process, students perform a site visit to an existing facility to evaluate how the facility performs. In FACS 3338 - Residential Design, students research design aspects of the assigned project including CHARGE Syndrome (a documented medical condition) by performing library research and interviews to see if final designs work for the intended uses. Once implemented into preliminary solutions they are critiqued by the class and applied to the final design solutions. In FACS 3332 - Lighting Applications for Interiors, students research the influences of lighting applications, psychological aspects, and economic aspects connected to lighting implemented in projects. Then in FACS 3377 - Codes, Standards and Facility Maintenance, problem solving evidence is seen in the research students complete for each assignment and then in the site project that is completed.

In the first semester senior studio FACS 4330 - Commercial Design I, students complete a research component for each project before moving into the design development stage. Students work in teams and alone to compile the research, supported with a bibliography, and it is disseminated to class members through PowerPoint© presentations and handouts as well as refined within the programming documents. Evidence-based design is influential in both courses with stronger application in second semester senior studio FACS 4331 - Commercial Design II, where emphasis is placed on using library resources, other reference materials, and the Internet to broaden research. FACS 4369 - Internship, students are given the task of researching products (their benefits and costs) using online and catalog sources, market showrooms, contractors, subcontractors and other design professionals to meet the needs of a client's project.

Opportunities to become oriented to the working profession including field experience, internships, and participation in interior design organizations, supported through strong advising.

In FACS 4369 - Internship, students observe how the design process from understanding the client's needs, to researching and placing orders, to timing of work to be performed and deliveries or installs are made to meet the client's needs. Students also have the opportunity to join the SHSU Student Chapter of the American Society of Interior Designers and participate in local and regional activities. All interior design students are supervised each semester by the internship coordinator Dr. Laura Burleson, Interior Design Program Director and SAM Center advisor.

Experience with a variety of professional practices and exposure to numerous points of view in historic and contemporary interior design.

Students are exposed to varied points of view through guest speakers connected with number of the FACS courses including in FACS 3361 - Development and History of Furniture II, a tour of the Bayou Bend house museum, and in FACS 2388, green builder Dan Phillips. In FACS 3360 - Interior Design Professional Practices and Procedures, students travel on one or two field trips to showrooms and design firms and listen to discussion from design professionals, contractors, vendors, and trades. In ITEC 2363 and ITEC 3372 - Home Planning and Construction Drafting, interior design students are exposed to the varied viewpoints of design from faculty and students in construction technology.

In FACS 4330 - Commercial Design I, while students have not learned the art of negotiation, they advocate for their ideas in group situations and begin to see that collaborative effort results in the best solutions. Then in FACS 4331 - Commercial Design II, the Hill Country resort project requires students to work with a variety of design professionals and trades and see the influence they have on the outcome of the total project. Primary evidence is in FACS 4362 - Presentation Techniques, where students collaborate with other majors to establish tasks, complete needs requirements, and make a 15-minute presentation of a selected book. In FACS 4369 - Internship, all interior design majors, as interns, work with design professionals such as architects, builders, vendors, manufacturers of custom elements and cabinetry, and furniture producers.

Easy access to studios, libraries and resource centers that are appropriately equipped for the study of interior design.

The interior design faculty has individual private offices with computers, printers, and scanners to support course preparation. In the FACS department office there is access to an 11x17 scanner, and there is a plotter in a drafting studio. There is adequate storage space for housing student work. Students have the use of a specialized drafting laboratory with 20 computerized drafting tables, resource/material spaces, display cabinets and tackable surfaces for project display and faculty ensure that students have access to the drafting lab during evening and weekend hours. Faculty also use Blackboard© to provide support to facilitate classes. There are three lecture classrooms in addition to the drafting lab, and students have access to a student lounge area between classes.

Students and faculty have access to a broad range of information about interior design and relevant disciplines through the university library, on-line databases, and departmental resources. Newton Gresham Library on the campus of Sam Houston State University, provides student access to bound volumes, periodicals, and various microforms for magazines and trade publications such as *Interior Design Magazine*, *Interiors*, *Architectural Record*, *Architectural Digest*, *Texas Homes*, *Building E2 News*, *New Residential Construction*, *Journal of Interior Design Education and Research*, and the *AIA Journal*, among others. Electronic databases are also available to students, both on and off campus, through Newton Gresham Library's services. DVD's that are used in lectures may be checked out from the department for individual student use and review. Assignments and projects referenced in lectures are available to students through PowerPoint© presentations available on Blackboard©. Students are able to access product information on-line and in bound catalogs. Departmental resources contain manufacturers' information for interior components such as furniture, lighting, plumbing, art and finishes. Samples of various types of finishes are available including wallpaper, laminate surfaces, flooring (various types of tiles, wood flooring, carpet, etc.), and both upholstery and window treatment fabrics. The program has a large group of designers who regularly contribute samples and other forms of product literature to the program for student use. The sample inventory is managed by both the program faculty and the student chapter of ASID to ensure a current selection of materials is available for design students. Students have access to computers for online product specification information from various manufacturers and vendors.

4. N/A

5. Results

Please refer to Interior Design Assessment of Compliance with NASAD Standards.

6. Assessment

Please refer to Interior Design Assessment of Compliance with NASAD Standards.

7. NA

8. Plans for Addressing Weaknesses and Improving Results

The interior design program is in the process of and will continue to strengthen several areas noted in the previous CIDA visit. These include enhancing the implementation of the design process and space planning in student work in lower level courses. A review of curriculum is underway to assist students to generate greater diversity in producing design solutions in upper level studio projects.

Additionally, the program recognized that there should be greater use of sketching as well as researching project needs at the beginning of projects to explore different solutions. The program plans to implement changes to projects to increase sketching in initial project phases in lecture/studio courses. Improved use of sketching in upper level lecture/studio courses should additionally enhance varied three-dimensional solutions within projects.

The interior design program is improving assignments related to projects in the junior and senior studio courses which will include continuing volumetric development of space through creating advanced models.

The program plans to improve development of reflected ceiling plans by creating multiple solutions within upper level courses that require application of lighting and reflected ceiling plans. Additionally, projects will require application of greater emphasis to lighting selections and light sources for designed spaces.

Additionally, projects including junior and senior lecture/studio courses will require enhanced development of models representing varied types of space solutions.

BS in Family and Consumer Sciences – Interior Design
Application for Plan Approval and Final Approval for Listing

1. Title and Statement of Purposes

The curriculum for both the Bachelors of Art (BA) and the Bachelors of Science (BS) degrees do not differ in Interior Design department-related coursework. The only differences are in general studies requirements, the BA requiring a foreign language (which also satisfies the university's cultural studies core curriculum requirement) and the BS with two additional science classes and one additional math elective.

The purposes, instructional goals, and related assessments of the two degrees are identical, although the curricular tables vary slightly.

All information regarding the BA in Interior Design, aside from the slight general studies difference, pertains to the BS in Interior Design.

2. Curricular Table

Program Title: BS, Major in Interior Design **Number of Years to Complete the Program:** 4
Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Majors: 24
Name of Program Supervisor(s): Laura Burleson, Program Director (Janis White, Chair)

Interior Design	Supportive Courses	Art/Design History	General Studies	Electives	Total Number of Units
36	24	12	50	0	122
30%	20%	10%	40%	0%	100%

Interior Design Courses

FACS 1360	Basic Principles of Design	3 units
FACS 2364	Design Theory and Materials	3 units
FACS 2378	Introduction to CAD for Interior Design	3 units
FACS 2387	Architectural Graphics for Interiors	3 units
FACS 2388	Building Systems for Interiors	3 units
FACS 3360	Interior Design Professional Practices and Procedures	3 units
FACS 3332	Lighting Applications for Interiors	3 units
FACS 3337	Design Process	3 units
FACS 3338	Residential Design	3 units
FACS 4330	Commercial Design I	3 units

FACS 4331	Commercial Design II	3 units
FACS 4369	Internship	3 units
Total Interior Design		<u>30 units</u>

Support Courses

FACS 2368	Consumer Education	3 units
FACS 2369	Introduction to Textiles	3 units
FACS 3377	Codes, Standards, and Facility Maintenance	3 units
FACS 4362	Presentation Techniques	3 units
ARTS 1316	Drawing	3 units
ITEC 2363	Home Planning	3 units
ITEC 3372	Construction Drafting	3 units
ITEC Adv. Elective	ITEC Advanced Elective	3 units
Total Support Courses		<u>24 units</u>

Art & Design History

FACS 2361	History of Furniture I	3 units
FACS 3361	History of Furniture II	3 units
ARTS 4388	19 th & 20 th Century Art History	3 units
ARTS Adv. History Elective	Advanced Art History Elective	3 units
Total Art & Design History		<u>12 units</u>

General Studies

ENGL 1301	Composition I	3 units
ENGL 1302	Composition II	3 units
MATH 1332	College Mathematics	3 units
Natural Sciences	See Appendix, Additional Materials, Core Curriculum	8 units
English Literature or Philosophy	See Appendix, Additional Materials, Core Curriculum	3 units
SOCI 2319	Introduction to Ethnic Studies	3 units
HIST 1301	U.S. History to 1876	3 units
HIST 1302	U.S. History since 1876	3 units
POLS 2301	Principles of American Government	3 units
Political Science	See Appendix, Additional Materials, Core Curriculum	3 units
Social and Behavioral Sciences	See Appendix, Additional Materials, Core Curriculum	3 units
KINE 2115	Fitness for Living	1 unit
Total General Studies		<u>39 units</u>

Electives and Degree Specific

Natural Sciences		8 units
Math elective		3 units
Free Electives		0 units
Total Electives & Degree Specific		<u>11 units</u>

3. Assessment of Compliance with NASAD Standards

Please refer to the BA in Interior Design.

4. N/A

5. Results

Please refer to the BA in Interior Design.

6. Assessment

Please refer to the BA in Interior Design.

7. N/A

8. Plans for Addressing Weaknesses and Improving Results

Please refer to the BA in Interior Design.

Section II.C. Programmatic Areas

Item MGP: Visual Arts in General Education

Art in the Core Curriculum

The university core curriculum contains 42 semester credit hours and encompasses 6 component areas. The Department of Art offers 3 courses that satisfy the requirement for Component Area 4 – Humanities and Visual and Performing Arts. These courses, ARTS 1301 - Introduction to the Visual Arts, ARTS 1316 - Drawing, and ARTS 1303 - Survey 1: Pre-Renaissance Art History, are designed to provide non-majors in art with an aesthetic vocabulary and enable them better to appreciate and analyze works of art.

The core curriculum was assessed during 2012-2013, and courses were redesigned, added, or removed to ensure that they included critical thinking skills, communication skills, teamwork, and social responsibility. Beginning in 2014, the revised university core curriculum will include ARTS 1301 - Introduction to the Visual Arts, ARTS 1303 - Survey 1: Pre-Renaissance Art History, ARTS 1302 - Exploring Contemporary Art, and FAMC 2301 - Fine Arts Seminar. These courses meet the objectives of the new core curriculum and focus on the appreciation of art, the analysis of works of art, and the synthesis and interpretation of artistic expression.

Art Minors

The Department offers minors in two-dimensional and three-dimensional studio art, photography, interior design, and art history. The interior design minor offers additional work in the Department of Art, including studio art courses, and is for interior design majors only, most of whose major-related course content is taught in the Department of Family and Consumer sciences. The photography minor is designed to provide the general student with a basic understanding and appreciation of the art of photography. It is particularly useful for mass communication majors. The art history minor is available to provide the general student with an appreciation and a basic understanding of the history of art. BFA in Studio Art majors are also encouraged to minor in art history. The curriculum of the department has been assessed and restructured extensively in the past few years while the minors have remained static. In 2013-14, the minors will be reassessed and restructured to ensure that they meet the objectives of the Department of Art and provide maximum benefit to the general student seeking fundamental skills and knowledge of art.

Item EXH: Exhibitions

The department is committed to community engagement and to providing the local community with opportunities to experience, learn about, and appreciate contemporary art. Students in ACE courses provide art and design services to community organizations and actively promote art by exhibiting throughout the local community. The department distributes information about events and activities to the university and local newspapers, radio stations and cable television; activities of art students and faculty are also featured regularly in these outlets. In August 2013, The College of Fine Arts and Mass Communication hired a Marketing Coordinator who will further promote the activities of the department.

Through both ongoing and occasional exhibitions and presentations in several venues, the Department of Art also provides the university and the community with a variety of visiting artists and lecturers who help sustain an artistic vision.

Gaddis Geeslin Gallery

The Gaddis Geeslin Gallery is the professional gallery and public face of the department. The goals of the gallery are to provide exhibitions of art by the art faculty, students and by professional artists from across the U.S, working in diverse mediums and styles. The gallery is funded through student service fees, and its activities are assessed, among other ways, through the Online Assessment Tracking Data Base (OatDb), related to SACS reporting. Exhibitions are curated by faculty members of the department's Gallery Committee, providing the faculty with curatorial research opportunities. An exhibition of art faculty work is held annually in the gallery, with each faculty member of the department participating every other year. An arts professional is contracted to jury an annual student exhibition. The gallery is used for exhibitions of graduating senior work at the end of every semester and an annual exhibit of senior graphic design majors. Students intern as gallery workers and learn skills related to museum and gallery practices.

SAA and the SOFA Gallery

The Students of Fine Arts (SOFA) Gallery, located in Art Building A, is dedicated to student work and managed by student members of the Student Art Association (SAA). The SAA also organizes an annual *Art Walk* in downtown Huntsville, coordinating with business owners to exhibit their work in storefronts and alleys around the town square.

LSC Gallery

Students submit proposals to and exhibit their work in the Lowman Student Center (LSC) Gallery on campus.

Off-Campus Student Gallery

The exhibition requirement of the senior capstone class, The Business of Art, has created the need for more student exhibition space. The Department has leased a storefront in downtown Huntsville that will be used as an exhibition space for student work beginning in the fall of 2013.

Computer Animation Exhibitions

Students in the computer animation program participate in *Animation from Sam*, an annual animation festival of student work, presented at the end of every spring semester in the Gaertner Performing Arts Center. In fall 2013, it will also be presented at the Old Town Theatre in downtown Huntsville during the city's annual Fair on the Square.

Item OPA: Other Programmatic Activities

N/A

SECTION III. EVALUATION, PLANNING, PROJECTIONS

A1. Art/Design Unit—Department of Art

Departmental evaluation, planning, and projections occur principally through work on the departmental Strategic Plan (see MDP III—Evaluation, Planning, Projections, A. Any planning documents currently in effect or in use, Department of Art Strategic Plan).

The process of developing the current strategic plan was designed to be as inclusive as possible. It was clarifying and unifying for the faculty as it went forward. To write the plan, pairs of faculty members met, as facilitators, with small faculty groups. Meeting in small groups was designed to ensure maximum individual faculty participation and thoroughness.

Drawing from the outcome of these meetings, the document was finalized by the work of the faculty as a whole. It has wide respect and buy-in from the entire faculty. As topics emerge in faculty meetings and various initiatives are considered, the existing strategic plan serves as an important backdrop for those discussions.

Annual strategic planning is reported to the college and takes place in the department. Since strategic plans, including ours, generally project beyond a given academic year, departmental annual planning begins with the existing strategic plan. It is revised and expanded both pro-actively and in response to changing circumstances.

The vision and mission statements taken from the strategic plan are designed to present a cogent and aspirational description of the department. These statements derive from the faculty itself and reflect a predominant, unified mindset of the department.

Vision

An enrichment of the human experience through the production and understanding of artwork, artists and the role of art and the artist in society.

Mission

The SHSU Department of Art teaches skills, techniques, aesthetic principles and concepts that develop students personally and help to prepare them for professional careers in art and design as well as post-graduate study. We foster a vibrant environment for creative research and collaboration between faculty, students, and the community; we celebrate the unique role that art and design play in the construction of culture; and we embrace our duty to advance and share the knowledge gained through our creative research.

The administrative philosophy of the department is to share as much information as is appropriate and possible and make the decision-making process as inclusive as possible. The faculty is well-informed about resources, changing contingencies, departmental challenges, and most, if not all, of the components that affect how the department functions as well as why it functions. Information, competence, and a unified desire to provide a high-quality program for students guide departmental planning as well faculty members' desires to exhibit and conduct research.

The department is also engaged in assessment and reporting relating to accreditation from the Southern Association of Colleges and Schools (SACS). Departmental strategic planning, herein described, and reporting/assessment for SACS have been conceptually related but not formally related. For future planning, the department will integrate the two as much as possible. (See Flash Drive, “SACS 2011-2012” folder.)

A2. Art/Design Unit—Interior Design Program

As part of the Family and Consumer Sciences Department the Interior Design program participates in the department’s strategic planning and assessment procedures. Additionally in connection with the Council of Interior Design Accreditation (CIDA) process the Interior Design program has a develops vision, mission and assessment procedures which are implemented and review on a regular bases.

Vision

An enhancement of human well-being by providing functional and aesthetically pleasing spaces that improve the quality of life of individuals.

Mission

The mission of the interior design program at SHSU is to provide an academic background preparing students to think critically, creatively, and independently, enabling them, as beginning professionals in interior design, to produce quality work and serve the public through protecting health, safety and welfare in a diverse marketplace.

The Interior Design program faculty also conduct monthly meeting or as needed to discuss program changes, strengths and weaknesses with in curriculum, use of resources, research, continuing education opportunities, and new recruitment efforts. The Interior Design program director also maintains and supplies the Family and Consumer Sciences chair appropriate information on students, facilities and program development to update the OATdb as part of the SACS accreditation.

B. Students

Student achievement and instructional environments are central to departmental planning and improvement. During the 2012-2013 academic year, the following improvements were made:

- New tables for the WASH building (approx. \$7K)
- New tables for ceramics (approx. \$7K)
- New printing press (approx. \$8K)
- Renovation to Art Building B (approx. \$15K)
- Construction of a Distance Learning Classroom in Art Building G (approx. \$24K)
- Renovation to Classroom in Building F (approx. \$6K)

The department has leased an off-campus gallery for student work, which will necessitate considerable departmental expenses.

The department is seeking resources for additional sections of needed classes to help ensure successful degree progress for all majors.

Faculty members in each area seek to help students through scholarship recommendations, leading trips, encouraging participation in competitions, student involvement in exhibits, providing studios for promising students, and other methods.

All-in-all, departmental planning is extremely student centered.

C. Projected Improvements and Changes

See MDP III—Evaluation, Planning, Projections, A. Any planning documents currently in effect or in use, Department of Art Strategic Plan.

D. Future Issues

See MDP III—Evaluation, Planning, Projections, A. Any planning documents currently in effect or in use, Department of Art Strategic Plan.

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP)

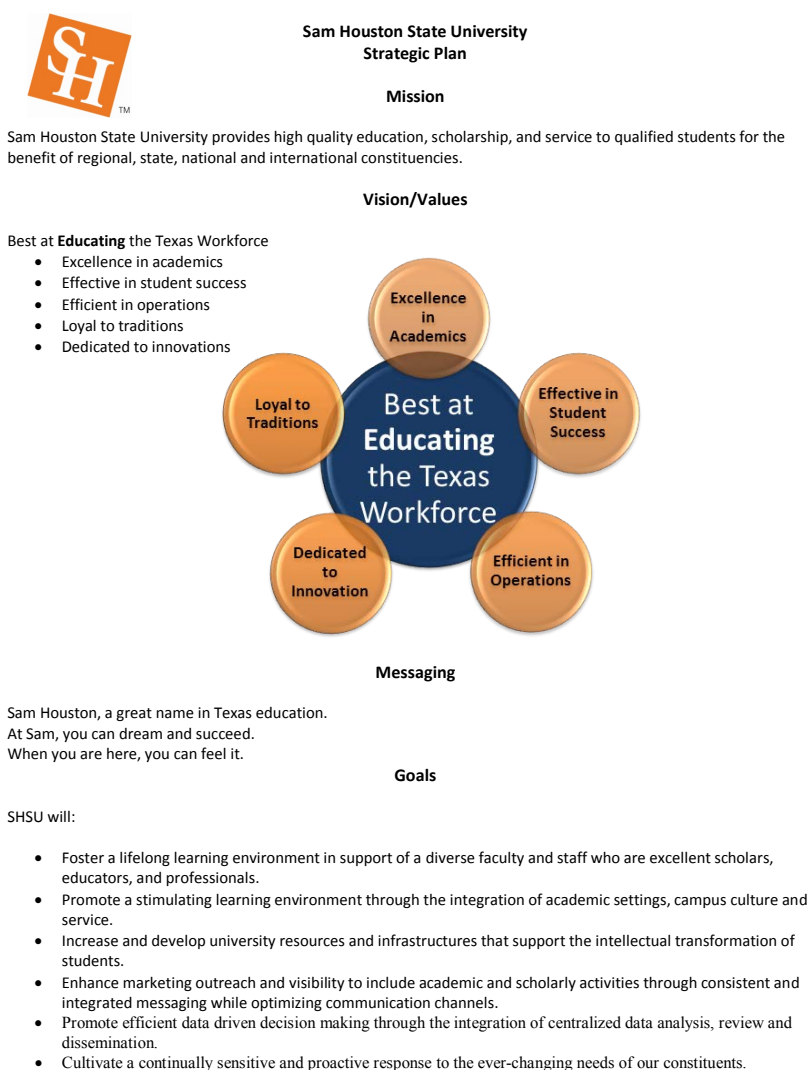
MDP I—Purposes and Operations

A. Purposes

SHSU Catalog

The SHSU Catalog is published online (see Flash Drive, Links to Online Material, 7-SHSU Catalog).

SHSU Strategic Plan—Summary of Current Plan



SHSU Strategic Plan—Previous Plans

See Flash Drive, Links to Online Material, 9-SHSU Previous Strategic Plans

Department of Art Strategic Plan

See MDP III—Evaluation, Planning, Projections, A. Any planning documents currently in effect or in use, Department of Art Strategic Plan

Curricular Definitions

Academic Calendar

A calendar indicating key dates and deadlines for important academic requirements and/or activities including, but not limited to, the start and end dates of classes, holidays, exam days, and registration dates.

Academic Year

The time frame from the start of a fall semester until the start of the subsequent fall semester. It typically is divided into the fall, spring, and summer semesters.

Accreditation

An endorsement from an oversight organization indicating that the educational institution and/or academic degree program meets or exceeds specific measures of quality.

Advanced Courses

Courses with content designed to be taken during the junior or senior year. At SHSU, these courses are numbered in the 300s or 400s.

Advanced Credit

Credit earned for advanced courses at universities. Courses transferred from a community college do not earn advanced credit.

Audit, Course

Enrollment in a course as a non-credit seeking student, with no record on the transcript.

Bachelor's Degree

An academic credential from a university earned after completing a specific program of study. Typically, the program of study will include a general education component, a major, degree related requirements, and electives and/or a minor. The minimum number of credits is 120 hours.

CRN Number

A unique four-digit Course Identification Number used to identify a specific course offering. The CRN number is used to select courses when registering.

CLEP

College Level Examination Program. A series of tests available to students to demonstrate

proficiency in various college subjects. CLEP exams may be used to earn college credits for select courses.

Classification

Indication of a student's progress toward degree completion based upon the number of hours completed. The categories of undergraduate classification are Freshman, Sophomore, Junior, and Senior

Class Day

Any day in the academic semester when university classes are scheduled. The number of class days is used for drop dates, resignation dates, and tuition refund schedules. When determining the number of class days (e.g., 12th class day), start counting with the first day of on-campus daytime courses and increase by one each day the university has scheduled classes.

Closed Classes

Classes that have reached the designated maximum enrollment capacity or are not available for on-line registration.

Commencement

An event during which degrees are awarded to graduating students. SHSU holds commencement ceremonies every May, August, and December.

Concurrent Enrollment

Enrollment in courses at two institutions during the same semester.

Core Curriculum

The curriculum in liberal arts, humanities, sciences, and political, social, and cultural history that all undergraduate students of an institution of higher education are required to complete as part of an undergraduate academic degree program. Also referred to as the general education component.

Course Equivalency Guide

A table listing courses from a specific institution and the corresponding courses at SHSU that are considered to have the same content. The course equivalency guide is used to identify courses that may transfer to SHSU.

Course Numbers

A numeric code signifying the anticipated academic level and the credit hour value of a course. At SHSU, course numbers consist of three digits. The first digit in the sequence indicates the course level and suggests the academic year in which the course is typically taken. Lower-level undergraduate courses have a "1" or "2" in the first digit; upper-level undergraduate courses have a "3" or "4" in the first digit; and graduate courses have a "5" or higher in the first digit.

Course Prefix

Abbreviation identifying the academic discipline of a course (e.g., ACC signifies Accounting, CJ signifies Criminal Justice, and BIO signifies Biology).

Credit by Examination

An award of academic credit and placement based on examination scores.

Credit Hour (also called Semester Credit Hour)

A unit of measure attached to academic courses, usually reflecting the number of lecture hours per week a course meets in a fall or spring semester.

Curriculum

A combination of courses that comprise a particular area of study.

Dean

The highest ranking academic official in a college (e.g., College of Education).

Declaration of Major/Minor Form

The form submitted by an undergraduate student to officially declare a major and/or minor. The form is submitted to the departmental chair of the department housing the student's declared major.

Degree

An academic credential awarded upon the completion of a specific area of study. Universities offer baccalaureate degrees at the undergraduate level and master's and doctoral degrees at the graduate level.

Degree Plan

A specific list of academic requirements that must be completed to earn a degree.

Departmental Chair

An individual responsible for the administrative functions of an academic department. The functions include, but are not limited to, coordination of curriculum planning, faculty course assignments, and evaluation of faculty performance.

Developmental Courses

Courses designed to help student achieve the minimum standards set by the Texas Success Initiative (TSI). Developmental courses are listed with either a "031" or "032" course number and **do not** count toward the hours needed for graduation.

Double Degree

The concurrent pursuit of two specific majors, each with a different type of degree (e.g., BS with a major in mathematics and a BA with a major in English). The student must be awarded both degrees at the same graduation date.

Double Major

The concurrent pursuit of two specific majors with both resulting in the same type of degree (e.g., BS with majors in Biology and Chemistry). The student must be awarded both majors at the same graduation date.

Drop/Add

A term used to identify the act of deleting/adding courses from/to an established schedule.

Drop Date

The latest date that a student may drop a class without a letter grade being assigned. Dropping a class after this date results in a grade of "F" for the course.

Dual Credit

The receipt of high school and college credit for the same course for qualified high school students enrolled in college-level courses.

Elective

A degree plan requirement, not directed to a specific area of academic content, contributing to the credit hour requirements of a degree.

Faculty

Appropriately credentialed individuals responsible for the delivery of course content and academic research and service.

FAFSA (Free Application for Federal Student Aid) A federal form required from all students seeking need-based financial aid. The FAFSA collects family income and other financial information and is completed and filed by the student or his/her family.

Fees

Non-tuition charges dedicated to cover the cost of specific academic and/or service functions of the university.

Final Exam

An exam, usually comprehensive, designed to measure a student's retention and understanding of the course material. Final exams are scheduled for the last week of the semester and do not necessarily correspond to the regular class meeting time.

Freshman

The classification of a student who has completed 0 to 29 semester credit hours.

Full-Time Undergraduate Student

Undergraduate students enrolled in twelve or more credit hours during a fall or spring semester or six or more credit hours during a summer session. Correspondence courses do not apply toward the credit hour count in determining status.

Grade Point Average (GPA)

Numeric average of academic performance on a 0-to-4 point scale. The GPA is the ratio of grade points earned to credit hours attempted.

Grants

A type of financial assistance not requiring repayment.

International Baccalaureate

The International Baccalaureate (IB) Diploma Program is a comprehensive two-year pre-college curriculum that is offered in high schools across the globe that may lead to college credits.

Junior

The classification of a student who has completed 60 to 89 semester credit hours.

Major

A student's concentrated area of study. Most majors consist of a minimum of 30 credit hours within a specific area of study.

Master's Degree

A graduate degree that usually requires two or more years of study beyond the bachelor's degree.

Minor

A student's secondary area of study. Most minors consist of a minimum of 18 credit hours within a specific area of study.

Overload

A course load in excess of 19 hours in a fall or spring semester or 7 hours in a summer session. Overloads must be approved by the student's academic dean.

Part-Time Undergraduate Student

Undergraduate students enrolled in less than twelve credit hours during a fall or spring semester or less than six credit hours during a summer session. Correspondence courses do not apply toward the credit hour count in determining status.

Prerequisite

An academic requirement (e.g., completion of an earlier sequenced course) that must be satisfied prior to the enrollment in a specific course.

Probation

An academic standing placed upon undergraduate students who fall below a 2.0 SHSU or overall grade point average at the close of any semester or summer school during which one or more semester hours were attempted.

Q-Drop

A drop made after the last date for tuition refunds but before a drop would result in the grade of "F." Students will be allowed no more than five Q-drops during their academic career at Sam Houston State University.

Resignation

Withdrawing from all classes in which the student is enrolled at the university.

Second Degree

The pursuit of a degree at the same level of a degree previously awarded (e.g., baccalaureate).

Section, Course

A number used to distinguish between multiple offerings of the same course. On a

student's schedule, the section is the number after the period following the course number (e.g., ENG164.02 indicates section 2 of ENG 164).

Semester

Period of time during which academic courses are offered. SHSU offers fall, spring and summer semesters.

Semester Credit Hour

See Credit Hour

Senior

The classification of a student who has completed 90 or more semester credit hours.

Sophomore

The classification of a student who has completed 30 to 59 semester credit hours.

Suspension

An academic standing imposed on undergraduate students with a SHSU or overall GPA less than 2.0 for two or more successive semesters. Students on suspension are not allowed to enroll in classes without the permission of the appropriate academic dean.

Syllabus

A document containing academic and administrative information about a course. The syllabus is provided by the instructor at the beginning of the semester and typically includes a lesson schedule, dates of exams, and quizzes, assigned books and readings, e-mail/phone number and the best time to reach the instructor, and an explanation of how the final grade will be determined.

Transcript, Official

A university approved document providing information about a student's academic performance, including but not limited to, semester by semester listing and grades of courses attempted, credits earned, academic standing, GPA, TSI status, and admission exams.

TSI (Texas Success Initiative)

A Texas law requiring all entering college students to be assessed for college readiness in mathematics, reading and writing unless the student qualifies for an exemption.

Tuition

A per credit hour charge per course. There is a different rate for Texas residents and non-Texas residents.

Track

A curriculum that leads to a degree in a given major. Curricular tracks allow for various emphases and specializations within a single degree and major.

Undergraduate

A student pursuing a bachelor's degree.

Withdrew Failing (WF)

A mark indicating a student was not performing at a passing level at the time of resignation. This mark is used only for students resigning after the first nine weeks of a regular semester or after the first two weeks of a summer session.

Withdrew Passing (WP)

A mark indicating a student was performing at a passing level at the time of resignation. This mark is used only for students resigning after the first nine weeks of a regular semester or after the first two weeks of a summer session.

B1. Size and Scope and C. Finances—Department of Art

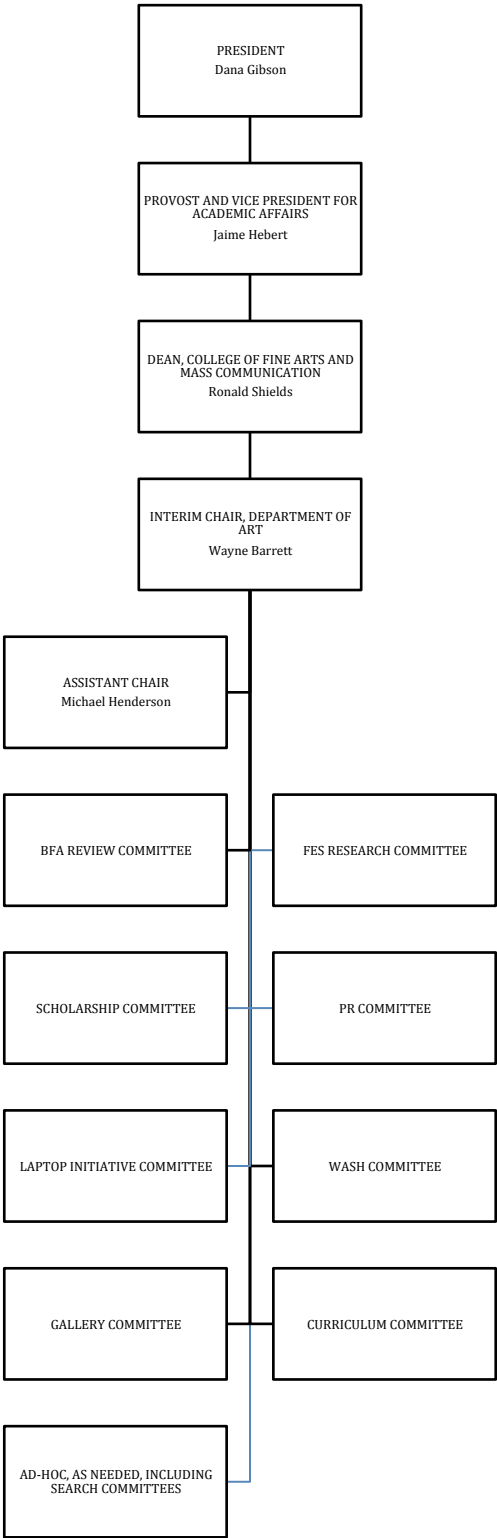
See Flash Drive, “Heads Data Reports” folder

B2. Size and Scope and C. Finances—Interior Design Program

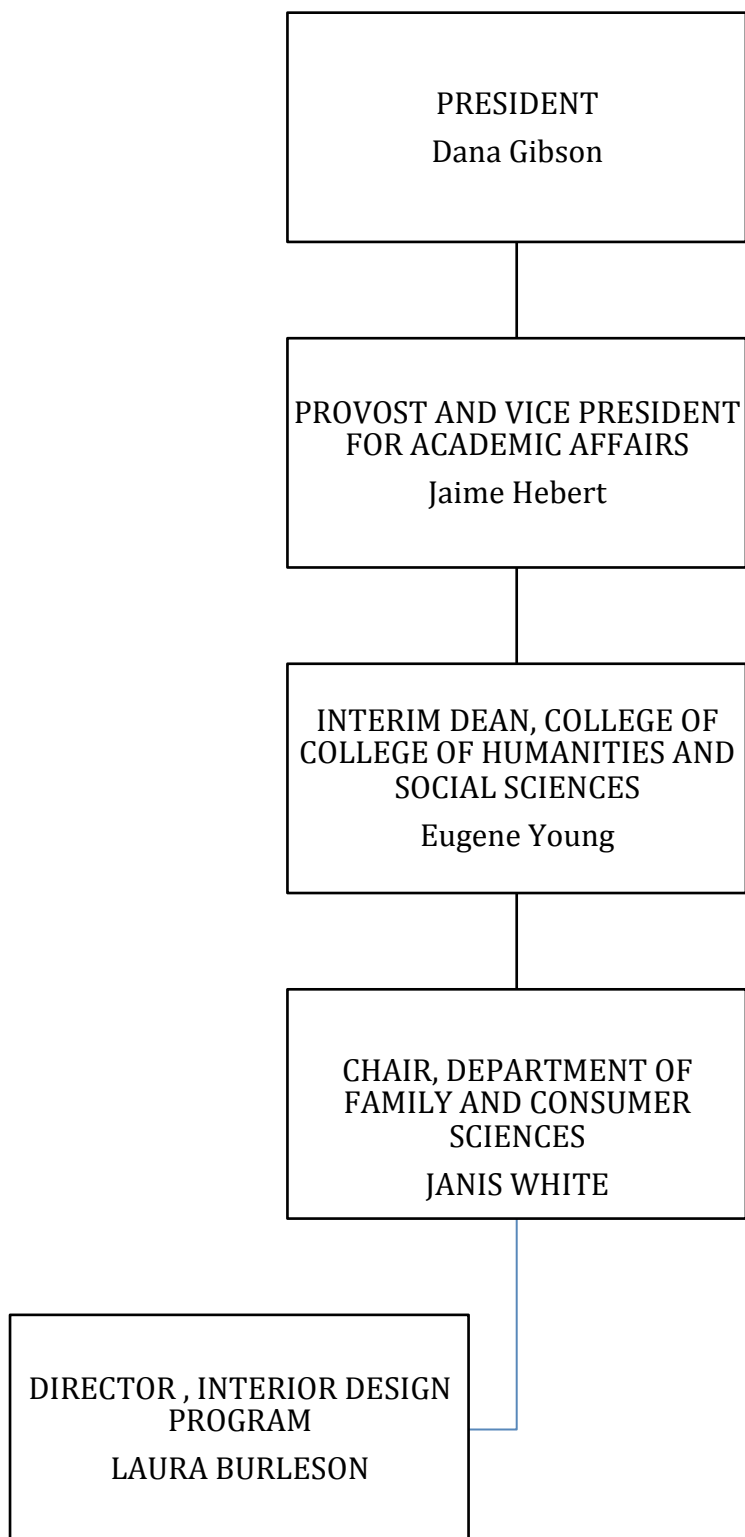
See Flash Drive, “Interior Design Program—Size-Scope-Financial” folder

D. Governance and Administration

Internal Organization—Department of Art



Internal Organization—Department Family and Consumer Sciences



Responsibilities of the Chair

Each department chair is responsible for the effective and efficient operation of the instructional programs under his/her authority. The department chair determines the teaching duties of the departmental faculty, holds regular staff meetings and directs academic counseling within the department unit.

Aided by the counsel of the faculty, he/she develops and revises the curricula of the department in a manner consistent with both current and long-range requirements. The chair takes the initiative in faculty recruitment and prepares dossiers on prospective faculty for the dean to present to the Provost and Vice President for Academic Affairs. The chair makes recommendations concerning the continuing employment or promotion and salary increments of faculty within the department and is responsible for ensuring compliance with affirmative action and equal employment policies and guidelines. Upon notification by the Standing Faculty Tenure Committee specifying the week of the tenure election, the chair, regardless of his/her tenure status, will call the tenure election, transmit the results of the votes to the chair of the Standing Faculty Tenure Committee, and send a report to the dean of the college along with his/her recommendation for or against tenure for the candidate.

Normal procedure for the appointment of a chair in the Departments of Art and Family and Consumer Sciences which houses the Interior Design program is a search performed by a faculty search committee resulting in a recommendation to the dean. During the 2012-2013 academic year, the interim chair of the department was Wayne Barrett. Beginning in the fall of 2013, the chair is Michael Henderson. The Family and Consumer Sciences Department chair is Janis White.

The chair of the Department of Art receives a stipend and one-course reduction to the 3/2 teaching load. In the Department of Family and Consumer the chair receives a two-course reduction to the 3/3 teaching load. As a faculty member, the chair is evaluated annually according to the Faculty Evaluation System (see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "The Faculty Evaluation System"). For evaluation as the chair, tenured and tenure-track faculty members submit anonymous evaluations of the chair annually to the dean, who is responsible for final chair evaluation. chairs serve for unspecified terms, at the pleasure of the dean.

The chair has responsibility for establishing and administering the departmental budget and has signatory authority over normal, departmental expenditures. The chair appoints interim and part-time faculty in consultation with the tenure-track faculty. He evaluates the teaching effectiveness of the faculty and assigns courses based on expertise and the desires of faculty. The chair appoints faculty to departmental committees, and usually determines the chair of the committee. He meets regularly, as needed, with the committees and has monthly faculty meetings that generally follow the Chairs' Meeting with the dean.

Departmental Governance and Administration

Although official administrative titles within the department are few, much departmental leadership is vested in the faculty. The operational philosophy is to empower and facilitate the

work of the faculty as much as possible, with quality experiences for both students and faculty as the prime objectives.

Each departmental area (e.g. Graphic Design, Ceramics) receives an annual budget allotment, expenditures from which are generally left up to the decisions of the relevant faculty. Departmental practices, purchases, and accommodations (e.g. hours for student workers, new equipment purchases, etc.) generally derive from the faculty initiative, not down from the chair.

Some examples:

- Committees are vested with important roles in the department and are given as much autonomy as possible
- Scholarship decisions are by committee recommendation and vote of the entire faculty
- Faculty searches are generally conducted by a committee which selects finalists who are brought to campus; the committee then meets with the entire faculty, and the faculty votes for the final recommendation
- The chair and staff have an open door policy with faculty
- The faculty meets regularly and faculty input is sought on a wide array of departmental matters

Departmental Communication

Formal departmental communications occur through faculty meetings, emails, communiqués from the chair, and other various and normative methods among faculty members and faculty committees.

Since official university communications are generally transmitted by email, this is understood to be an official channel for departmental communications—and it is the one most commonly utilized in the department. All faculty members are provided with email accounts and equipment, or access to equipment, that will allow them to access their emails.

The art office attempts to keep an accurate, informative calendar and keep faculty members apprised of important dates, deadlines, and events.

Support Staff

Megan Barrett (Department of Art)

Department Secretary (1.0 FTE)

Summary of Duties

Office:

- Completes general office responsibilities: answering phones, student questions, copy, faxing and other general office responsibilities
- Creates work orders for art complex maintenance on behalf of faculty
- Maintains departmental inventory and facilitates departmental annual inventory audit
- Maintains paperwork for undergraduate studio spaces and assists in studio administration

- Oversight of departmental key lock box
- Assist students in registration: schedule overrides, pre-requisite waiver, capacity adjustments, and duplicate approvals

Faculty:

- Maintains faculty files and interdepartmental correspondence
- Gathers textbook request and completes university bookstore ordering
- Works closely with SHSU Online with the management of online class paperwork
- Compiles and uploads faculty workload information into Banner (the university's computer data management system) each semester
- Works closely with scholarship committee to award scholarships to students, sending award letters and processing financial aid paperwork

Assistant to the Chair:

- Manages chair appointments on calendar and assists the chair as needed with all duties
- Aides chair in creation of class schedule each semester, communicates with faculty members about schedule changes, drafts semester schedule, inputs schedule into computer. Maintains class schedule and class enrollment throughout semester.
- Attends all faculty meetings, types up all faculty minutes, and distributes them via email to the faculty
- Manages Faculty Evaluation System (FES) records, schedules individual FES meetings, copies forms and compiles statistical data, drafts memos to the dean on behalf of tenure, promotion, and tenure track assessment matters
- Works closely with the chair and financial secretary in creating a proposed budget each fiscal year

Human Resources and Payroll:

- Does all Electronic Personnel Actions Forms (epafs) for faculty, staff and student workers
- Posts departmental student jobs, recommends hiring of student workers, and manages student workers for the Department of Art
- Assists chair in hiring of new faculty members, compiling and forwarding necessary paperwork
- Enters all job postings for students in Jobs 4 Kats (the university's online job listing), manages applicants, complete paperwork on behalf of new hires and complete hiring epaf
- Monitors student worker time submissions
- Enters all job postings for faculty in PeopleAdmin (the university's online Human Resources portal), aides search committees in management of applicants, compiles and process new hire paperwork and complete hiring epafs

Travel:

- Prepares requisitions and vouchers for reimbursement of faculty and staff travel
- Prepares travel vouchers for prospective employees
- Manages and balances travel budget

Jan Goltzman (Department of Art)

Accountant-Clerk (.75 FTE)

Summary of Duties

Office:

- Completes general office responsibilities: answering phones, student questions, copy, faxing and other general office responsibilities
- Creates work orders for art complex maintenance on behalf of faculty
- Assists the department secretary

Purchasing:

- Prepares and manages departmental purchasing requisitions
- Ensures compliance with state and university purchasing policy
- Orders supplies and equipment

Finance:

- Maintains and balances the departmental budget each fiscal year
- Works closely with the university property office, the controller's office and the dean's office to make sure all purchases meet University guidelines
- Monitors all P-card (departmental "debit card") purchases, reconciles monthly P-Card statements
- Works closely with the chair and the department secretary in creating a proposed budget each fiscal year

Gallery:

- Orders food for gallery receptions
- Does all contracts for visiting artists/lecturers
- Processes orders for supplies and equipment for gallery
- Processes payments for visiting artists and lecturers
- Reviews gallery postcards and obtains waivers from SHSU Press for outside printing
- Maintains and balances gallery budget and helps to prepare presentation to request annual student service fees awards
- Creates work orders for facility maintenance

Debra Harper (Department of Art)

Audio/Visual Resource Librarian (1.0 FTE)

Summary of Duties

Catalogs and maintains the department's visual resources

- Enters equipment, books, DVDs and VHS films into data base
- Checks out and checks in equipment, books, DVDs, and VHS films to art students and art faculty

- Checks for broken or outdated equipment, makes work orders to repair broken equipment, and repairs classroom computer problems
- Helps obtain new visual resources as requested by faculty and students

Assists Department of Art faculty

- Helps proctor exams
- Procures resources needed for classes: handouts, images, projectors, speakers, cables,
- Takes photographs of classwork
- Assists art faculty if they are absent, e.g. takes role, hand out assignments, etc.

Assists the Gallery Committee

- Assists with the selection, scheduling, and contacting of gallery artists
- Assists with gallery promotion: planning and production of calendars, postcards, flyers, flyers, and other assorted printed and digital media
- Helps plan and host gallery talks, receptions and award ceremonies
- Assists with management of student gallery workers
- Assists with gallery maintenance and security

Fulfill other departmental needs

- By request and approval, unlock classrooms, art auditorium, and gallery for special use and times for art faculty, staff, and students
- Work in the art office when the art office staff is away
- Run campus errands for art faculty and staff
- Assists with Saturday@Sam and other SHSU promotional events
- Procures and maintains digital photos of Department of Art activities, student and faculty artwork, and any other requested documentation
- Gives art complex tours for guests and SHSU campus and community tours for prospective students, faculty and staff
- General assistance for students by sharing campus, class and community information that will help students have a better scholastic experience at SHSU

Samantha Alexander (Department of Family and Consumer Sciences)

Department Secretary (1.0 FTE)

Summary of Duties

Office:

- Completes general office responsibilities: answering phones, student questions, copy, faxing and other general office responsibilities
- Creates work orders for Margaret Lea Houston Building maintenance on behalf of faculty
- Maintains departmental inventory and facilitates departmental annual inventory audit

- Maintains paperwork for undergraduate studio spaces and assists in studio administration
- Oversight of departmental key lock box
- Assist students in registration: schedule overrides, pre-requisite waiver, capacity adjustments, and duplicate approvals

Purchasing:

- Prepares and manages departmental purchasing requisitions
- Ensures compliance with state and university purchasing policy
- Orders supplies and equipment

Finance:

- Maintains and balances the departmental budget each fiscal year
- Works closely with Property, the Controller's office and the Dean's office to make sure all purchases meet University guidelines
- Monitors all P-card (departmental "debit card") purchases, reconciles monthly P-Card statements
- Works closely with the chair in creating a proposed budget each fiscal year

Faculty:

- Maintain faculty files and interdepartmental correspondence
- Gathers textbook request and completes university bookstore ordering
- Works closely with SHSU Online with the management of online class paperwork
- Compiles and uploads faculty workload information into Banner each semester
- Works closely with scholarship committee to award scholarships to students, sending award letters and processing financial aid paperwork

Assistant to the Chair:

- Manages chair appointments on calendar
- Assists the chair in all duties that need to be completed, including corresponding with faculty, drafting memos on behalf of students and faculty
- Aides chair in creation of class schedule each semester, communicates with faculty members about schedule changes, drafts semester schedule, inputs schedule into computer. Maintains class schedule and class enrollment throughout semester.
- Attends all faculty meeting, types up all faculty minutes and distributes them via email to the faculty
- Manages Faculty Evaluation System (FES) records, schedules individual FES meetings, copies forms and compiles statistical data, drafts memos to the Dean on behalf of tenure, promotion, and tenure track assessment matters
- Works closely with the Chair and Chair and financial staff in the College of Humanities and Social Sciences office in creating a proposed budget each fiscal year Human Resources and Payroll:
- Does all Electronic Personnel Actions Forms (epafs) for faculty, staff and student workers
- Posts departmental student jobs, recommends hiring of student workers, and manages student workers for the Family and Consumer Sciences Department

- Assists chair in hiring of new faculty members, compiling and forwarding necessary paperwork
- Enters all job postings for students in Jobs 4 Kats (the university's online job listing), manages applicants, complete paperwork on behalf of new hires and complete hiring epaf
- Monitors student worker time submissions
- Enters all job postings for faculty in PeopleAdmin (the university's online Human Resources portal), aides search committees in management of applicants, compiles and process new hire paperwork and complete hiring epafs

Travel:

- Prepares requisitions and vouchers for reimbursement of faculty and staff travel
- Prepares travel vouchers for prospective employees
- Manages and balances travel budget

E1. Faculty and Staff—Department of Art (2012-2013)

Faculty Information Table

Faculty	Hire date	Rank	Tenured year	Highest Degree	Degree Institution	Year	Area of Emphasis
Martin Amorous	Sep-95	Associate Professor	1997	MFA	University of Arizona, Tucson	1984	Painting
Jack Barnosky	Jan-92	Associate Professor	1995	MFA	Indiana University of Fine Arts	1987	Photography
Wayne Barrett	Aug-92	Associate Professor	1998	DMA	The University of Iowa	1992	Choral Conducting and Pedagogy
Kate Borcharding	Aug-93	Professor	1998	MFA	Indiana University	1991	Printmaking
Chuck Drumm	Aug-97	Associate Professor	2006	MFA	Florida State University	1993	Graphic Design
Rebecca Finley	Aug-05	Associate Professor	2011	MFA	San Francisco Art Institute	2000	Photography
Amy Haggard	Sep-11	Visiting Assistant Professor		Phd	Texas Tech. University	2009	Art History, Art Criticism and Theory
Michael Henderson	Aug-01	Associate Professor	2007	MFA	University of North Texas	1987	Painting, Computer Animation
Kathy Kelley	Sep-13	Visiting Assistant Professor		MFA	University of Houston	2006	Foundations
Taehee Kim	Aug-06	Associate Professor	2012	MFA	Louisiana State University	2003	Graphic Design
Pat Lawler	Jan-89	Associate Professor	1995	MFA	University of Iowa	1988	Design
Tudor Mitroi	Sep-10	Lecturer/ Pool Faculty		MFA	University of North Texas, Denton	2002	Drawing/ Painting

Faculty	Hire date	Rank	Tenured year	Highest Degree	Degree Institution	Year	Area of Emphasis
Edward Morin	Sep-11	Assistant Professor	2015	MFA	University of North Texas	2000	Computer Animation
Bernice Peacock	Sep-13	Lecturer/Pool Faculty		MFA	Sam Houston State University	1989	Drawing/ Art History
Valerie Powell	Jan-10	Visiting Assistant Professor		MFA	Washington State University	2007	Foundations
Cynthia Reid	Jan-12	Lecturer/ Pool Faculty		MFA	Sam Houston State University	1988	Painting
Thomas Seifert	Sep-83	Associate Professor	1989	PHd	Texas A & M University	1994	Photography
Tony Shipp	Jun-98	Associate Professor	2004	MFA	University of Florida	1993	Sculpture
Petrina Sowa	Jan-01	Lecturer/ Pool Faculty		MFA	Sam Houston State University	2000	Drawing, Art Appreciation
Annie Strader	Sep-09	Assistant Professor	2015	MFA	University of Colorado, Boulder, Co.	2005	Ceramics
Anthony Watkins	Sep-09	Assistant Professor	2013	MFA	The University of Tennessee, Knoxville, TN	2004	Graphic Design
Matt Weedman	Sep-12	Lecturer/ Pool Faculty		MFA	University of Colorado, Boulder, Co.	2011	Digital Media
Willie Williams	Sep-12	Visiting Assistant Professor		MFA	University of Southern California	2011	Computer Animation

Faculty Teaching Assignments—Tenured and Tenure-Track

Faculty	Course	Course Title	Lecture	Studio	# of students	Contact hrs per week	Sem's Taught	# sections taught
Martin Amorous								
	ARTS 3305	Painting		x	20	6	Fall	1
	ARTS 4305	Advanced Painting		x	20	6	Fall/Spring	1
	ARTS 4316	Advanced Drawing		x	20	6	Fall/Spring	1
Jack Barnosky								
	ARTS 2365	Photographic Visualization		x	15	6	Fall/Spring	1
	ARTS 3364	Photography Seminar		x	15	6	Fall/Spring	1
	ARTS 3374	Alternative Photo Process		x	15	6	Fall	1
Kate Borcharding								
	ARTS 3310	Printmaking		x	15	6	Fall/ Spring	1/2
	ARTS 4310	Advanced Printmaking		x	15	6	Fall	1
	ARTS 3317	Life Drawing II		x	20	6	Spring	1
Charlotte Drumm								
	ARTS 4331	Illustration		x	15	6	Fall	1
	ARTS 2313	Foundations in Digital Art		x	20	6	Fall/Spring	2/1
	ARTS 4323	Senior Studio in Graphic Design		x	20	6	Spring	1
Rebecca Finley								
	ARTS 2375	Photographic Concepts		x	15	6	Spring	1
	ARTS 3368	Studio Practices		x	15	6	Spring	1
	ART 3366	Human Form		x	15	6	Fall	1
	ARTS 4378	Portfolio		x	15	6	Fall	1
	ARTS 3360	The Photographic Digital Print		x	15	6	Fall	1
	ARTS 3376	Photographic Narratives		x	15	6	Spring	1
Michael Henderson								

Faculty	Course	Course Title	Lecture	Studio	# of students	Contact hrs per week	Sem's Taught	# sections taught
	ARTS 4316	Advanced Drawing		x	20	6	Spring	1
	ARTS 4305	Advanced Painting		x	20	6	Fall	1
	ARTS 4305	Museum & Gallery Practices		x	20	6	Fall	1
	ARTS 3382	History of Animation		x	25	6	Spring	1
Taehee Kim								
	ARTS 3324	Corporate identity		x	15	6	Fall	1
	ARTS 4333	Interactive Design		x	15	6	Fall	1
	ARTS 3335	Packaging Design		x	15	6	Spring	1
	ARTS 4331	Illustration		x	15	6	Spring	1
	ARTS 3323	Graphic Design in Context		x	20	6	Spring	1
Pat Lawler								
	ARTS 1316	Drawing		x	20	6	Fall/Spring	1
	ARTS 1317	Life Drawing I		x	20	6	Fall/Spring	1
	ARTS 3317	Life Drawing II		x	20	6	Fall/Spring	1
Edward Morin								
	ARTS 2343	Animation Concepts and Techniques		x	15	6	Spring	2
	ARTS 3343	Introduction to 3D Computer Animation		x	15	6	Fall	1
	ARTS 4350	Character Animation		x	15	6	Fall	1
	ARTS 4355	Shading, Lighting, and Rendering		x	15	6	Fall	1
Thomas Seifert								
	ARTS 3375	Web Site Development		x	50	6	Fall/Spring	1
	ARTS 2370	Digital Photography		x	50	6	Fall/Spring	1/2
	ARTS 2313	Foundations in Digital Art		x	50	6	Fall	1
Tony Shipp								
	ARTS 2318	Beginning Sculpture		x	13	6	Fall/Spring	1
	ARTS 4318	Sculpture		x	13	6	Spring	1
	ARTS 3325	Methods and Materials		x	13	6	Fall	1
	ARTS 2375	Photographic Concepts		x	20	6	Fall	1
Annie Strader								
	ARTS 4320	Ceramics		x	15	6	Fall	2

Faculty	Course	Course Title	Lecture	Studio	# of students	Contact hrs per week	Sem's Taught	# sections taught
	ARTS 4320	Advanced Ceramics		x	15	6	Spring	1
	ARTS 3307	Performance and Video Art		x	12	6	Fall	1
	ARTS 4315	Business of Art		x	15	6	Spring	1
Anthony Watkins								
	ARTS 3322	Typography		x	15	6	Spring	2
	ARTS 2323	Principles of Graphic Design		x	15	6	Fall	2
	ARTS 4325	Advanced Typography		x	15	6	Fall	1

Faculty Teaching Assignments—Adjunct and Visiting

Faculty	Class number	Class Title	Lecture	Studio	# of students	Contact hrs per week	Semester Taught	# sections taught
Amy Haggard	ARTS 1303	Pre-Renaissance Art History	x		25	3	Fall/Spring	1
	ARTS 3385	Survey II- Renaissance to Post Modern	x		25	3	Fall/Spring	1
	ARTS 4386	History of American Art	x		25	3	Spring	1
	ARTS 4388	History 19th & 20th Century	x		25	3	Spring	1
	ARTS 4389	Criticism & Theory	x		25	3	Fall	1
Kathy Kelley								
	ARTS 1313	WASH 2D		x	50	6	Fall/ Spring	1
	ARTS 1314	WASH 3D		x	50	6	Fall/ Spring	1
	ARTS 1315	WASH Lecture	x		100	3	Fall/ Spring	1
Tudor Mitroi								
	ARTS 3317	Life Drawing II		x	20	6	Fall/Spring	1
	ARTS 1317	Life Drawing I		x	20	6	Spring	1
	ARTS 4316	Advanced Drawing		x	20	6	Fall	1
	ARTS 1316	Drawing		x	20	6	Fall/Spring	1
	ARTS 3305	Painting		x	20	6	Fall/Spring	
Bernice Peacock								1

Faculty	Class number	Class Title	Lecture	Studio	# of students	Contact hrs per week	Semester Taught	# sections taught
	ARTS 1301	Intro. To Visual Art	x		40	3	Spring	1
	ARTS 1303	Pre-Renaissance Art History	x		25	3	Fall	2/1
	ARTS 3385	Survey II- Renaissance to Post Modern	x		25	3	Fall/Spring	1
	ARTS 4387	History of Mexican Art	x		25	3	Fall	1
Valerie Powell								
	ARTS 1313	WASH 2D		x	50	6	Fall/Spring	1
	ARTS 1314	WASH 3D		x	50	6	Fall/Spring	1
	ARTS 1315	WASH Lecture	x		100	3	Fall/Spring	1
Cynthia Reid								
	ARTS 4307	Painting in Aquamedia		x	18	6	Fall/Spring	2/1
Petrina Sowa								
	ARTS 1301	Intro to Visual Arts	x		40	3	Fall/ Spring	2
	ARTS 1316	Drawing		x	20	6	Fall/Spring	1
	ARTS 1317	Life Drawing		x	20	6	Fall	1
Edie Wells								
	ARTS 3305	Painting		x	20	6	Spring	1
Matt Weedman								
	ARTS 2370	Digital Photography I		x	20	6	Fall	1
	ARTS 2375	Photographic Concepts		x	20	6	Fall	1
	ARTS 3315	Collage		x	20	6	Fall/ Spring	1
	ARTS 2313	Foundations in Digital Art		x	20	6	Spring	1
	ARTS 3370	Digital Photography II		x	20	6	Spring	1
	ARTS3381	History of Photography		x	20	6	Fall/ Spring	1
Willie Williams								
	ARTS 2313	Foundations in Digital Art		x	20	6	Spring	1
	ARTS 2344	2D Computer Animation		x	15	6	Spring	1
	ARTS 3344	Advanced 3D Computer Animation		x	15	6	Spring	1
	ARTS 3353	Motion Graphics		x	15	6	Spring	1

Faculty Biographical Information—Tenured and Tenure-Track, Full-Time

Martin Amorous

Associate Professor of Art. BFA, MA, The University of New Mexico; MFA, The University of Arizona. Martin Amorous was born and raised in New Mexico, he received a Bachelor of Fine Arts with a minor in Art History and his MA in Painting from the University of New Mexico. He later went on to earn his MFA in Painting from the University of Arizona. In 1994, he was hired by the Department of Art at Sam Houston State University. In 1995 he accepted the Departmental Chair's position, where he remained until 2003. Martin remains an active member of the tenured faculty at Sam Houston State.

Wayne Barrett

Associate Professor of Music and Interim Chair, Department of Art. BM, Samford University; MCM, The Southern Baptist Theological Seminary; DMA, The University of Iowa. Wayne Barrett has been a member of the SHSU faculty since 1992. During his tenure in the School of Music, Wayne has served as Associate Director of the School; he has directed the Concert Choir, Chorale, and Symphonic Chorus; taught voice, choral methods, and conducting; and has directed the summer Choir Camp. He has completed extensive studies of Hungarian sacred music during the Communist era (1945-91). For the 2012-13 academic year, in addition to his musical activities and teaching, he is the Interim Chair of the Department of Art.

Jack Barnosky

Associate Professor of Photography. BPA, Brooks Institute-School of Photography; MFA, Indiana University. Jack Barnosky was born and raised in South Philadelphia. He left for California in 1971 and returned with a BPA in photography, later completing an MFA from Indiana University. Prior to coming to Sam Houston State University, Jack photographed, studied and taught in Indiana.

Mary Kate Borcharding

Professor of Art. BS, University of Wisconsin; MFA, Indiana University. Kate Borcharding is an American artist working in mixed media. Her artistic style is both neoclassical and postmodern. Her art mainly focuses on the human figure, and is often psychological in nature with narratives expressed across multiple layers. She is currently a professor teaching printmaking: intaglio, lithography, relief, monoprint, silkscreen; book arts, life drawing, and occasionally 2D/3D at Sam Houston State University in Texas, where she has been employed since 1993.

Charlotte Drumm

Associate Professor of Art. BA, Louisiana College; MFA, The Florida State University. Chuck Drumm received her MFA from Florida State University. She began teaching at Sam Houston State University in 1997 and is currently an Assistant Professor teaching in the areas of

Foundations and Graphic Design. Chuck's mixed media artwork examines aspects of identity and gender. Her artwork has been exhibited nationally.

Rebecca Finley

Assistant Professor of Photography. BA, The University of Tennessee, Knoxville; MFA, San Francisco Art Institute. Rebecca Finley is an artist who teaches photography at Sam Houston State University in Huntsville, TX. Originally from Knoxville, Tennessee, Rebecca earned a BA in Media Arts from The University of Tennessee in 1997 and her MFA in Photography from The San Francisco Art Institute in 2000. Prior to accepting her position at SHSU in 2005, Rebecca has taught photography courses at The San Francisco Art Institute, The University of Tennessee, Carson-Newman College, and Pellissippi State Technical Community College. Rebecca's photographic work deals with personal identity and contemplative reality. Her photographic work has been shown both nationally and internationally.

Amy Haggard

Visiting Assistant Professor of Art. Haggard earned her PhD in Art History & Criticism and MA in Philosophy/Art History minor from Texas Tech University, and BFA in Art History from the University of Texas at Austin. Areas of research include modern and contemporary art, art theory and aesthetics, art and society, and historic changes in the role of the artist. A particular area of interest involves these interdisciplinary differences in scholarly discussions of art, focusing on differences between philosophers of aesthetics, art historians and critics, visual artists, and visual studies scholars.

Michael Henderson

Associate Professor of Art. BFA, MFA, University of North Texas. Michael Henderson studied painting and drawing at the University of North Texas, where he received his MFA in 1986. From 1986-87, he was a fellow in the Whitney Independent Study Program of the Whitney Museum of American Art in New York. He is the recipient of grants from the Pollock-Krasner Foundation and Artists Space. His videos, video installations, digital prints, drawings, and paintings have been exhibited in museums and galleries throughout the United States.

Taehee Kim *Assistant Professor of Art.* BFA, Hanyang University (Seoul, Korea); MFA, Louisiana State University and A&M College. Kim has explored art, science, technology, and culture. Kim continues to research the investigation of artistic ideas that merge to scientific technology. In conjunction with her research, Kim emphasizes experimentation aesthetically, conceptually and technically in graphic design education.

Patric Lawler

Associate Professor of Art. BFA, MA, MFA, The University of Iowa. Pat entered college in 1971 as a Math major who later returned to school as an Art major. While still a graduate student at the University of Iowa, he applied at SHSU, was hired, and completed his MFA. Pat teaches painting and drawing and is a faculty advisor at the Student Advising and Mentoring (SAM) Center.

Edward Morin

Assistant Professor of Art. Edward Morin received an MFA from Syracuse University in Syracuse, New York, and a BFA from the University of North Texas in Denton, Texas. He has also completed 40 hours of post-baccalaureate work in Computer Science, including 18 graduate level hours, at Columbus State University in Columbus, Georgia. He has been working in digital and electronic formats since the late 1990s, including animation, interactive multimedia, physical computing, rapid prototyping, sound and video.

Bernice Peacock

Adjunct Professor of Art. Bernice Anne Peacock was born in Liberal, Kansas, but has resided in Texas since the age of two. Bernice graduated with a MFA from Sam Houston State University and concluded post-graduate studies at Saint Thomas University in Houston with a focus in Liberal Arts. The Italian Renaissance is Bernice's expertise, but she has also developed classes in Mexican Art and the Arts of Africa.

Valerie Powell

Visiting Assistant Professor of Art. Valerie Powell was born in Harlingen, Texas in 1977, Valerie Powell holds an MFA from Washington State University and both an MA and BFA from Stephen F. Austin State University. She currently resides in Huntsville, Texas where she teaches a wide range of studio courses at Sam Houston State University. In the studio, she is most concerned with the intersection between painting and sculpture as well as the magical possibilities of creating art with shrinkable plastic.

Thomas Seifert

Associate Professor of Photography. BA, MS, Brooks Institute; PhD, Texas A&M University. Thomas Seifert grew up in San Diego, California and after high school studied both philosophy and mathematics at the University of California San Diego. After working in both the retail and manufacturing sectors, he earned both Bachelor's and Master's degrees at the Brooks Institute of Photography in Santa Barbara, CA, and began working as a professional photographer. After accepting a position at SHSU in 1983, he began working toward a doctorate degree in Education at Texas A&M University, which was awarded in 1994. Dr. Seifert has taught a variety of subjects at Sam Houston State during his 30 year tenure, including digital, commercial, landscape, portrait, color, and black & white photography, the history of communications, photojournalism, and web site development.

Tony Shipp

Associate Professor of Art. B.A., Montana State University; M.F.A., University of Florida. Tony Shipp grew up in Montana, he enrolled at the University of Montana Billings with his sights set on a degree in Animal Husbandry. That changed when he saw his first Frederic Remington sculptures. Tony decided to pursue a BA in Art. Looking for a change in climate, he applied and was accepted to the University of Florida, where he received a dual MFA in Photography and Sculpture. After graduate school he accepted his current job at Sam Houston State University, teaching sculpture and the occasional photography course.

Susannah Strader

Assistant Professor of Art. B.F.A., Ohio University; M.F.A., University of Colorado-Boulder. Annie Strader is an interdisciplinary artist who utilizes sculptural, digital and video processes to

create objects, installations and performances. She earned her MFA from the University of Colorado at Boulder; Boulder, CO and her BFA from Ohio University; Athens, OH. She has an active exhibition schedule with exhibitions at The Athens Institute for Contemporary Art, Athens, GA; The Roy G Biv Gallery, Columbus, OH; The Hartnett Gallery, Rochester, NY; and, The Sculpture Center, Cleveland, OH.

Anthony Watkins

Assistant Professor of Art. B.A., M.A., Northwestern State University of Louisiana; M.F.A., The University of Tennessee. Anthony received his MFA in Graphic Design from the University of Tennessee, Knoxville and has worked professionally at ADCO Creative in Columbia, SC. His work has been recognized by Graphic Design USA, HOW magazine, AIGA, Time magazine online, and has most recently been included in Brochure Design 12 from Rockport Publishing. He has presented his work at the SVA Conference, “Design, the Arts and the Political,” in New York; Pole Universitaire Leonard de Vinci, in Paris, France; and the 5th International Conference on Design Principles and Practice, in Rome, Italy.

Faculty Biographical Information—Adjunct or Visiting, Full-Time

Kathy Kelley

Assistant Professor of Art. Kathryn, sculptress and graphic designer, holds an MFA in Graphic Communication from the University of Houston. Kathryn is founding president of BOX 13 ArtSpace, an experimental nonprofit art space in Houston. Concurrent with her making, writing and exhibiting, Kathryn passionately teaches and develops systems of critique and projects for the department’s foundations program.

Tudor Mitroi

Adjunct Professor of Art. Tudor Mitroi was born in Bucharest, Romania and has traveled the world, sharing his love of Art. He earned his MA, in Art History and MFA in Painting/ Drawing from the University of North Texas in 2002. Tudor has taught painting and drawing for the Department of Art at Sam Houston State since 2010. He currently has a studio space at Box13 Art space in Houston, Texas and continues actively to show his work throughout the United States.

Petrina Sowa

Adjunct Professor of Art. Petrina Sowa earned her BFA in Studio Art from the University of Texas-Austin and her MFA in Painting from Sam Houston State University. She has taught for the Department of Art since 2001, teaching drawing, art appreciation and art history.

Matthew Weedman

Adjunct Professor of Art. Matt was born in Dwight, Illinois and currently resides in Huntsville, TX. He recently joined the faculty of the Department of Art at Sam Houston State University, teaching multi-media and photography classes. Matt holds a BA in Film Studies and Studio Art and an MFA in Sculpture from The University of Colorado at Boulder, Boulder, CO. Matthew

Weedman's art utilizes objects, sound, performance and video to explore a personal and social history of living through the cold-war/space-race era and the implications thereof.

Willie Williams

Visiting Assistant Professor of Art. Willie Williams earned his BFA from Texas A&M Kingsville and his MFA in Animation and Digital Arts from the University of Southern California. He has many credits to his name as an animator, including being a production intern on the Dream Works feature film, *Puss in Boots*. He currently is an Assistant Professor of Animation for the Department of Art at Sam Houston State University.

Faculty Biographical Information—Adjunct, Part-Time

Cynthia Reid

Adjunct Professor of Art. Cynthia Reid is an accomplished artist who is very active in local art events. She is currently the Artist Manager for the Woodlands Waterway Art Festival. She received her BAT, MFA and M Ed from Sam Houston State University. Cynthia is an adjunct instructor for Lone Star College and teaches watercolor to the students of the Department of Art at Sam Houston State University.

Eddie Wells

Adjunct Professor of Art. Eddie Wells holds a BS in Art Education from Auburn University, a Master of Arts from Southwestern Baptist Theological Seminary and a Master of Fine Arts from Goddard College. She has worked for 18 years as a professional artist in several capacities including owning two of her own businesses and working as the graphic designer/illustrator for a national children's magazine. Eddie spent two years in Africa working in graphic design and has traveled through ten different African countries as well as several European and Asian countries. She has been teaching visual arts to children of all ages for the past 15 years. Painting is her main focus, but she enjoys all art mediums including collage, clay, photography and jewelry.

Additional Faculty-Related Information (ARTS and FACS)

For **faculty teaching load policy**, see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "Faculty Instructional Workload Policy."

For **tenured and tenure-track faculty evaluation policy**, see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "The Faculty Evaluation System."

For **faculty tenure, promotion and market adjustments in salary policy**, see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "Faculty Reappointment, Tenure, and Promotion," "Market Adjustments in Salary," Merit Advances in Salary," et al.

For **faculty developmental leave policy**, see Flash Drive, Links to Online Material, 2-Academic Policy Statement--Faculty, "Faculty Developmental Leave Policy."

Issues pertaining to support staff (e.g. number of FTEs, salaries, sources of salaries, etc.) are negotiated between, most directly, the department and the college. The university does not have an official policy regarding the number of technical and support staff that can, or will, be made available to departments.

E2. Faculty and Staff—Family and Consumer Sciences

Faculty Information Table

Faculty	Hire date	Rank	Tenured year	Highest Degree	Degree Institution	Year	Area of Emphasis
Laura Burleson	8/86	Assistant Professor	1993	Ph.D.	Texas Tech. University	1993	Drafting, History of Design, Lighting, Design for Dementia
James Landa	2009	Assistant Professor	2015	M.F.A.	University of Georgia	1989	Commercial Design, Design Practices, Design for Aging
Shelby Brock	2008	Lecturer		M.A.	Sam Houston State University	2006	Residential Design, Accessibility, Codes, Computer Aided Design
Harriet Griggs	2003	Adjunct-Pool		Ph.D.	Texas A&M University	1985	Textiles

Faculty Teaching Assignments

Faculty	Course	Course Title	Lecture	Studio	# of students	Contact hrs per week	Sem's Taught	# sections taught
Laura Burleson								
	FACS 2361	History of Furniture I	x	x	25	3.	Fall	1
	FACS 2387	Architectural Graphics for Interiors	x	x	20	4	Fall	1
	FACS 2388	Building Systems for Interiors	x	x	20	4	Spring	1
	FACS 3332	Lighting for Interiors	x		20	3	Fall	1
	FACS 3361	History of Furniture II	x		25	3	Fall	1
	FACS 3364	Survey of Interior Design for Non-majors	x	x	20	4	Spring	1
	FACS 4362	Presentation Techniques	x		15	3	Fall	1
	FACS 4369	Internship			15/15	online	Spring/ Summer	1/1
James Landa								
	FACS 1360	Basic Principles of Design	x	x	40/20	4	Fall/Spring	1/1

Faculty	Course	Course Title	Lecture	Studio	# of students	Contact hrs per week	Sem's Taught	# sections taught
	FACS 3360	IND Profession Practices & Procedures	x		20	3	Spring	1
	FACS 4330	Commercial Design I	x	x	20	5	Fall	1
	FACS 4331	Commercial Design II	x	x	20	5	Spring	1
	FACS 5379	Interiors and Aging Populations	x		10	online	Fall	1
Shelby Brock								
	FACS 2364	Design Theory & Materials	x		30	3	Fall	1
	FACS 2368	Consumer Education	x		35/35/70	online	Fall/Spring/Summer	1/1/2
	FACS 2378	Intro CAD for Interior Design	x	x	20	4	Spring	1
	FACS 3337	Design Process	x	x	20	5	Fall	1
	FACS 3338	Residential Design	x	x	20	5	Spring	1
	FACS 3377	Codes, Standards, & Facilities Maintenance	x		35	online	Fall	1
Harriett Griggs								
	FACS 2369	Introduction to Textiles	x		40/35	3	Spring/Summer	1/1

Faculty Biographical Information—Full-time

Laura Burleson, PhD, as Program Coordinator, has bachelor's and master's degrees in interior design from Oklahoma State University, and a doctorate in environmental design from Texas Tech University. She has taught interior design courses at Oklahoma State, Texas Tech, and Sam Houston State University. She is a member of IDEC and an Allied Member of ASID. She has participated in regional show house projects with local interior designers, and has served on building committees within the community. Additionally as coordinator, she participates at all "Saturdays at Sam" recruitment days, and advises all majors as a SAM Center advisor. Dr. Burleson is an integral part of all interior design faculty search committees, as well as their evaluation through the departmental promotion and tenure process.

James Landa, MFA, has a bachelor's degree from Colorado State University in Interior Design, and the MFA degree from University of Georgia, with emphasis in interior design. He is NCIDQ-certified and has participated in commercial projects, having owned his own kitchen and bath design firm in the Chicago area. He has taught at Harrington College of Design in Chicago and Indiana State University at Terre Haute. He has also participated in student recruitment for Sam Houston State University at the Houston Hispanic forum.

Shelby Brock, MA, has bachelor's and master's degrees from Sam Houston State University in interior design. She is a registered interior designer with the state of Texas (#9969), and

performs plan reviews and inspections as a registered accessibility specialist for Texas (#295). She has passed the NCIDQ exam and is a member of IDEC. She has participated in projects with construction, design and/or renovations related to various office spaces for Walker County and the City of Huntsville, fire stations, medical offices, financial firms, museums, churches, educational facilities, and numerous residential projects.

Faculty Biographical Information—Part-time

Harriett Griggs, BS, holds a Bachelor of Science degree from Baylor University in Home Economics; a Master of Science degree from Oklahoma State University in Clothing, Textiles and Merchandising; and a Doctor of Philosophy degree from Texas A&M University. She teaches in the areas of fashion and promotions, textile and industry trends. During her teaching path, which began with a graduate teaching assistantship at Oklahoma State, she has taught university students in the area of clothing, textiles and merchandising. She worked in product development and marketing in Dallas between the Master's and Doctorate degrees. The teaching experience that followed included five years at SHSU, and fifteen years at the University of Houston before returning to Sam Houston State University in 2003.

F. Facilities, Equipment, Health, and Safety

Facilities

WASH Building

The WASH Building is a new, 8000 square foot facility for the foundation program. The WASH facility provides students with the opportunity to work on large scale projects, to collaborate, and to install their work for exhibition and allow for group and individual critiques.

Art Building A

Building A contains the printmaking studio, ceramics studio, student gallery, offices, and supportive spaces.

Art Building B

Building B contains the wet darkroom, student labs, an office, student studios, and supportive spaces. The building was originally an apartment building and also houses individual student studios (upstairs). The building is ventilated and safe, but the darkroom and adjoining spaces have been the most “makeshift” in all of the department’s facilities and also the most in need of, at base, cosmetic attention. As of the summer of 2013, a cosmetic renovation of the darkroom and adjacent spaces has been approved by the university.

Art Building C

Building C contains the sculpture studio, wood shop, outdoor metal working area, classroom, office, and supportive spaces.

Art Building D

Building D contains the drawing studio, painting studio, digital printing lab, student storage lockers, faculty offices, and supportive spaces.

Art Building E

Building E contains the 90-seat auditorium, visual resources library, graphic design studio, offices, and supportive spaces.

Art Building F

Building F contains departmental offices, the Gaddis Geeslin Gallery, a multi-purpose classroom, and supportive spaces.

Art Building G

Building G was recently acquired and renovated as a photography studio and computer lab. It is currently being equipped as a state of the art, distance-learning classroom, to be available to all art classes for guest artists and lecturers from remote locations.

Farrington Building

Two computer animation labs are located in the Farrington Building, an academic building that was renovated with 2 labs designed for the Animation program.

Margaret Lea Houston Building

The Margaret Lea Houston Building houses the Interior Design program. It contains faculty and department administration offices, a 20 seat drafting lab with computerized drafting tables, printer and plotter, and several spaces with finishes, materials, periodicals and catalog resources available for student use. Three classroom spaces fitted with Smart Technology in the building are used for lecture courses, as well as the building contains visual display space for two- and three-dimensional work and space for project storage.

Inventory

Please see Flash Drive, “Art Department Inventory”

In the Margaret Lea Houston Building the Interior Design Program maintains a studio/lab space with 20 computerized drafting tables. The twenty PC computers are linked to a 24-inch HP plotter and standard B&W printer. In the FCS department office there is an 11x17 scanner, a large job printer, two copiers, and a fax machine. Three lecture classrooms are fitted with Smart technology podiums that include computer, projector, DVD player, and Elmo projection system.

During the 2012-2013 break the computers in the main interior design lab space were replaced. During the summer 2013 computer software upgrades were implemented by the university including Microsoft Office 2013© and AutoCAD 2013©.

Maintenance and Replacement Schedules

For the SHSU 2013 Master Plan, see Flash Drive, “SHSU Master Plan 2013”

For Facilities Management, see Flash Drive, Links to Online Material, 35-Facilities Management

For computer replacement schedules, see Flash Drive, Links to Online Material, 36-Computer Replacement Schedules

Health and Safety

For information regarding university health and safety procedures and standards, please see Flash Drive, Links to Online Material, 37-Safety Office

G. Library and Learning Resources

For **Library Holdings**, see Flash Drive, “NGL—Art Holdings”

For **Library Hours**, see Flash Drive, Links to Online Material, 29-NGL—Library Hours

For **Library Research Tools**, see Flash Drive, Links to Online Material, 30-NGL—Library Research Tools.

- Art databases specifically can be found listed here: Flash Drive, Links to Online Material, 31-NGL—Art Databases.
- General reference databases are here: Flash Drive, Links to Online Material, 32-NGL—Databases by Subject
- Holdings of other institutions can be seen through WorldCat: Flash Drive, Links to Online Material, 33-NGL—WorldCat

For **Art/Design Expenditures**, see Flash Drive, “NGL—Art and FCS Expenditures

Art/Design Staff

There are 2 dedicated librarians, both faculty, dedicated to the art/design collection

- Michelle Martinez has an MS in Library Science and has 8 years of library experience; 5 of them with collection development experience in art—2 at SHSU and 3 at a public library. She also has a 2nd Masters. Along with other duties, she serves as bibliographer for the Department of Art.
- Ann Jerabek, M.A., M.L.S. has been a practicing academic librarian at Sam Houston State University for the past twenty-five years. Along with her other duties, she serves as bibliographer for the Department of Family and Consumer Sciences, with responsibility for selecting and adding to the Library’s collection items relating to interior design, interior decoration, and furniture/furnishings.

For Acquisitions, Preservation, and Replacement Policies, see Flash Drive, “NGL—Collection Development Policy.” Beginning in the fall of 2013, with the addition of two tenure-track art historians to the Department of Art’s faculty, these faculty members, along with NGL personnel, will further develop and implement coordination processes between the Department of Art and NGL.

Plans for library equipment acquisitions and maintenance

- The IT Department is responsible for public access computers, which are replaced on a 4-year rotating basis.
- The large format color printers are in the process of replacement: there will be one new one in 2013 and another one by 2014. These printers are maintained by the Library.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Recruitment

The Department of Art participates in Saturday@Sam each semester, providing a presentation and tour to over 100 students at that time. The potential students and their families meet in the art auditorium for a slide presentation by faculty representatives from each BFA program. They are then toured through their areas of interest, talk with faculty and learn about the programs.

The Department of Art has published a set of cards packaged in a metal box the size of a CD case that advertise each program. These are mailed to high schools throughout the state and distributed at Saturday@Sam. The Computer Animation program has a flyer that is distributed at Saturday@Sam and through the Visitors Center to potential students. Throughout the year 10-20 students make arrangements for individual tours of the Computer Animation facilities. The website for the Computer Animation program is linked to the Department of Art website and has attracted students from the U.S., Europe, Asia, and Africa. The Department of Art website describes the curriculum, the faculty and facilities.

Department of Art program areas are also included regularly in university-sponsored promotions. For program marketing plans, see Flash Drive, “Art-Program Marketing Plans” folder.

The Interior Design program as part of the Family and Consumer Sciences Department participates in the Saturday@Sam recruitment activities presented in the College of Humanities and Social Sciences building followed by tours of the Margaret Lea Houston building. The program distributes program brochures at Saturday@Sam as well as through the Office of Admissions’ recruiters who visit high schools around the state. The program also maintains a link through the Family and Consumer Sciences home page, which is updated annually with information on the interior design student success rate related to employment.

Admission-Retention

All art students are required to complete the Workshop in Art Studio and History (WASH) foundation program. The program requires a grade of C or above in each of the three components of WASH, or all three courses must be repeated (See Flash Drive, “WASH Guidelines” and Flash Drive, Links to Online Material, 13-WASH Program).

Once through the WASH program, **students who are pursuing a BA in Art** are meeting retention requirements if they maintain university retention standards (see Appendix, Flash Drive, Links to Online Material, 5-Undergraduate Catalog 2012-2014--Academic Policies and Procedures).

Student pursuing the BA or the BS degrees in the Interior Design program must follow the prescribe sequence of courses in the program curriculum and maintain a C or above to be eligible to move to the next course in the sequence.

All BFA programs have additional admittance and retention standards.

BFA Requirements

Students who meet the requirements for admission to Sam Houston State University may unofficially declare majors in the Studio Art, Photography, Graphic Design, or Computer Animation BFA degree programs.

To be officially accepted into the Studio Art, Photography or Computer Animation BFA program, students must complete WASH, Drawing, Life Drawing I, and Foundations in Digital Art, and pass a BFA Portfolio Review.

The Departmental BFA Portfolio Review includes work from the courses listed above and is assessed by a committee of the entire full-time art faculty. Based upon the portfolio, the committee assesses the student's ability to:

- make expressive use of line and mark making
- use value to describe form and light
- incorporate negative space in full page compositions
- depict figures that are proportionally correct
- use color relationships in ways that contribute to the meaning of their work
- visually communicate a concept
- choose materials that contribute to the expression of a concept
- incorporate design principles in a time based work of art
- express an idea through narrative or sequential imagery
- use duration as a compositional element

Students who do not pass the review may resubmit works the following semester using work from subsequent art core courses. Students who pass the review are officially admitted into the respective BFA program. Students who do not pass the BFA review a second time may choose to pursue the BA in Art degree or another non-art major.

Students applying for admission to the Graphic Design BFA program do not take the Departmental BFA Review. To be admitted into the BFA program in Graphic Design, students must take ARTS 2323 - Principles of Graphic Design and ARTS 3322 - Typography in addition to the previously-listed foundations courses. Candidates for the Graphic Design BFA submit a Portfolio at the end of the semester in which they take Typography and include graphic design work in their portfolio. The portfolios are reviewed by the graphic design faculty and are evaluated on:

- Aesthetic Sensitivity – organization of space, visual hierarchy, use of color, imagery, typography
- Creativity/Concept – visual problem solving, originality and appropriateness of design solutions
- Presentation/Craftsmanship – precision and accuracy of project execution and presentation, handling of materials, attention to detail

- Foundation – drawing skills in various media, experimentation with an array of approaches and methodologies
- Participation/Focus/Professionalism – attitude and behavior in/toward the class, potential professional performance
- Self Evaluation – appropriate use of graphic design terminology, articulated self evaluation of strengths and weaknesses

Students who do not pass the Graphic Design Portfolio review will not be allowed to move forward in the Graphic Design program, but will have the option to participate one additional time in the next subsequent review. Students choosing to change their major from Graphic Design to another BFA area will be required to participate in the Departmental BFA Portfolio Review. Students failing to pass a combination of any two reviews will not be eligible for the BFA but may pursue the BA degree in Art.

The BFA review is held once each long semester, prior to the registration period for that semester to allow students to adjust their schedule according to the review results. Students are limited to two BFA reviews, which must be attempted in successive semesters. If two non-passing results obtain, the student must declare the BA as a major or change majors.

BFA Portfolio Review scheduling and notification process:

- Dates of the BFA Review process, including sign-up dates, are posted about six weeks before the review occurs.
- Students register in the departmental office and are then assigned a space at the WASH building for the review. The sign-up sheet is used to create comment sheets for the faculty reviewers.
- After the review is completed, the chair of the BFA committee submits the results to the department secretary.
- Students are notified by letter of the results. Students who pass receive Declaration of Major forms for official registration in the BFA program. Students do not pass their first attempt receive explanatory comments and prescriptive guidance. Students who do not pass their second attempt, receive explanatory comments and a Declaration of Major form for BA in Art.
- All documentation and correspondence are kept on file in the departmental office. The documents are kept confidential and are retained indefinitely.

Candidates for the BFA degree must have a minimum 3.0 grade point average in Art courses (including all residence and transferred work) to graduate.

BFA students participate in a senior exhibition the semester of graduation, submit a vita, and submit slides or an appropriate portfolio of their work.

Interior Design Requirements

Students who meet the requirements for admission to Sam Houston State University may declare as majors in the Interior Design Program. The freshman and sophomore level courses can accommodate up to 40 students in each lecture/studio course, however the junior and senior

level courses accommodate a maximum of 20 students in each of the lecture/studio. As the first junior lecture/studio course, FACS 3337, Design Process, faces a capacity of more than 20 students the Interior Design Program plans to implement a portfolio review.

For sample BFA Review rubric, see Flash Drive, “BFA Review S13”

See also, Flash Drive, “Graphic Design BFA Review”

Advisement

For information regarding the Student Advising and Mentoring (SAM) Center, see Flash Drive, Links to Online Material, 34-SAM Center.

One member of the art faculty is a faculty advisor at the SAM Center. Art students are also advised each semester by faculty members within the department.

Laura Burleson, Ph.D., the director of the Interior Design program, is a faculty advisor at the SAM Center and meets the academic advisement needs of interior design majors.

Record Keeping

Students have access to comprehensive, personally-related and general university information, including their academic records, through their online MySam accounts. A sample screen shot is below:

The screenshot displays the MySam portal for Sam Houston State University. The top navigation bar includes links for Request Info, Visit, and Apply. The main content area is organized into several sections: Calendars (Academic, Athletics, Student Services, Today @ Sam), Career Services (JOBS 4 Kats, Upcoming Events), Student Financial Links (Scholar X, FAFSA, Parking, Insurance Options, Financial Aid Office), Training (Emergency Preparedness), Academic Support (Need help with course work?, Reading Center, Writing Center, The Math Lab), Advising (Undergraduates, Graduate Students, Mandatory Advising Guidelines), DegreeWorks, Banner Self-Service, and Student Housing & Dining (Housing, Dining). The footer contains accreditation information and contact details for Sam Houston State University.

I. Published Materials and Web Sites

University web site—see Flash Drive, Links to Online Material, 6-SHSU Web Site.

University catalogs—see Flash Drive, Links to Online Material, 7-SHSU Catalogs.

The Department of Art web site—see Flash Drive, Links to Online Material, 12-SHSU Department of Art.

The Department of Family and Consumer Sciences web site—see Flash Drive, Links to Online Material, 39-SHSU Department of Family and Consumer Sciences

The Interior Design Program web site—see Flash Drive, Links to Online Material, 40-SHSU Interior Design Program

J. Community Involvement

Academic Community Engagement web site—see Flash Drive, Links to Online Material, 14-Academic Community Engagement.

K. Articulation with Other Schools

Articulation Agreements are published on the university web site (see Flash Drive, Links to Online Material, 8-SHSU Articulation Agreements).

L. N/A

M. N/A

N. N/A

O. N/A

MDP II—Instructional Programs

A. Credit and Time Requirements

See Flash Drive, Links to Online Material, 5- Undergraduate Catalog 2012-2014—Academic Policies and Procedures; particularly, all topics under *Degree Requirements and Academic Guidelines*

B. Evaluation of the Development of Competencies

The principal mechanisms for evaluating competencies are those that are used within the courses that are component to each degree.

In addition, admittance to any BFA program is contingent upon satisfying the competencies required by the appropriate BFA Review. For those requirements see MDP I—Purposes and Operations, H. Recruitment, Admission—Retention, Record Keeping, and Advisement, BFA Requirements.

C. Distance and Correspondence Learning Programs

For **correspondence learning** policies, see Flash Drive, Links to Online Material, 41- Correspondence Courses Catalog Information, and, Flash Drive, Links to Online Material, 42- Correspondence Courses Web Site.

For **distance learning** policies and information, see Flash Drive, Links to Online Material, 43- SHSU Distance Learning.

D. Teacher Preparation (Art/Design Education) Programs

The university is accredited by the

- National Council of Accreditation of Teacher Education (NCATE)
- Texas Education Agency (TEA)
- State Board for Educator Certification (SEBC)

Teacher Preparation

Teacher preparation is taught and managed by the Department of Curriculum and Instruction in the College of Education. Art education certification in Texas is Early Childhood (EC) through 12th Grade. The university requires 24 semester credit hours of education coursework, including 9 credit hours of student teaching.

Academic requirements for entry into the Teacher Education Program are:

- Cumulative GPA of 2.5 on all college work attempted.
- GPA of 2.5 in both major and minor; GPA of 2.5 in all CISE/CIEE course work.
- Completion of 54 semester hours with at least 15 semester hours in residence at SHSU.

- Scores on Texas Academic Skills Program (TASP) examination which meet minimum requirements established by the State Board of Education (SBOE).

Further information about the teacher certification process and requirements can be found on the Department of Curriculum and Instruction web site (see Flash Drive, Links to Online Material, 44-Department of Curriculum and Instruction).

Student Teaching and Observation

Student teaching and observation hours are managed by the university's Office of Field Experience. The web site contains extensive information (see Flash Drive, Links to Online Material, 45-Office of Field Experience).

E. N/A

F. Art and Design Studies for the General Public

The Department of Art offers 3 courses that are specifically designed for or are available to non-majors:

- ARTS 1301 - Introduction to the Visual Arts (130)
- ARTS 1316 - Drawing (60)
- ARTS 1303 - Survey 1: Pre-Renaissance Art History (50)

ARTS 1301 enrolls around 130 non-major students per semester. ARTS 1316 and ARTS 1301 (combined) enroll around 110 students, a small percentage of which are non-majors.

The general practice, although there is no formal policy, is that ARTS 1301 and ARTS 1316 are taught by full-time adjunct faculty, and ARTS 1303 is taught by tenured or tenure-track faculty. (During the 2012-2013 academic year, this class was taught by a visiting assistant professor.)

Beginning in 2014, the revised university core curriculum will include two additional courses for non-majors: ARTS 1302 - Exploring Contemporary Art and FAMC 2301 - Fine Arts Seminar. It is anticipated that both courses will be taught by tenured or tenure-track faculty members.

MDP III—Evaluation, Planning, Projections

A. Any planning documents currently in effect or in use

Department of Art Strategic Plan

Vision

An enrichment of the human experience through the production and understanding of artwork, artists and the role of art and the artist in society.

Mission

The SHSU Department of Art teaches skills, techniques, aesthetic principles and concepts that develop students personally and help to prepare them for professional careers in art and design as well as post-graduate study. We foster a vibrant environment for creative research and collaboration between faculty, students, and the community; we celebrate the unique role that art and design play in the construction of culture; and we embrace our duty to advance and share the knowledge gained through our creative research.

Progress Narrative for 2013-2014

In addition to all of the activity requisite for successful instruction, student activity, and faculty endeavors, the Department of Art is highly engaged by numerous strategic initiatives that are critical to the department's future.

The most challenging and comprehensive of these is preparation for the university's application for accreditation by the National Association of Schools of Art and Design (NASAD). Preparation is underway of the Self Study, which, along with the visit of NASAD evaluators in the fall of 2013, will form the basis of the accreditation decision. This is a daunting, department-wide effort and will continue to require administrative and faculty work, throughout the summer, culminating in the fall visit. In the best of all possible worlds, this comprehensive preparation would be aided by a lessening of other departmental-wide activities, but such an adjustment has not been possible for the department this year.

The department is also engaged in searches for four faculty positions: Chair (teaching area open), WASH, Art Historian, and Animation. These searches, now in progress, have required many hours of committee work by faculty members, and each of the searches is proceeding in a positive fashion.

The Curriculum Committee has done extensive work in preparing Art courses for submission to the core curriculum, as per the new core curriculum requirements. Two of the submissions were referred back to the department for emendation, and they have been re-submitted.

Attention is being given to facilities improvement, particularly in Building B, which is in the most dire need of attention. Faculty members and student workers are doing all that they can, but the problems with the condition of this facility are beyond the scope of what the department, alone, can address.

The office staff is being upgraded in order to address better the needs of the department and help to provide continuity in both those positions, which is in the department's interest.

Application has been made to reclassify both positions to more accurately reflect their respective duties (one is approved at this writing, one is pending), and the newly-approved Accountant Clerk position has been upgraded from a .5 FTE to .75 FTE. Additional funds for these upgrades are being taken from departmental resources.

Difficulties in student progress through their degrees due to course sequencing and number of sections offered have been identified, and new sections are being added in both the summer and the fall in order to help alleviate these challenges.

Visiting artists, designers, and other professionals have presented in the department throughout the year.

Several members have ACE classes and others are also engaged in the community in numerous ways.

Our student organization is very active—facilitated very much by its faculty sponsor.

Student work is being exhibited in the Gaertner Performing Arts Center and in computer labs around the campus. WASH students also exhibit their work in creative ways throughout the year.

Student educational and pre-professional travel of a varied nature has been facilitated by several faculty members.

A significant amount of faculty travel for professional presentation and development has been facilitated by the department, albeit within a context of a budget particularly challenged by three faculty searches (the chair search has been covered by monies from the dean).

Finally, the department has an interim chair who is from outside the discipline. This has probably required some extra work and patience on the part of the faculty, and they have risen to the occasion. The faculty have been characterized by a great spirit of cooperation and willingness in accomplishing all that the department is challenged by this year. The problems that we have faced have not been internal—and that is due to the committed and, at times, seemingly tireless efforts of the faculty.

Goals & Objectives for 2013-2014

Provide a Quality Contemporary Art Program

NASAD Accreditation. The Department of Art will continue to pursue accreditation with the National Association of Schools of Art and Design. This accreditation is commensurate with the high academic standards and aspirations of SHSU and will help boost the department's reputation both nationally and internationally. A number of the department's other objectives have a direct bearing upon this one, including plans for a new facility **(NI)**

Art Historians (additional lines).—partially to be achieved 2012-13. The Department of Art will search for Art Historians on additional tenure-track lines who will provide stability to our Art History course offerings, allow diversity within the art history curriculum, and provide high quality instruction to our student body. This position will assist the department in meeting NASAD guidelines and in the ability to offer an undergraduate major in Art History, a needed addition to our curricula.

WASH Faculty (additional FTEs). —partially to be achieved 2012-13. The Department of Art will acquire additional faculty members to teach in WASH (Workshop in Art Studio and History), our foundations program. The program is currently having to turn away students who need it because it is operating at maximum student/teacher ratios. Additional faculty members will support a growing student body and comply with the student/teacher ratios that NASAD finds adequate for studio classes. **(NI)**

Visiting Artists, Designers and Professionals. The Department of Art will host visiting artists, designers and professionals to lecture, curate exhibitions, demonstrate media and methods, and critique student work. The department will also develop a visiting artist/guest lecturer series that includes artists from each BFA area to enhance the student's professional experience in the field of choice with real-life artists and lecturers. **(NI)**

Photography Building Renovation. The Department of Art will seek immediate renovation for the Photography building to include, at the very least, repairing unsafe floors, organizing storage space, and building a light trap to facilitate darkroom production. Even with a new consolidated facility in view (above), the condition of the Photography Building represents an urgent structural need, including possible safety issues. Students and visitors who experience the renovated facilities will no longer receive a negative and misleading impression of the department and of the university. **(NI)**

Office Staff (additional FTEs). —partially to be achieved 2012-13. The Department of Art will seek adding a minimum of 1.5 FTEs to its current office staff of 1.5 FTEs (not including student workers) for a total minimum of 3.0 FTE Office Staff. The complexity of departmental operations, both academic and logistical, with the number of current majors and with the anticipation of additional majors, requires an adequate number of support personnel. **(NI)**

BFA Portfolio Review. The Department of Art will continue to conduct a portfolio review of students upon completion of the art foundation courses. The review will consist of student work from these classes presented to a faculty committee. Students will pass the review before admission to BFA programs in Studio Art, Graphic Design, Computer Animation, or Photography. The review will offer the faculty an opportunity to assess the student's individual progress.

Art Education. —partially to be achieved 2012-13. In addition to pursuing a major in Art History, the Department of Art will upgrade its attention to Art Education. One additional faculty member will be secured to teach Art Education classes, incorporating an education minor (leading to certification) within a BFA program. **(NI)**

Course and Section Expansion. —partially to be achieved 2012-13. Increased sections will be offered in art courses in order to be current and meet growing student needs. **(NI)**

Provide Effective Communication with Internal and External Consistencies

Website. —partially to be achieved 2012-13. The Departmental Website will be updated and maintained on a regularly-scheduled basis to be as aesthetically appealing as it is functional in providing up to date information to prospective and current students. The website will be maintained by a Departmental Technician (above). **(NI)**

Community Engagement. The Department of Art will ensure that regular events that engage its local community are sponsored and that the department functions as an active, recognized member of the local arts community. **(NI—partial, such as ACE classes)**

Procure Appropriate Resources to Facilitate the Academic Mission of the Department

Laptop Initiative. The Department of Art will maintain the Laptop Initiative, continuing to require all incoming students to purchase a laptop and software for use in all degree programs in Art. The Department, in conjunction with the university, will maintain fully functioning wireless capabilities throughout the entire Art Complex to support the Laptop Initiative. **(NI)**

Computer Lab Maintenance. The Department of Art will conduct assessments of departmentally-maintained computer labs to ensure the use of current software applications and will upgrade hardware as necessary to meet industry standards.

Graphic Design Space. The Department of Art will upgrade the graphic design space to meet NASAD requirements, enhancing the educational experience of students. **(dependent on HEAF funds—may not be accomplished this year) (NI)**

Technology. The Department of Art will maintain current technological resources, expanding our offering to students and facilitating quality instruction through digital media, thus supporting contemporary art concepts in an evolving curriculum.

Computer Animation Equipment. The Department of Art will replace outdated computer animation equipment to keep up with emerging technologies associated with animation industry standards. This will allow our department always to provide students with academic relevance and professional preparation. **(dependent on HEAF funds—may not be accomplished this year) (NI)**

Painting and Drawing Studio Classrooms. The Department of Art will make necessary updates to existing furniture and storage facilities for the painting and drawing studio classrooms. This will enhance the educational experience of our students and help to acquire NASAD accreditation. **(dependent on HEAF funds—may not be accomplished this year) (NI)**

Distance Learning Offerings. The Department of Art will continue to expand its offerings of online classes to accommodate the needs of non-traditional students and the increased interest in computer-based learning. Hybrid studio courses, having an online component, will be explored and offered as feasible. **(NI)**

Promote Creative Research

Research and Creative Activity. The Department of Art will encourage, support, promote, and exhibit creative research of the faculty, including travel-related activities, in the faculty's efforts to stay abreast of current technology, gain knowledge, and interact with peers—all of which will benefit the students and the university.

Promotion of Student Work. The Department of Art will exhibit and promote the work of students of art within departmental galleries, locations on the Sam Houston State University campus, and in local, regional, national, and international venues.

Senior Exhibitions and Portfolios. The Department of Art will continue to require and support senior exhibitions and portfolios for all BFA degree programs and use the work in the exhibitions as an assessment of upper-level studio courses.

Student Travel. The Department of Art will establish a student development travel program which will allow students the opportunity to travel with faculty to encourage creative student research, increase participation of students in competitive exhibitions outside of the university at the national and international level, allow students the opportunity to meet professionals in their fields, provide off-campus experiences, and enrich cultural development with hands-on experiences and exposure to the contemporary art world.

New Initiatives for 2013-2014

Seeking NASAD accreditation is the preeminent new initiative of the department.

Additional new initiatives are contained **within our Goals and Objectives and are marked by (NI)**

Process/Effectiveness Obstacles

Considering the multitude of tasks that have been taken on, in addition to the normal requirements of departmental operation, progress on departmental objectives has been steady and successful.

Some of the obstacles to progress may be intrinsic to large organizations, but they would include:

Time delay and paperwork that sometimes attaches to IT purchases. Procurement can take months for items that, were the department allowed to purchase them, could be obtained in an afternoon or a week at the most.

Decisions and implementation of personnel upgrades took several months for completed action. One is still pending at this writing (it was made in the fall).

Time delay on HEAF requests made through the college to IT. An animation class is instructionally dependent on expensive software that the department alone cannot support. The request was made at the beginning of the fall semester. The class was cancelled for the spring, since the request was still pending. As of this writing, the issue is still being studied, and the department has placed the class on the fall schedule in the hopes that the software can be provided. It is unclear why a decision such as this takes months, but when the department is “waiting”, it cannot, by definition, go forward in that area.

Building B is below the Sam Houston standard. It is in dreadful condition, and what is referred to in building B as a “classroom” is...a stretch. The department and, particularly, the students who take classes there, need help with this facility. This may create an impediment to accreditation if not addressed. [*n.b. Building B was renovated during the summer of 2013.*]

We are challenged for space generally—particularly for studio and classroom space that is appropriate to the needs of these classes. The department has learned to “live with it,” but for the department to keep up with the standard of excellence to which the university aspires, a new, consolidated Art Facility is a must.

Interior Design Program Strategic Plan

Vision

An enhancement of human well-being by providing functional and aesthetically pleasing spaces that improve the quality of life of individuals.

Mission

The mission of the interior design program at SHSU is to provide an academic background preparing students to think critically, creatively, and independently, enabling them, as beginning professionals in interior design, to produce quality work and serve the public through protecting health, safety and welfare in a diverse marketplace.

Progress Narrative for 2013-2014

The foundation of the program encourages students to master basic skills so that as students advance to upper-level courses, they can then be confident in applying these skills to more complex projects. Student communications through multiple methods, including drafting, sketching, oral, written, and other mechanisms, as part of the problem-solving process, as well as understanding methods of research and material selection for finish applications in keeping with client needs as specified in projects, are key skills that continue to be held high. In addition, the program continues to strive to maintain student familiarity with the laws, codes and standards that govern the interior design process and the ability to apply them to projects and the real-world environment. These skills and knowledge should continue to enable students to be adequately prepared to function within interior design businesses, and have proficient skills to assist in the business' operation. Just as they are prepared to enter the business world, we believe they are also equipped to take the NCIDQ exam, evaluate the changing economy, and make individual employment decisions. The interior design program curriculum is structured in a way that advances and facilitates student learning in a progressive manner to achieve these ends.

Goals & Objectives for 2013-2014

Accreditation The interior design program will endeavor to maintain and continue to update curriculum that meets the standards established by the Council of Interior Design Accreditation (CIDA), thus maintaining the program's accredited status through CIDA.

The program will likewise progress to meet the standard of NASAD accreditation as the program sees this as a benefit for attracting students into the program.

Recruitment The program will continue the focus on recruitment of quality students into the program through distributing the program brochure via admissions recruiters and through mailing them to prospective students, presentations at Saturday@Sam, as well as directing potential students to the interior design program home page and video linked to the Department of Family and Consumer Sciences' website.

Portfolio Review. The Interior Design program plans to implement a portfolio review of student work at the time junior lecture/studio reach 20 students. The review will consist of student work from several classes presented to a review committee. Students will pass the review before admission to junior lecture/studio courses. The review will offer the faculty an opportunity to assess the student's individual progress.

The BA or BS degree in Interior Design Program Portfolio Review will include work from Basic Principles of Design, Architectural Graphics for Interiors, Design Theory and Materials, Building Systems for Interiors, and Intro CAD for Interior Design. The assessment of work will be performed by a committee of the full-time interior design faculty. The evaluation of work submitted assesses the student's ability to:

- use color theory in ways that contribute to the meaning of their work
- visually communicate concepts through sketching, manual drafting, and CAD drafting
- choose materials and furnishings that contribute to the expression of concepts and solutions
- incorporate design principles in design concepts and solutions
- express design solutions through narrative concept statements
- demonstrate understanding of building construction processes

Students who fail to pass the review may resubmit works the following semester. Students who pass the review are admitted into the junior lecture/studio, FACS 3337, Design Process. Students who do not pass the interior design portfolio review may choose to follow the BA or BS degree in Family and Consumer Sciences or another major within the University. The interior design portfolio review is planned for the last week in May. Students will be notified of their status by letter the first week in June. Portfolio review evaluation documents will be retained in a secure space.

Community Engagement. The Interior Design program will continue to seek opportunities to engage itself with the local community through using various community entities as clients within projects, or as student volunteers.

Research and Creative Activity. The Department of Family and Consumer Sciences will encourage, support, and promote research of the faculty, including travel-related activities, in the faculty's efforts to stay abreast of current technology, gain knowledge, and interact with peers—all of which will benefit the students and the university.

New Initiatives for 2013-2014

Distance Learning Offerings The interior design program will continue to expand its offerings of online classes to accommodate the needs of non-traditional students and the increased interest in computer-based learning. Currently there are two courses taken by interior design students that are offered online. The program is planning the development of a hybrid lecture/studio course, to be proposed in the coming year.

Curriculum. The interior design program is in the process of and will continue to strengthen several areas noted in the previous CIDA visit. These include enhancing the implementation of

the design process and space planning in student work in lower level courses. A review of curriculum is underway to assist students to generate greater diversity in producing design solutions in upper level studio projects.

Additionally, the program recognized that there should be greater use of sketching as well as researching project needs at the beginning of projects to explore and identify different solutions. The program plans to implement changes to projects to increase sketching in initial project phases in lecture/studio courses. Improved use of sketching in upper level lecture/studio courses should additionally enhance varied three-dimensional solutions within projects.

The interior design program is improving assignments related to projects in the junior and senior studio courses will include continuing volumetric development of space through creating advanced models.

The program plans to improve development of reflected ceiling plans by creating multiple solutions within upper level courses that require application of lighting and reflected ceiling plans. Additionally, projects will require application of greater emphasis to lighting selections and light sources for designed spaces.

Additionally, projects including junior and senior lecture/studio courses will require enhanced development of models representing varied types of space solutions.

Process/Effectiveness Obstacles

The self-study process emphasizes the need to continuously monitor program content and to refine curriculum. While growth is desirable and the concept of continued growth for programs is supported by the administration, studio/lab space is limited and that will be a factor in program expansion regarding number of students served. Additionally, the program is likely to experience substantial growth, because of the university's geographic proximity to the Houston metropolitan area. The interior design program at the University of Houston has merged into architecture, leaving the programs at Sam Houston State University and the Art Institute in Houston as the only four-year interior design programs serving the Houston metropolitan area. The difference in cost between public and private education will leave Sam Houston State University as the choice for many students. At present, the faculty size and facilities are approaching capacity and the University as a whole is expanding various options including online programs and alternate satellite campuses. The institution's emphasis on graduate education may positively impact future growth. Graduate courses tend to meet outside the normal time frames (more classes on evenings and week-ends) so scheduling is not as great a problem as for undergraduate classes. Students on graduate teaching assistantships could provide faculty for lower-level courses and teach in the laboratory portion of studio courses.

A change in higher education that is likely to impact the program is the fact that more freshmen are attending community colleges; therefore, to address this issue, the program has written several articulation agreements with area community colleges that feed students into Sam Houston State University. These articulation agreements include core courses, lower-level art, and technology courses, and a minimal number of lower-level FACS courses based on what each institution offers. Another change in higher education that could negatively impact interior

design programs is the increasing number of students asking for online programs. At this time the program sees the manual drafting and one-on-one nature of learning in design as making this type of delivery a challenge.

As with other areas of the nation, changes in the interior design profession in Texas are expected as the state refines licensing requirements. Meeting these changes, the program accreditation through CIDA will ensure graduates the capability of becoming registered designers. However, the program realizes that more of its graduates need to be encouraged to sit for the NCIDQ exam at the earliest opportunity after graduation.

B. Unit evaluation schedules and protocols

Strategic plans and the departmental budget requests are submitted each spring to the college. The format for both adhere to templates that are constructed by the college. Formats for devising the strategic plans and budget requests are at the department's discretion; the college offers assistance as needed.

C. Any current analytical or projective studies concerning the art/design unit

Southern Association of Colleges and Schools (SACS) Documents for Department of Art
see Flash Drive, "SACS 2011-2012" folder

SECTION V. APPENDICES

A. Core Curriculum

SHSU Core Curriculum Undergraduate Catalog 2012-2014

The Core Curriculum at Sam Houston State University contains 42 semester credit hours, encompassing six component areas. Each component area has a minimum credit hour requirement and a set of specific courses that may be used to satisfy the requirement. The chart below details the Sam Houston State University courses and their Texas Common Course Number (TCCN) equivalents that comprise SHSU's core curriculum.

SHSU Course Number	Texas Common Course Number (TCCN)	Hours Required
Component Area:		
Component Area 1 - Communication		6 HOURS
English 1301	ENGL 1301	
English 1302	ENGL 1302	
English 3330 *		
English 3380 *		
English 3381 *		
*When approved by department		
Component Area 2 - Mathematics		3 HOURS
Math 1332 OR	Math 1332	
Math 1314	Math 2312	
Note: The only exception to the required courses listed above is when a different Math is required within the major field of study. The following is a list of the possible exceptions to this component area.		
Math 1420	MATH 2413	
Math 1316	MATH 1316	
Math 1324	MATH 1324	
Math 1384	MATH 1350	
Note: Math 1321 and Math 1369 DO NOT meet this requirement		
Note: Students with a documented learning disability and department approval may substitute Math 1369 (Statistics) or Philosophy 3362 (Contemporary Logic).		
Component Area 3 - Natural Sciences		8 HOURS
Choose two courses with Labs.		
Biology 1308 & 114	BIOL 1308 & 1108	
Biology 1301 & 1101	BIOL 2306 & 2106 or 2406	
Biology 1311 & 1111	BIOL 1311 & 1111	
Biology 1313 & 1113	BIOL 1313 & 1113	
Biology 1436		
Biology 2401	BIOL 2401	
Chemistry 1306 & 1106	CHEM 1305 & 1105	

Chemistry 1307 & 1107

Chemistry 1311 & 1111

Chemistry 1312 & 1112

Geology 1305 & 1105

Geology 1303 & 1103

Geology 1304 & 1104

Geology 1436

Geography 1301 & Lab 1101

(required @ SHSU)

Physics 1311 & 1111

Physics 1312 & 1112

Physics 1305 & 1105

Physics 1307 & 1107

Physics 1301 & 1101

Physics 1302 & 1102

Physics 1411

HON 1361*

HON 1362*

*When approved by the department.

CHEM 1307 & 1107

CHEM 1311 & 1111

CHEM 1312 & 1112

GEOL 1305 & 1105

GEOL 1303 & 1103

GEOL 1304 & 1104

GEOG 1301

PHYS 1311 & 1111

PHYS 1312 & 1112

PHYS 1305 & 1105

PHYS 1307 & 1107

PHYS 1301 & 1101

PHYS 1302 & 1102

PHYS 2425

Component Area 4 - Humanities & Visual & Performing Arts

9 HOURS

Select 3 hours from Visual & Performing Arts:

Agriculture 2399

ARTS 1301

Art 1301

ARTS 1301

Art 1311

ARTS 1311

Art 1316

ARTS 1316

Art 1303

ARTS 1303

Dance 1372

DANC 2303

Dance 1301

DANC 1301

Family and Consumer Sciences 1360

Music 2348

MUSI 1308

Music 1301

MUSI 1301

Music 2364

MUSI 1310

Music 1306

MUSI 1306

Theatre 1330

DRAM 1330

Theatre 1364

DRAM 1351

Theatre 1366

DRAM 1310

Theatre 2330

DRAM 1341

Theatre 2336

DRAM 2336

Select 3 hours from Literature or Philosophy:

English 2331

ENGL 2331 OR 2332

English 2342

ENGL 2342

Philosophy 2361

PHIL 1301

Philosophy 2306	PHIL 2306
Philosophy 3365*	
Philosophy 4363*	
*When approved by department:	
Select 3 hours from Cultural Studies:	
BSL 2301	NO TCCN
Foreign Languages 2303	ARAB, FREN, GERM, SGNL, SPAN 2311/2312
Foreign Languages 2312	ARAB, FREN, GERM, SGNL, SPAN 2312
Geography 2355	GEOG 1303
Geography 2356	GEOG 1303
History 2311	HIST 2311
History 2312	HIST 2312
Sociology 2319	SOCI 2319

Component Area 5 - Social and Behavioral Sciences

15 HOURS

Select 9 hours from:

History 1301	HIST 1301
History 1302	HIST 1302
Political Science 2301	GOVT 2301/2306

Select 3 hours from:

Political Science 2331	NO TCCN
Political Science 2332	NO TCCN
Political Science 2335	NO TCCN
Political Science 2365	NO TCCN
Political Science 2366	NO TCCN
Political Science 2381	NO TCCN
Political Science 2302	GOVT 2302/2305

Political Science 3334*

Political Science 3336*

Political Science 3337*

Political Science 3360*

Political Science 3364*

*When approved by department:

Select 3 hours from:

Agriculture 2360	SOCI 1301
Economics 2300	ECON 1301
Economics 2302	ECON 2302
Economics 2301	ECON 2301
Geography 1321	GEOG 1300
Philosophy 2303	PHIL 2303
Psychology 1301	PSYC 2301

Psychology 2315
Sociology 1301
Sociology 1306
Communication Studies 2386

PSYC 2315
SOCI 1301
SOCI 1306
SPCH 1318

Component Area 6 - Institutionally Designated Option

1 HOURS

Select 1 hour from:

Kinesiology 2115

PHED 1164

MSL 1101

MSL 2101

Kinesiology 2333

*When approved by department

Total Hours Required to Complete Core Requirements

42 HOURS