National Association of Schools of Art and Design

SELF-STUDY

in *Format A*

Presented for consideration by the
NASAD Commission on Accreditation

by

WEBER STATE UNIVERSITY DEPARTMENT OF VISUAL ART AND DESIGN

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List by specific title <u>all degrees and/or programs offered.</u>*   Specify fields as applicable. Degrees and/or programs (including all emphases) must be listed under appropriate headings and subheadings as follows. *For definitions of "Final Approval for Listing" and "Plan Approval," see page A-1 of this document.*

<u>FOR INSTITUTIONS WITH MEMBERSHIP OR ASSOCIATE MEMBERSHIP</u>

Degrees and/or programs for which renewal of Final Approval for Listing is sought

Associate of Applied Science - 2 years: Interior Design

Bachelor of Art - 4 years: General Art

Bachelor of Art - 4 years: Art Education Composite

Bachelor of Science - 4 years: Interior Design

Bachelor of Fine Arts - 4 years: Visual Arts (Art Education, Graphic Design, Photography, Three-dimensional Media, Two-dimensional Media)

Degrees and/or programs for which renewal Plan Approval is sought

Associate of Art - 2 years: Art

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)

> ***Degree and/or program listings must be consistent among the institution's published materials, the title page of the institution's Self-Study, and the curriculum documentation presented in the body of the Self-Study.**

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Preface

This self-study for the Department of Visual Art & Design at Weber State University is offered to two major constituencies simultaneously; the study, site-visit, and subsequent findings are intended for consideration by our discipline-specific accreditation body, the National Association of Schools of Art and Design (NASAD) and as our department's mandatory Program Review under the policies of Utah State Higher Education (USHE).

In drafting the self-study, the department has consulted with NASAD representatives and with WSU's Office of Institutional Effectiveness, which coordinates Program Reviews for Weber State University. The self-study follows the guidelines for NASAD self-study Format A, and further incorporates some specific information as directed by the OIE.

SECTION I. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Art/Design Unit

Provide statements of purposes and specific aims—often referred to as mission, goals and/or objectives—for the art/design unit as a whole and, if a multipurpose institution, for the institution as a whole. Describe how concepts and statements regarding art/design unit and institutional purposes:

1. Guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters, and resources; and

2. Are used to consider the extent to which policies, practices, resources, and other curricular program components work together to achieve stated purposes for art/design and art/design study.

Overview of Weber State University
Weber State University is an exceptional comprehensive university providing associate, bachelor and master's degrees to meet the needs of the region. WSU graduates are broadly educated, capable and prepared for meaningful careers, graduate and professional schools, and civic engagement. The hallmark of the university is excellent teaching with extraordinary interactions between faculty and students. WSU offers over 230 separate degrees/programs (see program listing) – the largest and most expansive undergraduate program in the State of Utah. With a student body of over 21,000 drawn predominantly from Utah, but also including students from 50 states and 35 foreign countries, WSU takes pride in its student-centered environment for learning and believes that quality education is founded upon close associations between faculty and students.

Weber State University Mission Statement
Weber State University provides associate, baccalaureate and master degree programs in liberal arts, sciences, technical and professional fields. Encouraging freedom of expression and valuing diversity, the university provides excellent educational experiences for students through extensive personal contact among faculty, staff, and students in and out of the classroom. Through academic programs, research, artistic expression, public service and community-based learning, the university serves as an educational, cultural and economic leader for the region.

(approved by Board of Regents July 2011)
http://www.weber.edu/AboutWSU/WSUMission.html

Overview of the Department of Visual Art & Design, as published on the department's website:

The Weber State University Department of Visual Art and Design (DOVAD) is committed to acting as a center of innovative creative activity for students and the Northern Utah community. The department offers degree programs for aspiring art and design professionals, public lectures and exhibitions with internationally- recognized artists, and educational programs for children and the community. The department strives to cultivate engaged, productive, creative professionals and contribute to a vibrant local arts community, while contributing to contemporary art and design practice on a national and international scale.

Students in DOVAD develop robust visual literary and cultural awareness as they hone their skills in a range of creative disciplines. Throughout the BA and BFA programs, students will

study with active scholars, artists and designers in well-equipped studios and classrooms. They enjoy opportunities that include workshops with visiting artists, study abroad and public exhibition of their work. The faculty and staff of the Department of Visual Art & Design work together to encouraged engaged citizenship, strong problem-solving skills and rigorous professional practice. Students go on to serve arts organizations, work at graphic design firms, pursue graduate study and work as independent designers.

[Faculty](#) in DOVAD are dedicated educators and active contributors to their fields. In addition to regular courses, faculty participate in community-engaged projects, organize exhibitions, and lead travel-study trips nationally and internationally. These artists, historians, and designers come from respected graduate programs across the country and abroad. They regularly exhibit in respected venues, present at national conferences and serve on local and national organizations for the arts.

Housed in DOVAD's Kimball Visual Arts Building, [The Mary Elizabeth Dee Shaw Gallery](#) presents contemporary art exhibitions and educational programs that provide visitors access to the art of our times. The Shaw Gallery aspires to engage a diverse audience, create a sense of community, provide insight into the creative process, and challenge visitors to contemplate, discuss and understand the historical, social, and cultural context of contemporary art.

The department's outreach programs provide free and low-cost arts opportunities for schools and community members. Field trips, workshops and gallery tours take place on a monthly basis and offer opportunities for students, families and adults to participate in hands-on art experiences. Each year, more than 5,000 people participate in these outreach programs.

DOVAD's curriculum, policies, and procedures reflect student's needs. As the art and design program at a mid-sized open-admissions public university it offers courses to support art majors and minors, general education, and other majors in other departments on campus, such as Criminal Justice and Interior Design.

Following the guidelines of the WSU General Education committee, DOVAD has designed two courses specifically for non-majors that satisfy the General Education Creative Arts requirements, one primarily studio based and the other primarily lecture/discussion based. In addition, two of DOVAD's art history courses, ARTH 1090 and 1100, count for both major requirements and General Education.

DOVAD allows majors to adapt their program of study. Students work with their discipline advisor to choose their discipline specific electives. The programs build from a broad foundation to increased focus. Since the foundations, distribution and art history requirements are nearly identical across different programs, students, in their first two years of progress toward a degree can change emphases and even degrees while maintaining their rate of progress to graduation.

DOVAD believes that the ability to effectively communicate through imagery, speech, and writing is increasingly important. As such, ten years ago we modified the course Art Major Orientation, expanding it into ART 1040 Orientation to Visual Studies to reflect the increased integrated focus on

these areas. The course introduces to students to reading and writing about art, and now serves as the prerequisite for a subsequent upper-division art theory course, ART 3085 Critical Issues in Art, required of all BFAs, exclusive of Graphic Design (design students take a different theory-intensive course). DOVAD believes in a global perspective. The art history curriculum from the survey forward reflects this.

DOVAD conducts an annual retreat each fall, and during that time the faculty discuss and plan for the upcoming year and beyond. Long-range planning, in addition to day-to-day business, is frequently discussed at faculty meetings that occur every two weeks during the academic year. After an initial consensus that an idea should be explored further, the topic is assigned to an appropriate departmental committee. If no standing committee exists, an ad hoc one is formed. The committee conducts research and, at a future faculty meeting, suggests changes in policies, procedures, or curriculum. The faculty then, by a simple majority vote, either adopt or reject the proposal, or ask the committee to further explore the topic.

As one department among five in the Telitha E. Lindquist College of Arts & Humanities, DOVAD also actively engages in strategic planning in the forum of Chairs' meetings, convened by the dean on a bi-weekly basis throughout the fall and spring semesters and by way of committee service at the college and university levels. The five A&H chairs are currently developing a long-term strategic plan for the college in periodic meetings with dean Scott Sprenger, and the department is represented on an active new strategic planning Academic Affairs Task Force convened by provost Madonne Miner, with DOVAD Chair Matthew Choberka currently involved in that effort.

Curriculum:

When DOVAD initially developed its BFA program in 1990, the guidelines in the NASAD handbook were used as a template for the development of our programs. Subsequent to our acceptance for NASAD associate membership in 2010-2011, we have continued to refer to NASAD guidelines whenever considering curricular changes. For example, the recent (2013-2014) introduction of our art-theory course (ART 3085 Critical Issues in Art), now a required supporting course for BFA in candidates in the studio areas of 2- and 3-dimensional media, photography, and art education, was undertaken with NASAD guidelines in mind. Other recent changes, including the streamlining of the ceramics curriculum and the institution of an AA in Art degree are similarly vetted in relationship to NASAD guidelines.

Importantly in terms of curriculum planning and revision, DOVAD made the decision in 2013 to initiate a search for the newly- created position of **Foundations Coordinator**. This position is structured with reassigned time equivalent to four credit hours of load per semester for the evaluation of Foundations teaching as it relates to the broader goals for the department, mentoring and support of Foundations teaching, and redesign and innovation in the Foundations curriculum to meet student needs as well as technological and conceptual changes in the fields of contemporary art and design. After several years of evaluation and organization work, this new position has begun to make a major positive impact on the curriculum, with significant changes to the Foundations curriculum currently making their way through the approval process during the 2016-2017 year, to be implemented in Fall 2017. A summary of these changes can be found below in **Section II**.

Policies:

DOVAD works to assure that policies reflect and reinforce the standards and learning objectives that guide curriculum. Policies are also considered as they relate to the university as an open-enrollment

regional institution with a major focus on access. In these areas important changes are underway with regard to how students enter and move through the Bachelor of Fine Arts program.

Currently, students must pass a portfolio review before being admitted to the BFA program at which time they choose a specific area of studio concentration. Students are eligible for this admission process upon completion of the five-course studio Foundations curriculum. This portfolio review has been used to insure that the students are prepared for the increased amount of independence and self-direction that we emphasize in the BFA program. Non-acceptance is not to be understood as rejection of a given candidate, but instead encourages students to seek more feedback on their work, strengthen their portfolio with advice from faculty, and then reapply. All majors and minors must receive a C or better in all of their courses required in their art program in order for these courses to count toward major requirements.

But this year the department has proposed, and is currently seeking approval for changes in this process, basing initial admission to the BFA on completion of Foundations courses with a higher grade minimum (B- or better required), mandatory advising throughout the undergraduate career, and rigorous portfolio review and oral defense at the conclusion of junior-level seminar classes. More on the specifics of these changes, and their justifications, are included in **Section II** below, as part of the Instructional Programs Portfolio.

DOVAD's building access policy allows any student registered for an art class to register for permission for after-hours access to the building. When granted, the access is achieved through a card swipe/proximity system which was installed to increase accessibility and security. This solves a long-standing conflict between the desire to give students as much studio access as possible and protecting the safety and security of the students and the facility that previous key access did not.

At the time of our previous review and site visit with NASAD in 2011, we had secured modest private studio space for our BFA students, in an "annex" building across campus. While this facility fell short of an ideal space for such a purpose, it was an important move in the right direction. Unfortunately, competing interests for space around campus took precedence, and we had to relinquish this space in 2012. We currently are actively seeking a replacement space, and will describe below some strategies currently being considered to maximize the value and use of our existing space (see **Section III C 5**).

B. Size and Scope

    With regard to its purposes, demonstrate the extent to which the art/design unit maintains:

1. Sufficient enrollment to cover the size and scope of programs offered;

2. An appropriate number of faculty and other resources to cover the size and scope of programs offered; and

3. Sufficient advanced courses in art/design appropriate to major areas of study at degree or program levels being offered.

Information provided by the WSU Office of Institutional Effectiveness indicates at total of 347 majors in the department during academic year 2015-2016, the most recent complete year. These majors break out into the five different BFA studio programs, BA General Art majors, and Art Education Composite majors. Studio class sizes usually have a stated "maximum" of 17 students, but often have as many as 20 students. Consequently we have a critical mass of students in both the programs and the classes. See current schedule of courses in **Section IV** .

Institutional Research at WSU notes that in 1992 DOVA had 170 art majors and 11 full-time faculty. In Spring 2017, there are currently 14 full-time faculty and 22 adjunct faculty (per semester) in DOVAD. The number of full-time faculty has grown only incrementally, due to our successful requests for dedicated faculty lines in important areas like Foundations coordination and Interaction Design, during these years despite a doubling of majors over the same time period. Consequently the ratio of full-time faculty to majors is low relative to our peer institutions. With 347 active majors the ratio of FT faculty to majors is 1:25. In a 2004 self-study the ratio for the department was 1:23, the next lowest ratio of faculty to majors was Indiana/Purdue Fort Wayne with a ratio of 1:20. The highest ratio was at University of Wisconsin, Whitewater at 1:9. The average ratio of the group of eight peer institutions was 1:14.

The high ratio of majors to full-time faculty impacts the department in several ways. First, it makes it more difficult for the faculty to closely mentor its majors. Such mentorship is important and is highly valued by the students, but becomes increasingly difficult as the student population grows. Second, the department is complex to run and we depend on faculty governance and service to help. A limited number of full-time faculty makes it more difficult to effectively run the department. This situation is further complicated by the restriction of hiring adjunct faculty for no more than 11 credit hours per semester, in order to conform to provisions of the Affordable Care Act. As such, DOVAD adjuncts often contract for additional classes at other universities, limiting their commitment to DOVAD beyond their normal teaching. Third, as a certain percentage of faculty turn over every year, the department chair is frequently required to attend to recruiting and interviewing new adjuncts. Compounding the problem is the fact that the budget for adjunct instructors has also changed little over the past 20 years. This forces the department to schedule many classes in the evenings (since Continuing Education covers the expense of these classes).

Note: Continuing Education's support of courses in DOVAD every year is approximately 10 times the DOVAD Instructional Wage (adjunct) budget. This was the case during our 2010-2011 NASAD review/application, and the situation remains unchanged. A letter of agreement between DOVAD and CE allows us to rely on this continued support.

Currently DOVAD offers 75 studio courses for majors and 14 art history courses. Of those, 55 of the studio courses and 11 of the art history courses are at the 3000 level or above. See all current courses.

C. **Finances**

Describe the overall fiscal operation of the art/design unit with regard to its purposes, size, and scope, including but not limited to:

1. Sources and reliability of operating income;

2. Balance of revenue to expenses;

3. The extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the art/design unit from year to year;

4. Procedures for developing the budget for the art/design unit;

5. Development methods including fundraising procedures and results; and

6. Long-range financial planning, including results.

Funding is received annually through the Office of the Dean, and includes Current Expense (operating funds), Instructional Wage, hourly salaries, and a small travel budget. The above allocations are of course in addition to full-time faculty salaries.

Current Expense

DOVAD receives $16, 010 annually in Current Expense. This amount routinely falls short of meeting departmental expenses. For example, FY 2015 concluded with a deficit of $4671 in the current expense budget. Such overages are a perpetual issue regarding current expense budgets, which need to cover office supplies and other incidental expenses for the department throughout the year. As was true during our 2010/2011 NASAD self- study, there is no formal procedure for developing the E&G budgets from year-to-year. The Dean of Arts and Humanities determines the budgets for Current Expense and Instructional Wage. These have basically stayed at the same levels for more than a two decades despite significant growth in student credit hours, majors, and graduates.

Instructional Wage

In recent years including for the current cycle FY 2017, the department has been budgeted $15,118 for Instructional Wage funds, earmarked to pay for adjunct teaching assignments This figure is essentially unchanged annually since our last NASAD report in 2010. Following NASAD's site visit in 2011, IW was increased by the provost and dean, but these monies were converted the following year into a salary line for a much-needed tenure track faculty line, therefore bringing IW budgets back down to where they remain today.

The department consults with the dean's office each semester during scheduling courses, and the IW base budget is usually adjusted upward, based on demand for courses, the need to fill classes normally taught by faculty currently on sabbatical, and other factors. While the amount of this upward revision varies yearly based on the above considerations, FY 2015 offers a particularly stark example, with IW funds from the dean finally totaling $64, 347. The base Instructional Wage budget for DOVAD is inadequate. A studio course (4 credits of load) taught by an adjunct costs $3680. With a base budget of $15,118 the department is able to offer only 4 studio courses taught by adjuncts per year. With our limited number of fulltime faculty, currently 14, and over 300 majors, we rely heavily on adjuncts. Consequently our IW budget is consistently overspent and beyond the upward adjustment in support from the dean, we still must rely heavily on the support of Continuing Education for the majority of adjunct salaries. These classes were offered online, or face-to-face after 4:30PM, on weekends and off-campus.

The department also charges students course fees to cover expendable materials and long-term costs associated with the courses. Approximately $100,000 a year in course fees is collected. Such fees must be reviewed and justified every three years by a University-level committee. Fee monies support the purchase of expendable materials for studio teaching, and also in some cases accrue for several years to support upgrades in classroom technology. Course fees are based on a formula that considers the expenses incurred by the class per semester, the cost of repair and replacement of equipment over a set time period and the average number of students per year. Course fees have been of great importance to DOVAD to help us cover the materials directly related to courses, especially since the Current Expense budget has changed little. Course Fee budgets in DOVAD have increased

significantly over the past decade, and new fees have been instituted, for example to support the hourly staffing of the sculpture lab, where needs for student access and safety make it essential.

Hourly Wages and Travel Funds

The hourly wage budget of $9,865 (FY 2017) is also inadequate for more than bare bones funding of student office aides and computer lab aides. In FY 09, for example, DOVAD spent $23,640 on hourly wages for these positions.

The department also receives a current annual budget of $4,125 for travel expenses that the Department Chair can allocate for faculty research, staff development, or other departmental travel expenses. But with thirty-six current faculty members and five staff members, such funds cannot go very far toward the many worthy potential travel expenses. It should be noted, however, that the College of Arts & Humanities does currently offer full-time faculty members an annual opportunity to apply for research and travel funds up to $1000 per individual, based on the merit of the request.

The Development Department and the Department of Sponsored Projects does support DOVAD through requests to granting agencies and donors. A large part of the budgets for the Shaw Gallery exhibition and DOVAD outreach programs are funded through grants and gifts. The $15M budget for the construction of the Kimball Visual Arts Center was funded entirely with donations. A Quasi-endowment account, for upkeep of facilities, and several other modest endowments support curricular and exhibition costs.

D. Governance and Administration

Evaluate the extent to which governance and administrative structures and activities:

1. Fulfill the purposes of the institution and the art/design unit;

The chair of the Department of Visual Art & Design is appointed by the dean of the College of Arts and Humanities, based on input from the department faculty. Candidates willing to stand for chair must receive a minimum of 60% faculty support. The chair serves in the position for a three-year term that may be renewed at the pleasure of the faculty and the dean. If there is sufficient dissatisfaction with the work of the person holding the position of chair, the faculty has the right to request that the dean remove that person from the position.

The chair of the Department of Visual Art & Design is responsible for the hiring of adjunct faculty, approval for course offerings, scheduling of classes, oversight of the course fee accounts, final budget approval for all expenditures from budgets within the department, and staff supervision for the Gallery Director and Outreach Coordinator/Academic Advisor. Bi-monthly chairs' meetings, referenced above in regard to strategic planning, function as a major part of governance and operations of the department. These meetings are convened by the dean, to facilitate communication and decision-making between Academic Affairs, the college, and the department. The chair works closely with the college's Development staff to cultivate scholarships, support of faculty research, and of gallery programming, including for visiting artists and other lecturers. The chair also aids in supervision of the lab managers, aids in the resolution of student and faculty conflict, reviews and signs off all graduates, reviews and aids in the development of promotional and informational materials. Department administrative policies are generally made by a majority vote of the faculty. All administrative policies are subject to review by the dean of the college.

The position of chair is two-thirds administrative and one-third teaching. The chair is expected to continue to be active in academic research during the tenure of the position. This position requires involvement in the community as a representative of the university and the department at various functions, including occasional venues out of the state.

    2.   Assure fundamental educational, artistic, administrative, and financial continuity and stability;

Since the faculty and staff in DOVAD have a broadly productive and collegial relationship, the current democratic decision making process works well for the administration of the department and development of curriculum. In general, when issues are fairly substantive and there is time to do so, the chair will consult with faculty when making a decision. The shared decision-making process helps ensure continuity and stability within the department by keeping the faculty involved in the decision making process. It also helps keep them aware of issues affecting the department and it makes them stakeholders in department policies.

But, as noted in our last self-study, submitted to NASAD in 2011, DOVAD has experienced a little too much financial continuity. Budgets, set by the Dean and Provost based on funding from the state legislature, have remained basically unchanged, despite a significant amount of growth in the department.

    3.   Show evidence of long-range programmatic planning;

DOVAD is continually involved in long-range planning. As recently as summer 2015, the chair, in consultation with faculty and withe the dean, developed a SWOT analysis to guide long-term planning in the coming years. This SWOT analysis in included in **Section IV MDP III A** of this report.

Long range planning occurred in the process for the fundraising and design of the new building, and the department's Space Use Committee continues to address issues around the upkeep and reconfiguration of the space on a yearly basis.

The planning for the BFA degree, the periodic accreditation reviews, and the continual process of evaluating curriculum and programs have long-term implications that are regularly being considered. In recent years, a robust and responsive system of assessment of learning outcomes has been developed. This annual reporting (our most recent report is included in this report's Appendices) allows the department ample opportunity to evaluate our success with students, and to make important changes to curriculum. In the five-years since our last review with NASAD, the department has used assessment as part of strategic planning to add key faculty positions and to modify curriculum.

New positions created as a result of strategic planning and assessment:

- Video Art, in the Photography studio area
- Interaction Design, in the Graphic Design area
- Foundations Coordinator, in the studio Foundations area
- Visiting Assistant Professor, a flexible three-year position used to infuse the department with new energies and perspectives, and to fill needs based on curricular challenges and opportunities.

New curriculum created/revised as a result of strategic planning:

- ART 3085 Critical Issues in Art
- ART 3851 Design Theory and Practice (revision)

- ARTH 3850 History of Design (revision)
- ART 3050 and ARTH 3055 Travel-study: Studio and Travel Study: Art-history
- Interaction Design
- Web Design for Visual Arts
- Motion Design
- Video Art
- Special Topics in Art History (first iteration focused on Dada)
- Various experimental courses: including art and engineering collaborations, puppetry, special topics in art-history, and hybrid approaches to painting and sculpture.

4. Demonstrate a primary focus on supporting teaching and learning;

Weber State University is known for its focus on teaching. The first paragraph of the Overview of the University states, "The hallmark of the university is excellent teaching with extraordinary interactions between faculty and students. WSU offers over 230 separate degrees/programs – the largest and most expansive undergraduate program in the State of Utah. With a student body of over 21,000 drawn predominantly from Utah, but also including students from 50 states and 35 foreign countries, WSU takes pride in its student-centered environment for learning and believes that quality education is founded upon close associations between faculty and students."

5. Provide mechanisms for communication among all components of the unit; and

There is good communication within the department. In addition to meeting every other week, the faculty frequently communicate with each other via e-mail, addressing issues in a more timely way than bi-weekly meetings can afford. All studio areas are located within one building, the Kimball Visual Arts Center, and all faculty offices are therefore within close proximity. With most of the offices located on the third floor, there is significantly more communication among faculty than there was when the offices were located in various buildings around campus. The adoption of the array of Googleapps services by the University in 2012-2013 has further facilitated productive communication and collaboration on all aspects of our work within the department. For example, much of the writing associated with committee work around the department now takes place on shared documents accessible through Google Drive.

In 2016, the department also brought its website back under the Weber State University domain. For a number of years, DOVAD had instead maintained a Wordpress-based site, in order to keep the ability to adapt and revise the website frequently. But the absence of a dedicated web-master made such constant revision very challenging. In the interim, the college hired a Director of Marketing and Public Relations, who has been working to improve the functionality, look, and integration of the various department websites with the various constituencies, administrative offices, and services across campus. These new department websites for Arts & Humanities have greatly added value for students, faculty, and the public.

In addition, DOVAD maintains an active social media presence, for both department and for the Mary Elizabeth Dee Shaw Gallery, utilizing Instagram, Twitter, and Facebook, in order to interact with the arts community, other institutions, and the public. This is yet another way that communication is fostered among faculty and students. The chair maintains an open office policy and faculty, staff, and students frequently stop in for various discussions.

6. Provide the art/design executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

In the Department of Visual Art & Design the reassignment of 8 hours of teaching load in exchange for the responsibilities of chairing of the department is helpful, but not fully adequate given the mount of work at hand. The normal duties of scheduling classes, signing off majors, reviewing faculty and staff, resolving student conflicts and monitoring E&G budgets is only a part of the job that, in DOVAD, also includes acting as a de facto building manager, course fee administrator, and budget manager. In addition the chair supervises the Gallery Director, and, because of the low number of full-time faculty and the high number of adjuncts relative to majors, the chair spends additional time hiring adjuncts and evaluating their teaching. While part of a full-time faculty's responsibility is service, this is not true for adjuncts. In fact, changes in health care policy and other regulations make it impossible to require additional time beyond that of execution and preparation of teaching from our adjunct faculty. Consequently, with a disproportionately low number of full-time faculty, the chair of DOVAD cannot rely on faculty to help with the department to the degree that a chair in department with a more reasonable balance of full-time faculty to majors would.

The addition of the aforementioned position of Foundations Coordinator, with its 4 load hours of time reassigned outside of teaching has helped, but the department still runs on an extremely lean amount of staffing. There is no associate chair, facility manager, or general manager/coordinator of increasingly complex and ubiquitous technology-based resources (beyond the second-floor Digital Lab, ably managed by Jeremy Stott).

E. Faculty and Staff

Evaluate the extent to which policies, procedures, and conditions regarding faculty and staff meet NASAD Standards with respect to:

1. Qualifications;

    All of the full-time faculty members in DOVAD have the appropriate terminal degree. As of the 2016-2017 academic year, we have eleven studio-faculty with MFAs, and one art education and two art-history faculty members with PhDs. The majority of the twenty-four current adjuncts teaching for DOVAD also possess the MFA degree, and those few remaining have BFAs and generally teach non-major or lower-division courses.

2. Number and distribution;

    In Two-dimensional Media (Drawing, Painting, Printmaking, Design: 2D, and Color Theory) we have 3 full-time faculty and 6 adjuncts. All have their MFAs except for one adjunct who teaches Color Theory.

    In Three-dimensional Media (Ceramics, Sculpture, and Design: 3D) we have 2 full-time faculty and 4 adjuncts, all with MFAs.

    In Graphic Design, including digital media: we have 3 full-time faculty and 1 adjunct. All four have Master's degrees, 3 MFAs and 1 MPC.

    In Photography we have two full-time faculty member and 4 adjuncts. All but one of these have their MFAs, the sixth having a BFA.

    In Art History and Art Education we have three full-time faculty with PhDs.

Overlapping of interests and areas of expertise occur frequently among the faculty. BFA Seminars are team-taught by two faculty members per semester, and this structure creates vigorous dialogs and debates among students and teachers alike. Pending revisions to Foundations, discussed in **Section II** below, will further develop collaborative and project-based teaching and learning, as teams of three-faculty members will collaborate on emphasizing synthesis of analog/digital, space and surface, etc. into students' earliest courses in DOVAD.

3. Appointment, evaluation, and advancement;

Tenure is granted after 6 years of successful probation. In the second year of tenure-track employment the faculty member undergoes a review by the chair. In the third and sixth year the faculty member undergoes full reviews. This entails a peer review at the departmental level which focuses primarily on teaching. The committee reviews teaching materials, student evaluations, and participates in classroom observations. Note: course evaluations are conducted every semester and are reviewed by the chair. In addition to the peer reviews, tenure-track faculty undergo a full rank and tenure review in their third and sixth year. This involves a review by a departmental committee, a college committee, and the dean. If these groups disagree on the progress of the candidate toward tenure, a review by the provost takes place. For additional objectivity, the candidate can also request that a University Rank and Tenure Committee review their professional file. The professional file is evaluated on three main criteria: teaching, creative and professional activity, and service.

[College of Arts and Humanities Tenure Document](#)

Faculty apply for tenure and for promotion from Assistant to Associate Professor concurrently, during their sixth year of appointment. Faculty may apply for advancement from Assistant Professor full Professor after ten years, five years after the granting of tenure. Review for advancement in rank is similar to the review for tenure, and follows the ranking channels outlined in the tenure document.

All faculty, including those with tenure, are required to submit an annual report on their creative/scholarly research, teaching, and service. These reports are reviewed by the chair and the dean. In addition, all tenured faculty are reviewed by the chair, which is submitted to the dean, every five years. This post-tenure review is also described in the tenure document linked above.

4. Loads;

The standard teaching load at WSU is 12 credit hours per semester. For all studio courses the faculty receive 4 credit hours of load. This is based on the classification of studio classes as Lecture with Incorporated Lab (LEL) in the WSU curricular structure. For studio courses approximately one hour of a given class meeting is spent on activities such as lecture, demonstration, group discussion, or critique. This contact time parallels activities in lecture courses across campus which receive one hour of credit for one hour of contact. The remaining classroom time is spent on studio work for which the faculty member receives 1 load credit for every 2 hours of studio contact. Thus, per week 2 hours of contact receive 2 load credits and 4 hours of contact result in 2 hours of load.

All art history courses are four credits. Thus the average loads for both studio and art history faculty per semester is three classes. The faculty receive 3 credit hours of load for the General Education courses Art 1010 Introduction to the Visual Arts and Art 1030 Studio Art for the Non-Art Major. Affordable Care Act restrictions mean that adjuncts are able to teach a maximum of 11 credit hours (load) per semester.

5.   Student/faculty ratio;

According to the University's most recent data on art majors (academic year 2015-2016), the department had 347 art majors. (Please see the relevant table, provided by the Office of Institutional Effectiveness, included in the **Appendices**). With 14 current full time faculty, DOVAD has a ratio of majors to faculty of 25:1. The ratio represents an improvement relative to our last self-study report (2010), which yielded a ratio of 32:1. Numbers of majors are comparable, and full time faculty have been added in the areas of photography (video), interaction design and foundations coordination. But this ratio is still problematic, and on the low end as compared above to peer institutions. To compensate for the low number of full time faculty DOVAD uses a large number of adjuncts funded by Instructional Wage budget and, to a much more significant extent, by Continuing Education.

6.   Graduate teaching assistants;

N/A

7.   Faculty development; and

WSU's Teaching and Learning Forum provides training, workshops, and numerous resources toward faculty support and development. The TLF's full program of faculty support can be found at:

http://www.weber.edu/tlf

There are a number of faculty grants and awards and some staff grants available at WSU. The Research and Professional Growth are as follows:

Hemingway Collaborative Awards (Spring Semester)

Hemingway Collaborative Projects involve two or more WSU faculty; priority will be given to proposals that focus on two or more separate disciplines.

Hemingway Excellence Awards (Spring Semester)

Hemingway Excellence Projects have the potential to positively and significantly impact a broader community, and the potential to bring regional, national or international attention to WSU. Excellence proposals may lead to larger scale projects and the possibility for outside funding. Proposals must clearly specify how the benefit goes beyond individual faculty and impacts a broader community (community may be defined as an academic department or college, or an off-campus agency).

Hemingway Faculty Vitality Grants (Fall and Spring Semesters)

Hemingway Faculty Vitality Grants are provided for projects that support individual faculty research, presentation of papers or serving in an official capacity at a professional organization meeting, attendance at a meeting or short workshop, development of a new course, or acquisition of new skills or expertise.

Hemingway New Faculty Grants (Spring Semester)

New Faculty Grants are provided to tenure track faculty within their first two years on tenure track at WSU.

Instructional Improvement Grants (Fall and Spring Semesters)

This category includes those proposals that focus on the development of student-centered pedagogical approaches; augmentation of existing curriculum; assessment of new skills for students; development of classroom support materials and activities, excluding consumables or materials that are part of normal operating expenses; and development of interdisciplinary programs or courses.

Research Grants (Fall and Spring Semesters)

This category encompasses faculty activities that promote original scholarship, research, and artistic expression, including the acquisition, application, and dissemination of knowledge, and the facilitation and exhibition of artistic expression. The Committee has received special funds to support student research assistants. This funding is available to students provided they have not received undergraduate research funding in the past.

Hemingway Adjunct Faculty Awards

The Hemingway Adjunct Faculty Awards are provided specifically for Weber State Adjunct Faculty to support research, presentation of papers or serving in an official capacity at a professional organization meeting, attendance at a meeting or short workshop, development of a new course, or acquisition of new skills or expertise. Adjunct faculty members can apply for these funds as principle investigators with or without the involvement of a full-time faculty member.

The **Academic Resources and Computing Committee (ARCC)** provides resources for faculty for the use of technology in educational settings.

The **Dee Family Technology Awards** provide support for faculty projects using technology in research or applying technology to pedagogy. Funds are distributed based on a competitive proposal process and proposals are reviewed by the Academic Resources and Computing Committee.

8. **Support staff.**

The department has full-time staffing in several areas, but is lacking a dedicated staff member to oversee the facility as a whole. Current staffing is as follows:

Photography Lab Manager

Digital Lab Manager

Outreach Coordinator/Academic Advisor (60%/40% of responsibility, respectively)

Gallery Director

Department Secretary

In addition to this full-time staff, part-time and hourly staffing supports the sculpture lab, photo lab, printmaking studio, and departmental offices. Activity Waivers (waived tuition for learning-centered work) support several roles for students, supervised by the Gallery Director. These students help

organize and install exhibitions in the Shaw Gallery, and staff the reception desk for the gallery as well.

F. Facilities, Equipment, Health, and Safety

Evaluate the extent to which the art/design unit meets NASAD Standards regarding facilities, equipment, health, and safety in relation to the needs of:

1. Art/design students;

Facilities, including studios, computer labs, fabrications shops, are among the best in the state. Recent improvements include the introduction of 3-D printing equipment, new clay-mixing equipment, a computer-controlled router, and a table-saw designed to prevent injury. For studio courses, facilities meet the needs at all levels. Without a dedicated staff member to oversea the management of the Kimball Visual Arts Center, fulltime faculty are generally responsible for oversight and management of their respective studios and shops.

When the Kimball Visual Arts Center was being designed in 2000 the faculty reexamined its health and safety standards. Because of this the Kimball has significantly more safety features, in particular ventilation, than the old facility. Processes that produce dust and fumes are well ventilated with hoods and a generally rapid overall air exchange. Faculty also reexamined studio processes and in some areas, such as printmaking, some safer processes were adopted. For example, intaglio plates are now no longer etched in nitric acid. Instead, ferric sulfate is used.

Students are instructed on safety issues and for shop areas in wood and metal they must pass a safety test in order to use the equipment. MSDS notebooks that pertain to chemicals used in the studios are available in those studios.

The equipment is maintained on a regular basis by faculty, staff, and aides. Budgets for routine repair and replacement of equipment are funded through course fees, the amounts of which fluctuate based on course enrollments.

While some equipment such as table saws and welders have a relatively long life-span, computers in DOVAD are replaced on average every 4 years. The funds for this come from course fees and a technology endowment. Digital projectors are replaced on average every 4 years, and some studios and classrooms have begun to experiment with using large LCD TVs, instead of projectors, for improved image quality and usability in a wider variety of lighting conditions. These are also funded with course fee monies.

The facility is reviewed annually for safety and fire code violations. The department participates in annual fire drills.

All faculty offices are located within the Kimball. While the majority are on the third floor, some faculty have chosen to locate their offices adjacent to their studio areas. In 2010 a keyless entry system was installed on the exterior doors of the Kimball. All art students may now register for after hours access to the building using either WSU ID card. This systems allows expanded access for students, and increases security in creating an electronic record of authorized access to the facility.

2. General students;

The KVAC facility provides good venues for the Department's General Education classes. Art History Classes and Introduction to Visual Arts are taught in either a 65 or 150 seat classroom. These rooms

have tiered seating and are equipped with two digital projectors, two slide projectors, DVD players, two computers, and a sound system.

3. Art/design faculty; and

No dedicated studio space is provided for faculty. As described at various points in this document with regard to lack of studio space for advanced students and their independent work, it can certainly be argued that studio space for faculty would create an even more collaborative and active environment for learning and making within the department, although the need for student-centered studio space far outweighs this need at present.

4. Curricular offerings and curricular levels.

Note: Give particular attention to adequacy and continuing effectiveness in terms of goals for student learning expectations; size and scope, especially regarding the relationship of specific programs to art/design unit resources; ventilation and climate control in regard to health and equipment maintenance; technology and/or equipment availability, and capacity to remain current, especially if the art/design unit offers disciplines and specializations that require continuous upgrading; and health and safety information and injury prevention.

While classrooms and studio spaces for organized and structured classes are adequate, there is in the Kimball Visual Arts Center a problematic lack of dedicated studio space available for advanced students and BFA candidates, with regard to their needs to develop independent work and to learn the demands of independent studio practice. While DOVAD's BFA curriculum strongly emphasizes studio continuity and self-direction for these advanced students, no space is dedicated in the current facility for such self-directed, longer-term studio work. As discussed above, our use of an annex space on campus, however imperfect that space, was short-lived in the face of competing claims to space from other constituencies in the university. While the faculty, staff, and students work in a very collaborative and flexible way in the department, and frequently cooperate to set aside space for independent work by the BFA candidates, the lack of studio space for them still creates a lack of congruity between our curricular philosophy and our current facilities. Case-by-case solutions for space are inherently disruptive, and a longer-term solution is in order.

G. Library and Learning Resources

Note: Degree-Granting institutions answer items 1.–7.; Non-Degree-Granting institutions, answer item 8 only.

Evaluate the extent to which NASAD Standards are met regarding:

1. Overall requirements;

The Stewart Library's collection of art/design materials includes 12,187 bound volumes including print books and print journals, 1,178 videos, and 960 periodical subscriptions related to visual arts, and provides electronic access to a number of relevant databases and full-text journals including *Art Full Text, Grove Art Online,* and *Artstor.* A list of other relevant databases is included below.

Visual Arts faculty are actively involved in developing and managing the library's art/design collection. As a result of their involvement, the collection is increasingly more focused and relevant to their teaching and research needs and the needs of their students.

2. Governance and administration

3. Collections and electronic access; focus on the extent to which collections and electronic access support:

       a. Current and projected curricular offerings and levels;

       b. The needs of students (undergraduate, graduate, general); and

       c. Faculty teaching and research;

The Stewart Library and the Davis Campus Library offer a broad range of information resources and services in support of WSU's mission and goals. The Stewart Library is open approximately 100 hours per week during fall and spring semesters with shorter hours at the Davis Campus and during Summer Semester and semester breaks. Off-campus access to resources and services is available 24/7 through the library's website. Its collection of information resources includes:

- 258,988 electronic resources (databases, e-journals, e-books)
- 411,661 bound volumes
- 24,067 audio/video titles
- 65,265 maps
- 642,586 microform units
- 175,258 U.S. Government Publications

Visual Arts Resources:

- Print books and print journals   12,187
- E-books related to Visual Arts   2,025
- Electronic journals related to visual arts   960
- Total print and electronic resources   15,172

General Databases Include:
Academic Search Premier
Jstor

Subject Specific Databases Include:
AATA: Art and Archaeology Abstracts
Art Full Text
Artstor (images)
Oxford Art Online (includes the *Grove Art Online, Benezit Dictionary of Artists, The Oxford Concise Dictionary of Artist Terms, The Oxford Companion to Western Art, and the Encyclopedia of Aesthetics)*.

Other:
Anatomy TV (includes images and video of the human body)

Art & Architecture in Video will be added as part of the *Academic Video Online (AVON)* package added spring of 2017.

Since the last NASAD Review, the library has increased electronic resources as outlined in the Library's Collection management policy. In collaboration with DOVAD faculty, the librarian worked to weed the collection of unwanted materials, duplicates and damaged materials in preparation of the library renovation. All unwanted materials were selected by DOVAD faculty. This has resulted in

fewer print books but it better reflects the needs of the faculty and the students. The librarian will continue updating the resources on contemporary art and artists as well as updating the art education resources. Adding streaming video from *Art & Architecture in Video* will not only provide faculty with a 21st century teaching tool but also work towards the goal of providing 24/7 access to artist interviews and art historical information on modern and contemporary art to the students. Additionally, the librarian hopes to add a materials and processes database like *Material Connexion* in the coming year and will work with DOVAD faculty to determine if this database meets the department's needs.

Library holdings are fully indexed in its online catalog. To assist patrons in finding the information they need, on-site and online reference and research assistance is provided by reference librarians and well-trained staff. Holdings of other Utah libraries and libraries world- wide may be easily accessed via our website and resources from these libraries are readily available electronically or through interlibrary loan. Membership in the Utah Academic Library Consortium provides WSU students circulation privileges at all other Utah academic libraries.

The library also provides information literacy classes to teach students how to effectively find, evaluate, and use information to meet their academic and life-long learning needs. These classes enable students to meet WSU's information literacy requirement and are available both online and in a traditional classroom setting. The face-to-face and hybrid classes are taught in the library's three state-of-the-art multi-media classrooms. Additionally, the Arts and Humanities Librarian provides course integrated library instruction sessions to all of the departments in the Arts and Humanities. She has provided library instruction sessions with students taking ART 1030 and will be working closely with the students in ART 1040 in the spring semester.

The library receives operating funds from three sources:

* E&G monies allocated to WSU, both ongoing and one-time

* State monies allocated to the Utah Academic Library Consortium (UALC)

* Gifts

Currently, the library's overall budget (E&G, UALC funding, and gifts) is minimally adequate to meet current basic operational needs. Despite repeated E&G budget cuts, the ongoing generosity of donors has enabled the library to sustain the amount of funding available for information resources. We will continue to work closely with our donors and hope, as the economy improves, they will be able to increase the support they provide for the library.

Each year the library makes an allocation to academic departments for the purchase of books and videos. Faculty in the departments select the titles they would like purchased and forward their requests to the librarian responsible for developing and managing collections in his/her assigned subject areas. Annual allocations for library resources in visual arts have been sufficient to purchase all of the requests submitted by the Visual Art & Design faculty.

The overall budget for print books and videos for the Arts & Humanities is $10,000. Money is divided up evenly between six departments.

Expenditures for visual arts books and videos per year:

2015/2016 $1,167

2016/2017 $1,167

2017/2018 $1,167 (estimated budget)

The expenditure and budgeted amounts listed above do not include the costs for printed journals or electronic databases. The library spends approximately $5000 annually on journal subscriptions relevant to visual arts. Expenditures for databases, which are often broad and interdisciplinary, are not broken out by specific subject areas.

4. Personnel;

5. Services;

A staff of 40.35 FTE plus approximately 15 FTE student assistants provides library services to the university community. To ensure that the online and on-site resources added to the collection are relevant to curricular needs, a librarian is assigned to each college. Subject librarians are responsible for consulting regularly with faculty and students in their assigned subject areas to assess instructional and research needs and to collaborate with faculty in developing the collection. The librarian responsible for the Stewart Library's visual arts collection has an undergraduate degree in Art History and a Master of Library & Information Sciences degree.

6. Facilities; and

7. Financial support

Policies and procedures for the development and management of the library's information resources are available on the library's website. These policies and procedures are regularly reviewed and updated. To view the Collection Management Policy go to: https://library.weber.edu/utl/pp/collection_management_policy

The library regularly assesses the need to expand and update its information technology and to coordinate planning for library technology with planning undertaken elsewhere in the university. Since the last report, the library has redesigned the website and acquired a book edge scanner which produces high quality images scanned from art books and oversize print books. The Curator for Special Collections and the Arts & Humanities Librarian wrote a grant and obtained funding to get a large format scanner that is capable of scanning flat works of art. The Library Technology Plan is currently being revised. Once revised, a link to the plan can be found here: https://library.weber.edu/utl/pp/policies_and_procedures

8. Evaluate the extent to which library Standards for Non-Degree Granting Institutions are being met.

N/A

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

Evaluate the extent to which systems and practices in these four areas meet NASAD Standards, especially with regard to:

1. Accuracy and integrity of recruitment and admission programs;

WSU has an open admissions policy. As such we have a wide variety of aptitudes in our classes. All students, whether working toward an Associate, Bachelor of Art, or Bachelor of Fine Art degree, must complete the five courses of the departmental foundations curriculum (currently 2D Design, 3D Design, Drawing I, Color Theory, Orientation to Visual Studies, with changes to these course titles currently under curriculum review, changes effective fall 2017). Upon completion of the foundations courses, students have mandatory advising with the department chair and/or advisors, in order to determine whether to continue toward a BA in General Art (and to select an appropriate minor) or to enter the BFA program in one of the five studio areas: Two-dimensional Media, Three-dimensional Media, Graphic Design, Photography, or Art Education.

The Foundations core functions to prepare students for upper division courses and to screen out those who show a lower chance of success. Currently, to enter the BFA program students must have their portfolio reviewed by the full time faculty. The department currently uses an online process for reviewing BFA portfolios. Students present their work electronically, on Blogger, so that faculty have access to the portfolios for a period of two weeks prior to making a formal decision on admittance. Faculty members rate each portfolio, and are also asked to comment on aspects of their experience with students, as to academic strengths and weaknesses. The data are aggregated electronically, and used for a subsequent face-to-face discussion amongst faculty, in order to make determinations for admittance.

However, DOVAD has successfully proposed changes to this BFA admissions process, and will institute the changes in Fall 2017. Instead of a portfolio review for admittance, subsequent entry into the BFA will predicated on a higher grade threshold for students to enter the BFA. Starting in fall 2017, students who wish to matriculate into the BFA must earn a minimum grade of B- for each of the five foundations courses. This approved change recognizes the need, in an open admissions institution, to focus more on mentoring and cohort development. Portfolio reviews will continue in the BFA program, but as gatekeeping for students moving into their BFA capstone Thesis courses, instead at the point of BFA admissions. NOTE: See the document summarizing these changes, and their justification, in **Section II C**.

Students in DOVAD must maintain a C or better average in all of the courses for the major.

2. Rigor and fairness of retention policies and their application;

Weber State University students must maintain a minimum grade point average. They must also declare their program of study within a specified period of time. In compliance with Federal, State and Institutional regulations, the University tracks satisfactory progress of students participating in regulated programs. This includes tracking both GPA and required credit hour progress. Students who fail to meet the required standards will be placed on academic warning, probation, or suspension.

GOOD ACADEMIC STANDING

To remain in good standing, students are required to maintain a cumulative grade point average (GPA) of at least a 2.00 or C average. A student whose cumulative GPA is below the required C or 2.00 level will be placed on Academic Warning, Probation or Suspension. The cumulative GPA of students who transfer to the University will be computed on the work taken at Weber State University only.

Below is the WSU University policy on academic warning, probation and suspension.

ACADEMIC WARNING, PROBATION, SUSPENSION

A. Students who have accumulated less than 60 semester credit hours (Freshmen or Sophomores), will be placed on Warning, Probation or Suspension as follows:

1. Freshmen or Sophomores whose cumulative GPA falls below 2.00 will be placed on Academic Warning. They will remain on Warning during subsequent semesters until one or more of the following situations occur:

a. Their cumulative GPA rises to or exceeds 2.00 (Student would move to Good Standing

b. An achieved semester GPA is below 2.00 (Student would move to Probation).

c. Their class standing changes to Junior (60 semester credit hours).

2. Freshmen or Sophomores who earn a semester GPA below 2.00 while on Academic Warning, will be placed on Academic Probation. They will remain on Probation during subsequent semesters until one or more the following situations occurs.

a. Their cumulative GPA rises to or exceeds 2.00 (Student would move to Good Standing).

b. An achieved semester GPA is below 2.00 (Student would be Suspended).

c. Their class standing changes to Junior (60 semester credit hours).

3. Freshmen or Sophomores who earn a semester GPA below 2.00 while on Academic Probation will be Suspended. The duration of the Suspension will be

a. One academic term (e.g. Fall, or Spring, or Summer) for a first suspension,

b. One calendar year for a second suspension, or

c. Three calendar years for a third or subsequent suspension.

B. Students who have accumulated 60 or more semester credit hours (Juniors or Seniors), will be placed on Probation or Suspension as follows

1.   *Juniors or Seniors whose cumulative GPA falls below 2.00 will be placed on Academic Probation. They will remain on Probation until one of the following situations occurs*

   a. *Until their cumulative GPA rises to or exceeds 2.00 (Student would move to Good Standing).*

   b. *An achieved semester GPA is below 2.50 (Student would be Suspended).*

2. *Juniors or Seniors who earn a semester GPA below 2.50 while on Probation will be Suspended unless their cumulative GPA rises to or exceeds 2.0, in which case they would return to Good Standing. The duration of the Suspension will be:*

   a. *One academic term (e.g. Fall, or Spring, or Summer) for a first suspension,*

   b. *One calendar year for a second suspension, or*

   c. *Three calendar years for a third or subsequent suspension.*

 C. *A waiver of suspension will be considered according to due process.*

 D. *Students will be eligible to participate in University related programs and activities, unless prohibited by specific program requirements, until they are suspended from the institution.*

E. *Students will be advised by mail of their academic status. A letter will be sent to their current address. A registration hold will be in effect for these students until they seek and show proof of academic advisement. Students who have declared a major should seek advisement by their college or department advisor. General Studies and undeclared students should seek advisement at the Academic Advisement Center.*

F. *Once the term(s) of Suspension has (have) been met, students may be readmitted with the status of Probation.*

IV. DECLARATION OF PROGRAM OF STUDY

 A. PROCEDURE

   1. All Weber State University degree-seeking students will declare a program of study (major, minor if required, and degree) by the deadline corresponding to their intended degree

   Institutional Certificates   during the first term of enrollment

   Associate Degree or Institutional Diploma   by the time 24 semester hours have been completed

   Bachelor Degrees   by the time 48 semester hours have been completed

   Graduate Degrees   during the first term of enrollment

2. Student records will be reviewed electronically on a term basis. Students found in non-compliance will be notified and a hold will be placed on their registration until a program of study has been declared.

V. SATISFACTORY PROGRESS FOR STUDENTS IN REGULATED PROGRAMS

A. DEFINITIONS

1. Regulated Programs: Extra-curricular and financial aid programs required to monitor academic and required credit-hour progress of participating students. Regulated programs include, but are not limited to financial aid, academic and activity scholarship, work study, intercollegiate athletics, international student, veteran and student-activity programs.

2. Participating Student: A student who has made application to and has been accepted in a specific regulated program.

3. Required Credit Hours: General education hours, specific university requirements, major and minor hours including electives required for the major/minor and prerequisite courses and general electives required for the completion of a degree.

a. Required credit hours prior to a student's declaration of a program of study will be based on the requirements for the Associate of Arts or the Associate of Science in General Studies, including the electives within those degrees.

b. Required credit hours for students completing more than one major, more than one minor or a minor not required by their major will be based on the first complete single program of study listed.

c. Required credit hours for students completing more than one program of study at the same time (i.e., A.S. and B.S.) will be based on both programs.

4. Satisfactory Progress/Academic Standard: Adherence to university academic standards as defined by Section III of this policy. Students will be allowed to participate unless they are suspended from the institution or terminated based on criteria established by the specific regulated program.

5. Satisfactory Progress/Required Credit-Hour Standard: Completion of a specific number of credit hours and satisfactory progress toward the completion of a degree.

a. The minimum number of credit hours that must be completed in a satisfactory manner is based on criteria established by the specific regulated program.

b. Satisfactory progress toward a degree is defined as the satisfactory completion of a minimum number of required credit hours (see V .A.3.). If a student satisfactorily completes more than the minimum number of required credit hours in a term, the excess hours will be banked to compensate for a possible required credit-hour deficit.

B. PROCEDURE

1. This policy will be implemented in stages. The first stage will establish a manual evaluation with appropriate warning, probation and disqualification penalties for students participating in intercollegiate athletics. The second stage will establish an electronic evaluation with appropriate penalties for other regulated students.

2. Students suspended due to academic standard deficiencies will be required to reapply to the specific regulated program (athletics, financial aids, etc.) for participation.

3. Students suspended due to academic standard deficiencies will be required to reapply to the specific regulated program (athletics, financial aids, etc.) for participation.

4. Students not meeting the required credit-hour standard (see V.A.5.) will be placed on probation or disqualified from participation in the specific regulated program according to the following criteria:

a. Freshmen and Sophomores (fewer than 60 semester credit hours)

   (1) Warning: a deficit of 1-6 required semester credit hours.

   (2) Probation: a deficit of 7 or more required semester credit hours.

   (3) Disqualified from participation: students will be disqualified if they fail to reduce their deficit required credit hours by two credits each term while they are on credit-hour probation.

b. Students who have accumulated more than 60 semester credit hours (Junior-level)

   (1) Such students who have one or more deficit required credit hours will have one term on probation and during that term must reduce their deficit by at least two credit hours.

   (2) Students failing to reduce their deficit by at least two credit hours per term will be disqualified from participation.

5. Students disqualified from participation due to a deficit of required credit hours may regain eligibility to the regulated program by:

a. Continuing to enroll outside the regulated program and reducing their deficit to zero.

b. Continuing to enroll outside the regulated program and reducing their deficit to within the warning category and requesting approval to participate through an authorized regulated program committee and eligibility supervisor. If approved to participate, their continued participation would be based on reducing their required credit-hour deficit by two credit hours per term until they have a zero deficit.

6. Credit counted toward satisfactory completion of the required credit-hour requirement must be in accordance with institutional policy.

a. Grades must meet the minimum graduation requirement for each course and program.

b. Courses not repeatable for credit will count towards satisfactory completion only the first time an acceptable grade is earned.

7. Developmental courses will be counted toward required credit load only if they are taken during the first 24 semester credit hours of collegiate enrollment. Exceptions must be approved by an authorized regulated program committee and eligibility supervisor.

8. Records of participating students will be reviewed electronically on a term basis. If a satisfactory progress deficiency is identified, the student will be notified via a grade report message as to the type and the extent of the deficit. Students not meeting satisfactory progress requirements will be encouraged, via a grade report message, to seek academic guidance from an advisor.

9. Participating students desiring to change their major will begin their new major with the same deficit required credit hours they had accumulated in their previously identified major.

10. Transfer students will begin with zero deficit required credit hours regardless of their previous academic program, but their transfer hours and GPA will transfer according to institutional policy.

11. A student will be allowed to work on one program of study in each of the three different degree areas at a time; for example, a student could concurrently be working on an IC in Nursing, an AS in General Studies, and a BS in Gerontology and could be tracked for progress in all three programs.

12. A student will be allowed to pursue only one major and one minor in a program of study. Exceptions must be approved by the department chair of the currently declared major.

13. A student who is disqualified because of registration problems with closed classes will be allowed one extra term probation if the registration log shows that the student attempted to register for required courses.

14. Students will be referred to individual regulated program offices for additional requirements and guidelines.

C. ADDITIONAL REQUIREMENTS
Standards higher than the minimum requirements here outlined and higher than those mandated for participation in outside regulating organizations may be established by individual programs according to procedures in the program's approved policies. Appeals concerning these individual program requirements will be made directly to the individual programs.

3.   Effectiveness of record keeping and graduate document maintenance; and

The University now uses a advisement tool and records system, called Cattracks, which makes it easier for advisors and students to track progress. Advisor notes, transfer credits, and exceptions to major and minor requirements are tracked and recorded through this system, so that faculty, students, and advisors alike have access to the same records. In addition, the Department still maintains paper records.

4. The effectiveness of the advising system for art/design students including but not limited to: (a) program content; (b) program completion; (c) careers or future studies; and (d) art/design-specific student services associated with individual students' programs.

   Evaluate any record of student complaints offered in substantial number over an extended period of time with regard to a specific issue. Describe the nature of the concern and any actions taken to address the concern.

Currently DOVAD uses a multifaceted approach to advising. The Outreach Coordinator/Departmental Advisor focuses on outreach, and advising for students beginning their courses of study in the department. Ideally the advisor initiates contact with potential students through outreach. She is then their first contact as they enter the department for advising. Once students pass the BFA review they choose an advisor from their program areas. These advisors are able to provide students with detailed discipline specific information regarding careers and graduate schools. Together with the student they help select the students elective studio courses. The department chair advises at all levels, and helps make determinations as to appropriate modifications to major and minor requirements.

Debra Murphy is the College of Arts & Humanities advisor. As such, she advises students on all of their University Core and General Education requirements. Debbi is involved with orientation students for incoming students and also helps students resolve graduation problems.

Orientation sessions are now considered mandatory for incoming WSU students, with such sessions held every two weeks during the summer. The complete orientation program for A&H has in recent years also been made available online, so all students have the opportunity to benefit from this information. At these sessions students learn about the variety of degree requirements, academic standards, and services available. Chairs, program directors, and other representatives of the various departments attend these sessions and advise the incoming students and aides help the students register for classes.

Students are provided with a variety of information to help them make intelligent decisions about their area of study. Course and program information is available through the catalog, the University website, the Departmental website, and individual program sheets available in the main office. In the past several years, a campus-wide initiative has led to the creation of Graduation Maps for all majors. Students access these maps, and are able to use them to plan an efficient and complete course of study.

I. Published Materials and Web Sites

Evaluate the extent to which the art/design unit's policies and practices regarding published materials and Web sites meet NASAD Standards, especially with regard to:

1. Clarity, accuracy, availability;

2. Comprehensiveness;

3. Documentation of connections with registration, certification, and/or licensure; and

4. Any published claims regarding achievements.

The University's website is well maintained and updated regularly. The department regularly updates information on its webpage, now found under the WSU domain, and also revises graduation maps and advising sheets (curricular grids) as needed.

J. Community Involvement

Respond only if you wish to document or explain compliance with NASAD Standards regarding community involvement beyond the information provided in the *Management Documents Portfolio* (Section IV).

Not Applicable.

K. Articulation with Other Schools

Respond only if you wish to document or explain compliance with NASAD Standards regarding articulation beyond information provided in the *Management Documents Portfolio.*

Not Applicable.

L. Non-Degree-Granting Programs for the Community

(Respond only if the institution offers a non-degree-granting community education program with a specific published identity and at least one specifically designated administrator. See NASAD Handbook*, Standards for Accreditation III.K., "Non-Degree-Granting Programs for the Community.")*

Note: The Format A *outline deviates from the Standards for Accreditation outline in the NASAD* Handbook *for this item. "Evaluation, Planning, and Projections" issues are to be addressed in Section III of* Format A.

DOVAD regularly cooperates with Continuing Education to offer space, instructors, and other resources for classes directed to the community.

The department also makes the Drawing studio (KA 305) available to a Saturday figure-drawing group of community members. DOVAD students are encouraged to take advantage of this further opportunity for life-drawing.

**M. Operational Standards for All Institutions for which
NASAD is the Designated Institutional Accreditor**

(Respond only if applicable.)

Not Applicable.

N. Operational Standards and Procedures for Proprietary Institutions

(Respond only if applicable.)

Not applicable.

O. Operational Standards for Branch Campuses and External Programs

(Respond only if applicable.)

Note: Refer to NASAD Handbook*, Standards for Accreditation, Appendix I.A., "Branch Campuses, External Programs." In preparing this section, materials already covered in other sections of the Self-Study should not be repeated, but must be referenced.*

Provide a list of specific art/design programs offered at each branch campus and explain the extent to which branch campus programs and practices meet NASAD Standards, including the consistency and coordination among campuses regarding faculty, facilities, equipment, admission policies, governance, finance, curricular programs, and so forth.

Several sections of the General Education courses ART 1010 and ART 1030 are offered at the Weber State branch campuses in Davis County. Facilities are less extensive than those at the main campus but are adequate to the needs of these courses.

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Section II.A. Certain Curriculum Categories – Introductory Information

Before proceeding to the text outlines for Section II.A., please review the following 4 notes:

- The Self-Study must include (1) the institution's definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, independent study, and other types of courses and the institution's policies for granting course credit to transfer students at undergraduate and graduate levels; (2) the procedures the institution uses to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings; and (3) the means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures. This information is normally placed in the Management Documents Portfolio in Section MDP-II.A. Applications lacking this information in some form cannot be approved. The information provided needs to document how the institution's policies and practices are in compliance with Standards for Accreditation III.A. "Credit and Time Requirements" in the NASAD *Handbook*.

- One or more of the following items must be completed if applicable:

Item UP:	only if the institution offers a professional undergraduate degree in art/design;
Item AE:	only if the institution offers a complete art/design education curriculum—undergraduate or graduate—that leads to initial certification as a specialist art/design teacher; and
Item GR:	only if the institution offers graduate degrees in art/design.

- If the institution does not offer programs in any of the above categories, please proceed to Section II.B. Specific Curricula – Introductory Information.

- If the institution offers programs in any of the above categories, provide only the general information requested for that category in Section II.A., and discuss each specific discrete program offered within that category in Section II.B.

Section II.A. Certain Curriculum Categories – Text Outline

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

This section applies only if the institution offers one of the following:
(a) A Bachelor of Fine Arts degree, or
(b) Programs with equivalent professional objectives and content under another title.

If the institution does not offer one of the above programs, but offers a art/design education degree, please proceed to Item AE.

Provide a succinct text that documents the extent to which the art/design unit's overall objectives, practices, and levels of expectation meet NASAD Standards for developing the common body of knowledge and skills for all professional undergraduate degree students in the following areas. For each item, describe the level of competency or proficiency required for graduation:

1. Studio;

2.   Art/Design History, Theory, and Criticism;
3.   Technology; and
4.   Synthesis.

Standards: The primary Handbook *statements are found in Standards for Accreditation VIII., "All Professional Baccalaureate Degrees in Art/Design" under B., "Common Body of Knowledge and Skills."*

NOTE: FOR information on WSU policy for awarding credit, see **Section IV MDP II A**

As DOVAD developed curriculum and programs, it has been guided by the learning outcomes the faculty believe are necessary for the successful art graduate. These are the following student learning outcomes for we expect from all art majors.

1. Possess a basic knowledge of visual culture from prehistoric to contemporary times.

2. Have an awareness of the richness of cultural diversity through the study of creative work from many cultures.

3. Demonstrate advanced abilities in generating innovative solutions to traditional and non-traditional problems in 2D and 3D visual media (including color theory).

4. Be able to demonstrate basic competencies in drawing and digital visual media and also possess the knowledge and skills to be successful in their area of emphasis.

5. Possess skills in oral and written communication as they pertain to the visual arts.

6. Be able to effectively do research using contemporary and traditional methods.

7. Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.

8. Be able to express their personal thoughts, ideas, or emotions through visual media.

To support these outcome goals, all art majors, both BFA and BA, must complete the same foundation and distribution requirements. The DOVAD foundation consists of a primary tier of 5 courses, these are: Art 1040 Orientation to Visual Studies, Art 1110 Drawing I, Art 1120 Design:2D, Art 1130 Design:3D, Art 1140 Color Theory. Orientation to Visual studies helps students get a better understanding of the programs, faculty, and curriculum in the Department but more importantly it introduces the students to the idea of visual language. The course examines how we perceive and interpret visual messages, the impact of the visual on human relations, political exploitation of visual language, and aesthetic issues. Successful students in this course will understand the breadth of impact visual language has on contemporary life and realize the importance of critical analysis in both interpreting and creating visual images.

In addition all majors must take three four-credit-hour art history courses. BFA majors must take four four-credit-hour art history courses. BFA students must also take a supporting theory-intensive course, ART 3455 Design Theory & Practice for Graphic Design majors or ART 3085 Critical Issues in Art for the other BFA studio areas. Successful BFA graduates will possess a base knowledge of art history, theory, and criticism that encompasses a wide ranging global and

historical perspective. In addition they will have additional focus in two or more areas of art history.

All BFA graduates must take two capstone courses: the BFA Seminar and Thesis. Successful BFA graduates present a thesis exhibition, which is reviewed and evaluated by the faculty in an Oral Defense setting. These criteria address: <u>formal design skills</u> which involves the understanding of basic design principles including structure, tonality, and color theory; <u>conceptual skills,</u> which refers to the idea that the student will be able to thoughtfully develop an idea and understand its context within contemporary and historical art theory and criticism; <u>presentation and technical skills,</u> students will understand how to effectively manipulate and present the media in which they choose to work; <u>writing skills,</u> students will be able to communicate their thoughts about their work effectively through writing. In addition, in the capstone courses the Design Seminar, the BFA Seminar, and the BFA Thesis, successful BFA students draw from and synthesize the knowledge and skill they've gained in their other courses.

Outcomes Assessment

DOVAD conducts regular assessment to determine if the students are achieving the learning outcomes above, and a DOVAD faculty committee prepares annual reports, which are submitted to the Office of Institutional Effectiveness. Assessment occurs in courses and since a number of the department's desired outcomes are reviewed in the BFA oral defenses at the end of Seminar and Thesis courses, these courses are seen as ideal settings for collecting assessment data. Another advantage of the BFA reviews as assessment tool is that the faculty ends up having a group discussion regarding the strengths and the weaknesses of individual students. These formal BFA reviews take place at least two times during a student's tenure in the BFA program.

The BFA program is the only program in the Department of Visual Arts with selective admittance, having used a portfolio process in recent years, and relying on higher academic performance (B-minimum grades) in the future.

The table below indicates where and how assessment takes place in DOVAD both in the BFA reviews and in courses throughout the curriculum. The links in the first table below indicate the assessment procedure that will be used during the BFA review. By clicking on the link "BFA review criteria #" you will go to a second table which explains the assessment procedures.

Student Learning Outcomes in Visual Arts

Student Learning Outcome	Assessment Procedure	When Assessed
1. Possess a basic knowledge of visual culture from prehistoric to contemporary times.	Written exams, papers and oral reports specifically in ART CA 1090, ART CA 1100, ART 2040	Specifically when students take those courses.

2. Have an awareness of the richness of cultural diversity through the study of creative work from many cultures.	Written exams, papers and oral reports specifically in ART CA 1090, ART CA 1100, ART HU 1150, ART 2040, ART 3030, ART 3040, ART 3050, ART 3060, ART 3070, ART 3080	Specifically when students take those courses.
3. Demonstrate advanced abilities in generating innovative solutions to traditional and nontraditional problems in 2D and 3D visual media.	B.F.A review criteria* 1,2,3 Also in all intermediate and advanced studio courses, via critiques.	During the B.F.A. reviews (Entrance, Seminar, and Thesis) held twice a year Ongoing
4. Be able to demonstrate basic competencies in drawing and color theory and possess the knowledge and skills to be successful in their area of emphasis.	B.F.A review criteria* 1,2,3 In all studio courses where appropriate, via critiques	During the B.F.A. reviews (Entrance, Seminar, and Thesis) held twice a year Ongoing
5. Possess skills in oral and written communication as they pertain to the visual arts.	B.F.A review criteria* 4 In nearly all studio and art history courses, via critiques, written and oral reports.	During the B.F.A. reviews (Entrance, Seminar, and Thesis) held twice a year Ongoing
6. Be able to effectively do research using contemporary and traditional methods.	In nearly all studio and art history courses, via critiques, written and oral reports.	Ongoing
7. Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.	B.F.A review criteria* 4 In nearly all studio and art history courses, via critiques, written and oral reports.	During the B.F.A. reviews (Entrance, Seminar, and Thesis) held twice a year Ongoing
8. Be able to express their personal thoughts, ideas, or emotions through visual media.	B.F.A review criteria* 2 In all studio courses where appropriate, via critiques	During the B.F.A. reviews (Entrance, Seminar, and Thesis) held twice a year Ongoing

Criteria used to evaluate BFA portfolios

1. **Form**- *Visual organization in support of aesthetic objectives, including color, space, proportion, etc.*
2. **Concept**- *Idea development, originality, clarity, relevance to contemporary issues*
3. **Execution and Presentation**- *effective material processes, appropriate presentation of work, etc.*
4. **Writing**- *organization of ideas, articulate and persuasive arguments, appropriately*

sophisticated and relevant thoughts, grammar and punctuation.

The following table lists the specific courses where students gain the skills and knowledge to meet the outcome goals.

Origin of skill/knowledge measured in outcomes

	1	2	3	4	5	6	7	8
1040								
CA1090	x	X			x	x	x	
CA1100	x	x			x	x	x	
1110	x	x	x	x	x	x	x	x
1150	x	x	x	x	x	x	x	x
1120			x	x	x		x	x
1130			x	x	x	x	x	x
2015								
2050			x	x			x	
2200			x	x	x		x	x
2250								
2310	x	x		x	x	x	x	x
2350	x	x	x		x	x	x	x
2450								
2600	x	x	x		x	x	x	x
2700	x	x	x		x	x	x	x
2830					x	x		
3120	x	x	x	x	x	x	x	x
3200	x		x	x	x		x	x
3310		x	x	x	x	x	x	x
3320	x	x	x	x	x	x	x	x
3350		x	x		x		x	x
3420A,B,C,D	x	x	x	x	x	x	x	x
3430			x	x	x			
3435								
3440	x	x	x	x	x	x	x	x
3450	x	x	x	x	x	x		
3460	x	x	x	x	x	x		
3515			x	x	x	x	x	x
3520			x	x	x	x	x	x
3550	x	x	x		x	x	x	x
3600	x	x	x		x	x	x	x
3700	x	x	x		x	x	x	x
3720								
3995	x	x	x	x	x	x	x	x
4010								

Course	C1	C2	C3	C4	C5	C6	C7	C8
4110	x	x	x	x	x	x	x	x
4120	x	x	x	x	x	x	x	x
4150	x	x	x	x	x	x	x	x
4200	x	x	x	x	x	x	x	x
4300			x	x			x	
4310	x	x	x	x	x	x	x	x
4320	x	x	x	x	x	x	x	x
4350			x		x		x	x
4400			x		x		x	x
4410	x	x	x	x	x	x	x	x
4415								
4420	x	x	x	x	x	x	x	x
4440			x		x	x		
4460	x	x	x	x	x	x	x	
4550	x	x	x	x	x	x	x	x
4600	x	x	x		x	x	x	x
4660								
4700	x	x	x		x	x	x	x
4750			x		x		x	x
4850	x	x	x	x	x	x	x	x
4890								
4900			x		x		x	x
4910								
4920								
4930			x	x	x	x	x	x
4990								
ARTH 2040								
3030		x			x	x	x	
3040		x			x	x	x	
3050		x			x	x	x	
3060		x			x	x	x	
3070		x			x	x	x	
3080		x			x	x	x	
3100		x			x	x	x	
3950								
V. Artists	x	x			x	x	x	
Exhibits	x	x			x	x		

The Current DOVAD Core Courses Curricular Grid, which illustrates alignment of introduction, development, and mastery of learning outcomes within the context of specific courses is published by Weber State University here:

http://www.weber.edu/portfolio/visualarts_cg.html

Core Courses in Department/Program	Department/Program Learning Outcomes							
	Learning Outcome 1	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Learning Outcome 5	Learning Outcome 6	Learning Outcome 7	Learning Outcome 8
ART 1040 Orientation to Visual Studies	I	I, D			I, D	I, D	I, D	
ART 1110 Drawing I			I, D	M				I, D
ART 1120 Design: 2D			I, D	M				I, D
ART 1130 Design: 3D			I, D	M				I, D
ART 1140 Color Theory			I, D	M				I, D
ARTH CA1090 Art and Architecture of the World: Paleolithic-AD1000*	I, D	I, D			I, D	I, D	I, D	
ARTH CA1100 Art and Architecture of the World: AD1000-Present*	I, D	I, D			I, D	I, D	I, D	
ARTH 2040 Art and Architecture of Asia*	I, D	I, D			I, D	I, D	I, D	
ARTH 3030 Native American Art of the Southwest**	D, M	D, M			D, M	D, M	D, M	D, M
ARTH 3040 Modern Art**	D, M	D, M			D, M	D, M	D, M	D, M
ARTH 3050 Contemporary Art**	D, M	D, M			D, M	D, M	D, M	D, M
ARTH 3060 Art and Architecture of India**	D, M	D, M			D, M	D, M	D, M	D, M
ARTH 3070 Art and Architecture of China**	D, M	D, M			D, M	D, M	D, M	D, M
ARTH 3080 Art and Architecture of Japan**	D, M	D, M			D, M	D, M	D, M	D, M
ARTH 3100 Art and Architecture of the Islamic World**	D, M	D, M			D, M	D, M	D, M	D, M
ARTH 3950 Photography: History, Theory, and Criticism**	D, M	D, M			D, M	D, M	D, M	D, M
ART 3995 BFA Seminar***	D	D	D	D	D	D	D	D
ART 4990 BFA Thesis***	M	M	M	M	M	M	M	M

Notes for Curriculum map of Core Classes:
Definition of letters used above: I= introduced, D = developed, M = mastered.
* Indicates that all art majors choose 2 of these courses.
** Indicates that all art majors choose 1 of these courses.
*** Indicates that Bachelor of Fine Arts studio students take these courses.

DOVAD competencies closely match those outlined in Section VIII of the NASAD Handbook, both in common areas of knowledge, as addressed in Section IIA and in discipline specific areas. The BFA in Two-Dimensional Art and The BFA in Three-Dimensional Art are not as specific as some professional areas, such as a BFA in Drawing, or a BFA in Painting, described in the NASAD Handbook. These areas do closely follow the Essential Competencies, Experiences, and Opportunities described in Section IX.H.1.3 of the NASAD Handbook. The DOVAD foundation courses give the students a solid background in design principles, concepts, and media in both two and three-dimensional media. There are individual classes that focus on drawing and color theory. We focus on aesthetic issues and the relationship between ideas, formal structures, and process throughout almost all studio classes. The Orientation to Visual Studies course jump-starts the beginning student to look at work with a critical eye. As students complete their foundation they are assessed using the criteria described in **Section II A** to assure that they are competent in all of these essential competencies before moving forward in any BFA emphasis.

Once in the BFA program students pursuing the BFA in Two or Three-Dimensional Art have the opportunity to focus in a specific media or combine a variety. The combination of discipline specific courses are chosen by the student in consultation with their advisor to find a mix which best addresses the student's needs. The faculty in DOVAD believe the ability to focus or diversify reflects the diverse practices that occur in contemporary art.

BFA majors in Two and Three Dimensional Media, Photo, and Art Educations participate in two capstone courses: the BFA Seminar and Thesis, which help them synthesize their knowledge. The BFA Seminar and Thesis courses are typically team-taught by two faculty members, and focus on sustained studio work development, professional practices, and critique. These courses culminate in a BFA Exhibition that is reviewed and evaluated by all faculty.

DOVAD's distribution of curriculum for the BFA also closely parallels the recommendations from NASAD, as will be demonstrated with Curricular Grids in Section II A below.

Interior Design Program (College of Engineering, Applied Science & Technology)

NOTE: While WSU's Interior Design Programs are not part of the Department of Visual Art & Design or of the Lindquist College of Arts & Humanities, NASAD policy requires review of these programs concurrent with the self-study. Therefore, Learning Outcomes and a Curricular Grid for Interior Design programs at WSU are included here.

Interior Design Technology

Student Learning Outcomes

Updated: December, 2012
Current for the 2016/17 Academic Year

At the end of their study at WSU, students in the interior design program will have completed courses and been given learning experiences that expose students to the following learning outcomes through standards-based curriculum that focuses on:

1. Design theory -- Students will apply theory to projects that demonstrate use of various design theories to problem solve design concepts.
2. Professional standards -- Students will be able to identify, analyze and apply professional standards through testing and practical application.
3. Design process -- Students apply the 5-phase design process through practical application of design projects.
4. Technical skills -- Students will utilize technical skills to create construction drawings as part the 5-phase design process.
5. Professional selling techniques -- Students will utilize technical skills to create construction drawings as part the 5-phase design process.
6. Sustainable design standards --- Students will select and specify sustainable materials, products, and practices in interior design projects.
7. Universal design standards --- Students will adhere to university design standards and codes in interior design projects. Students will be able to identify clearances and accessibility standards in design concepts, construction documents.
8. Global awareness --- Student projects will illustrate global awareness in design solutions.
9. Diversity --- Student projects will illustrate diversity through various design concepts that address diverse familial groups and cultures
10. Socioeconomic awareness --- Student projects relate to various socioeconomic issues and groups as students examine various solutions to design projects that meet socioeconomic limitations.
11. Protecting health, safety, welfare --- Students will be able to produce design solutions that address health, safety and welfare and will be able to identify design problems that may compromise health, safety and welfare in a space.

Interior Design Technology

Curriculum Grid

Updated: July, 2015
Current for the 2016/17 Academic Year

Core Courses in Department/Program	DEPARTMENT/PROGRAM LEARNING OUTCOMES										
	Design Theory	Professional Standards	Design Process	Technical Skills	Professional selling Techniques	Sustainable Design standards	Universal Design standards	Global awareness	Diversity	Socioeconomic awareness	Protecting health, safety & welfare
IDT 1010 Introduction to Interior Design	I	--	I	--	--	I	I	--	--	--	I
IDT 1020 Presentation Techniques	--	--	--	U	I	--	--	--	--	--	--
IDT 1050 Architectural Drafting			I	U							
IDT 2010 Sustainability I: Textiles, Soft Materials	C	C	--	U	--	U	--	U	--	I	U
IDT 2020 Auto CAD	--	--	--	U	--	--	C	--	--	--	--
IDT 2035 Design Process	C	C	C	C	--	U	C	U	U	U	C
IDT 2040 Architectural Detailing	C	--	C	U	--	C	C	--	C	C	U
IDT 2050 Codes	--	--	U	C	--	C	U	--	--	--	U
IDT 2860 Practicum	C	C	U	U	C	U	U	C	C	U	U
IDT 2990 Design seminar	--	--	--	--	I	--	--	--	--	--	I
IDT 3000 Lighting Design	--	--	U	U	--	U	I	--	I	U	U
IDT 3010 Historical Interiors	--	--	--	--	C	--	--	--	I	--	--
IDT 3020 American & Modern Interiors	--	--	--	--	C	--	--	--	I	--	--

Core Courses in Department/Program	DEPARTMENT/PROGRAM LEARNING OUTCOMES										
	Design Theory	Professional Standards	Design Process	Technical Skills	Professional Selling Techniques	Sustainable Design standards	Universal Design standards	Global awareness	Diversity	Socioeconomic awareness	Protecting health, safety & welfare
IDT 3025 Professional Practice	--	U	U	U	C	--	I	--	I	--	I
IDT 3030 Sustainability II: Materials, Hard Surfaces & Specifications											
IDT 3040 Perspective/Rendering	--	--	--	C	I	--	--	--	--	--	--
IDT 3045 Residential Design	C	C	C	C	--	U	U	--	U	U	C
IDT 3060 Kitchen & Bath Design	C	C	C	C	--	U	C	--	C	U	C
IDT 3080 Advanced Architectural Drafting	--	--	--	U	--	I	I	--	--	--	I
IDT 4010 Commercial Studio	U		U	U	U	U	U		U	U	U
IDT 4020 Commercial Design	U	--	U	U	U	U	U	--	U	U	U
IDT 4025 Senior Project Research and Development	U	--	U	U	U	U	U	C	C	C	U
IDT 4030 Senior Project	U	--	U	U	U	U	U	C	C	C	U
IDT 4040 Portfolio Design	--	C	--	U	U	--	--	--	C	--	--
IDT 4830 Directed Readings											
IDT 4860 Internship	--	U	--	--	C	--	--	--	--	--	--

Core Courses in Department/Program	DEPARTMENT/PROGRAM LEARNING OUTCOMES										
	Design Theory	Professional Standards	Design Process	Technical Skills	Professional Selling Techniques	Sustainable Design standards	Universal Design standards	Global awareness	Diversity	Socioeconomic awareness	Protecting health, safety & welfare
SUPPORT COURSES LISTED IN PROGRAM CURRICULUM AS REQUIRED:											
ART 1140 Color Theory **	U	--	--	--	--	--	--	--	--	--	--
SST 1143 Fundamental selling techniques **					C						
SST 3103 Sales personalities & profiles **	--	--	--	--	U	--	--	--	--	--	--
SST 3203 Customer Service Techniques **	--	--	--	--	U	--	--	--	--	--	--
SST 3363 Sales Negotiations **	--	--	--	--	U	--	--	--	--	--	--
SST 3702 Teams Leadership **	--	--	--	--	U	--	--	--	--	--	--
SST 3903 Sales Presentations **	--	--	--	--	U	--	--	--	--	--	--

KEY:
U = Understanding
C = Competence
I = Introduced

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

If the institution does not offer a teacher preparation (art/design education) program, please proceed to Item GR.

With regard to all curricula (undergraduate or graduate) that leads to initial certification as a specialist art/design teacher:

1. Describe and evaluate your intern teaching program with specific reference to credit allotment, quality and variety of cooperating schools, process for selecting supervising teachers and sites, and concurrent enrollment other than intern teaching.

2. Describe any special requirements for certification mandated by your state as these affect the teacher training program in art/design education.

Standards: The primary Handbook *statements are found in Standards for Accreditation XII., "Baccalaureate Degrees in Art Education" under C.4., "Professional Procedures."*

Our initial certification process for the BA or the BFA Art Education degrees and licensing is a collaborative program between DOVAD [department of Visual Art& Design] and our College of Education- the Moyes' College of Education, Dr. Jack Rasmussen, Dean. The bulk of the certification and licensing logistics is handled by the Education Department. The responsibility for content training occurs basically in the Art Department. Typically the Candidate first completes the content portion of studies in DOVAD and then takes a "fifth year" through the Education College. At this time they complete their student teaching, under the supervision of both the Education and the content supervisors.

The combined credit hour programs for a degree and teaching license typically occurs as follows. The Art Education Candidate first completes 48 credit hours [BA Art Education Composite] or the 75 credit hours [BFA, Art Education] in the content area (visual arts) within DOVAD prior to studies in the College of Education and placement in a student teaching practicum. Included in this course of content study are 6 credit hours of Art Methods and Resources, ART 3515 and ART 3520, "Art Methods I & II." The goal of these sequential classes is the development of instructional classroom materials and methodologies, including classroom management strategies that support DBAE (Discipline Based Art Education) curriculum and instruction, or as our department has coined the term, "Smart Art." (See attachment of "Smart Art" description.) This curriculum is designed to meet and exceed state and national visual art standards.

Following the visual arts portion of their training, the candidate then completes the education pedagogy and student teaching portion of the program under the direction of the Education Department. This portion of certification includes a minimum of 24 credit hours, including 8 credit hours of student teaching and advisement.

This pedagogical and student teaching, or "fifth year," for the teaching candidate, is as follows:
Semester I
Secondary Teacher Education **Core**
EDUC DV 3200S Foundations of Diversity: Culturally, Linguistically Responsive
            Teaching (3 credit hours)
EDUC DV 3260S The Exceptional Student (3 credit hours)
EDIC 3900 Preparing, Teaching and Assessing Instruction (3 credit hours)
EDUC 3930 Reading and Writing Across the Secondary Curriculum (3 credit hours)

Semester 2
Secondary Teacher Education- Clinical Practice (Student Teaching)
EDUC 4940 Clinical Practice in Secondary Education (8 credit hours)
EDUC 4950 Integrated Secondary Clinical Practice Seminar (4 credit hours)

This final licensing year is based on the following 'Support Course' requirement having been previously met:
One of the following:
CHF SS 1500 Human Development (3 credit hours) or

PSY 3140 Psychology of Adolescence (3 credit hours)
and
One of the following:
COMM HU 1020 Principles of Public Speaking (3 credit hours)
or
COMM HU 2110 Interpersonal and Small Group Communication (3 credit hours)

As content advisor, the DOVAD Art Education specialist may be involved in a Candidate's placement for student teaching, dependent of the needs/ request of the Teacher Candidate and the College of Education. Typically the placement is done with the recommendation from the Art Education specialist, with an eye to the following considerations. We attempt to place our Teacher Candidates with Master Teachers. Though this is not always possible, because of the larger volume of schools upon which we draw, students are overwhelmingly places with teachers of excellent record, and in the content area of their emphasis.

Candidates placement typically occurs in the six county areas, in a total of approximately 40 secondary school locations. They are: Cache, Box Elder, Weber, Davis, Salt Lake County and Morgan. Candidates often request a site that works best when combing interests and content area, cooperating teacher expertise and/or their domicile location. Most often Teacher candidates are placed in Weber and Davis Counties, (11 secondary school sites) because of their proximity to the University. We also have opportunities to work with several Junior High and Middle School programs in the area, as appropriate to a Candidate's interest and emphasis. We are fortunate to have numerous qualified teachers willing and able to work with our Candidates. Rarely are cooperating teachers paired with our Candidates two consecutive semesters. It is more typical that we place candidates in any one cooperating teacher' classroom every three or so years.

During student teaching, the Art Education specialist, referred to as the "content supervisor," makes a minimum of three sites visits. (The College of Education supervisor makes between 3 and 5 separate visits.) These visits are accompanied by written and oral discussions and advisements with the candidate following the observations. All written materials are part of the Candidates permanent file. Additionally, the Teaching Candidate meets mid-way and at the conclusion of student teaching with the content supervisor. Assessments of the following are completed: instructional and managerial competency and professional growth and deportment. The content supervisor is encouraged to meet with the College of Education supervisor at anytime (as well as the Candidate and/or the cooperating teacher) as questions or competencies arise during the Candidate's student teaching practicum.

Finally, the content supervisor is required to review and grade the Teaching Candidates files and instructional materials, along with the College of Education supervisor, prior to the receipt of the candidate's permanent Teaching License.

With the recent expansion of the Art Methods and Resources curriculum (from 3 to 6 credit hours) our program is developing an expansion of new sites for shorter practicum and clinical experiences for our candidates, during the "content studies." This continues as one of our

program's primary goals in the near future. For example, recently we have added "Evening for Educators" and "Fabulous Fridays" as short practicum opportunities for our candidates.

Candidates for the BFA in Art Education follow a program very similar to the other BFAs in DOVAD. Since the program is based on the principles of DBAE the focus on art history remains the same as the other BFA programs and actually involves more art history than is recommended in the NASAD guidelines. BFA Art Education students must also complete the two capstone courses and produce an exhibition as the culmination of their degree. In comparison to the other BFAs, the studio portion is reduced by two courses; however, two art methods courses are required. These courses, taught in DOVAD by art faculty, help the student relate educational theories to day-to-day artistic experiences. Students in both the BFA and BA Art Education degree programs complete the same sequence of pedagogical courses in the Department of Education in addition to their supervised student teaching. Note: because the faculty in DOVAD believe the best art teachers are those with BFAs with comparable hours to non-teaching BFAs, the total hours to graduate with a BFA in Art Education at WSU runs beyond a standard 120 semester hour degree.

BFA Art Education: based on a 120 semester hour degree

NASAD Guidelines		DOVA Curricular Structure	
		Pctg.	Hours
Studio Courses incl. Foundation		42%	50
Art History	12-15 hrs.	13%	16
Art Methods		5%	6
Total Art	55-60%	60%	75
General Education	25–30%	33%	40
Professional Education	15-20%	28%	33
Total Degree	100%	121%	145

The BA in Art Education differs from the BFA in Art Education in several aspects: the art history hours are reduced by four credits, the studio hours-- including foundation-- are reduced by twenty hours, and the students do not take the BFA Seminar and Thesis. This degree is designed for special situations where a teacher might need to work in a very small school that cannot afford to have a faculty member dedicated to teaching only art. This degree allows the candidate to secure a teaching minor in another area.

BA Art Education Composite: based on a 120 semester hour degree

NASAD Guidelines		DOVA Curricular Structure	
		Pctg.	Hours
Studio Courses incl. Foundation		25%	30
Art History	12-15 hrs.	10%	12
Art Methods		5%	6

Total Art	30-45%	40%	48
General Education	25–30%	33%	40
Teaching Minor		15%	18
Professional Education	15-20%	28%	33
Total Degree	100%	116%	139

Concurrent Enrollment

Concurrent enrollment has not traditionally been a focus for DOVAD, but an increasing awareness of the value of CE courses to potential students has led the department to devote significant energy this year to instituting CE courses at a number of area schools. 17 Sections of ART 1010 and ART 1110 are being scheduled for Fall 2017, with Art Education faculty member Dianna Huxhold supervising in-service teachers so as to maintain DOVAD standards. The Concurrent Enrollment Office, under the auspices of Continuing Education at WSU, organizes all administrative aspects of the Concurrent Enrollment program.

Item GR: Graduate Programs

If the institution does not offer a graduate program, please proceed to Section II.B.

Not Applicable.

Section II.B.   Specific Curricula – Text Outline

<u>Applications for</u>:

Renewal of Final Approval *(renewal applications only)*
Renewal of Plan Approval *(renewal applications only)*
Plan Approval and Final Approval for Listing *(first-time applications only)*

Address items 1. through 8. inclusive for each distinct curriculum. A "distinct curriculum" is defined as (1) every area of emphasis within each major offered on-site, and (2) every area of emphasis within each major offered via distance learning where at least 40% of the program is offered via distance means.

Omit item 4. unless the degree is a graduate program.

1. The program or degree **title**, with emphasis if applicable, followed by a **statement of purposes** as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

    Please ensure that the title used here is identical to that used on the title page of the Self-Study, and throughout all current or projected institutional documents.

2. A **curricular table** in the NASAD format. Refer to the NASAD document titled *Instructions for Preparing Curricular Tables in the NASAD Format.*

Please call the NASAD National Office for assistance if needed.

Please ensure that the title used in the curricular table is identical to that used on the title page of the Self-Study, and throughout all current or projected institutional documents.

NOTE: General Studies requirements for Weber State University are consistent for DOVAD's various majors, including the AA, BA, and BFA degrees. This self-study provides a CURRICULUM GRID of those requirements below, under the Associate of Arts degree. This information is not duplicated on the subsequent grids for BA and BFA degrees, but should be understood to be consistent for those programs.

ASSOCIATE DEGREES

Program Title: <u>AA in Art, Pre-major</u>**_____** **Number of Years to Complete the Program:** **_2**
Program Submitted for: <u>Renewal of Plan Approval For Listing</u>

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
18	**3-7**	**35-38**	**# of units** (= D)	60-63 **Total Units**
30 **%**	5 + **%**	65-70 **%**	0 **%**	100-105 **%**

*Associate degrees with semester hour units should use 60 as the denominator.
*Associate degrees with quarter hour units should use 90 as the denominator.

List course numbers, titles, and unit allotments
under each applicable category.
(See example below)

Studio or Related Areas

Studio Foundations Courses (REQUIRED)

ART 1110	Drawing I	3 units
ART 1120	Design: 2D	3 units
ART 1130	Design: 3D	3 units
ART 1140	Color Theory	3 units

Studio Electives (Students choose two studio elective courses at the 2000-level, for which the above Studio Foundations courses serve as pre-requisites)

ART 2200	Introduction to Printmaking	6 units
ART 2250	Foundations of Photography: B & W	
ART 2310	Introduction to Ceramic Art	
ART 2350	Small Metals/ Jewelry I	
ART 2430	Introduction to Graphic Design	
ART 2450	Foundations of Photography: Color/Digital	
ART 2600	Painting I	
ART 2700	Sculpture I	
ART 2750	Foundations of Video Art	

Total Studio or Related Areas   _18__ units = A

Art/Design History

ART 1040	Orientation to Visual Studies	3 units

Total Art/Design History   3-7__ units = B*

* ARTH 1090, 1100 also fulfill General Education CA Breadth Requirements, see below

General Studies

CORE GENERAL EDUCATION

Composition

Intermediate College Writing	ENGL 2010	3 units

Quantitative Literacy   3-5 units

MATH 1030	Contemporary Math	
Or MATH 1040	Intro to Statistics	
Or MATH 1050	College Algebra	
Or MATH 1080	Pre-calculus	

American Institutions   3-6 units

	POLS 1100	American National Government
Or	HIST 1700	American Civilization
Or	ECON 1740	Economic History of US
	HIST 2700	History of US to 1877
	HIST 2710	History of US since 1877

Computer and Information Literacy   2-5 units

WEB 1700   Intro to Computer Applications

And/or

IST 2010   Business Computer Skills

And/or

CS 1030   Foundations of Computer Science

BREADTH GENERAL EDUCATION

NOTE: For a complete listing of courses that satisfy Breadth GenEd requirements in the various areas described below, please see the relevant catalog information at:

http://catalog.weber.edu/content.php?catoid=11&navoid=2693#Requirements_for_Associate_s_Degrees

Humanities & Creative Arts   9 units

(At least 3 credits of Humanities, at least 3 credits of Creative Arts, 9 credits   total)

Humanities Areas

Anthropology, Communication, Foreign Language, Honors, English, Music, Philosophy, Theater

Creative Arts Areas

Art, Art History, Computer Science, Dance, English, Honors, Interior Design, Music, Theater*

* as discussed above under Art-history requirements, students will be advised to register for ARTH 1090 or ARTH 1100 to fulfill General Education CA requirements

Social Sciences   6 units

Social Science Areas

Anthropology, Child & Family Studies, Criminal Justice, Economics, Engineering, Geography, Gerontology, Health Education, History, Honors, Information Systems & Technologies, Phys Ed, Political Science, Psychology, Social Work, Sociology, Women & Gender Studies

Physical & Life Sciences   9 units

(At least 3 credits of Physical Science, at least 3 credits, of Life Science, 9 credits total)

Physical Science Areas

Chemistry, Geography, Geosciences, Honors, Physics

Life Science Areas

Anthropology, Botany, Health Sciences, Honors, Microbiology, Nutrition, Zoology

Total General Studies   39- 42 units = C

Electives

   0   -   -

Total Electives   _0__ units = D

Program Title: <u>Associate of Applied Science in Interior Design_____</u> Number of Years to Complete the Program: _2_
Program Submitted for: Renewal of <u>Final Approval For Listing</u>

Program Supervisor, Kristen Arnold (College of EAST)

Interior Design Technology - Graduation MAP

This is a suggested plan. Meet with an academic advisor to create a specific plan that best fits your academic needs. Remember, taking an average of 15 credit hours per semester facilitates timely graduation. <u>This plan includes all</u> *General Education* <u>courses</u> (listed at the top of each block) and **IDT curriculum required courses** for the Bachelor's of Science degree in Interior Design-Professional Sales

NAME:_____ Catalog Year: 2016-2017
    Revised: 10/30/16

✓	Course	Credit Hour	Semester Offered	Milestones & Notes

Freshman (Semester 1)				
	ENGL 2010 Intermediate College Writing	3	F, Sp, Su	•
	IDT 1050 Architectural Drafting	3	F	
	IDT CA 1010 Introduction to Interior Design*	3	F, Sp, Su	
	IDT 1020 Presentation Techniques	3	F, Sp	
	IDT 2990 Interior Design Seminar**	1	F, Sp	
	PS 1143 Fundamental Selling Techniques*	3	F, Sp, Su	
	Total Semester Credits	**16**		
Freshman (Semester 2)				
	COMM HU 2110 Interpersonal/Group Communication	3	F, Sp, Su	• *CIL parts a,b,c,d – may be satisfied with exams or specific courses. Visit weber.edu/ cil for more information
	Math 1030 QL Contemporary Mathematics	3	F, Sp, Su	
	*ART CA 1010 Introduction to the Visual Arts **or*** *CA 1030 Studio Art for the Non-Art Major*	3	F, Sp, Su	
	Computer Information Literacy (CIL), A-D	2-4	F. Sp, Su	
	IDT 3010 Historical Interiors**	3	Sp	
	IDT 2020 Computer-Aided Drafting	3	Sp	
	Total Semester Credits	**17-18**		
Freshman (Optional)				

	Total Semester Credits			
	Sophomore (Semester 3)			
	Humanities (HU) /Creative Arts (CA)/ Diversity (DV)	3	F, Sp, Su	• IDT 4830 Directed Readings to be taken in conjunction w/IDT 3040 Perspective Rendering (no additional class time, etc.)
	IDT 2035 Design Process/ Space Planning	3	F	
	IDT 3040 Perspective/Rendering	2	F	
	IDT 3020 American and Modern Interiors**	3	F	
	IDT 4830 Directed Readings**	1	F	
	IDT 3080 Advanced Interior Architectural Drafting	3	F	
	Total Semester Credits	**15**		
	Sophomore (Semester 4)			
	Social Science (SS)	3	F, Sp, Su	•
	Life Science (LS)	3	F, Sp, Su	
	IDT 2040 Architectural Detailing	3	Sp	
	IDT 2010 Sustainability I: Textiles and Soft Materials	3	Sp	
	IDT 2050 Codes*	2	Sp	
	PS 3103 Sales Personalities and Profiles*	3	F, Sp, Su	
	Total Semester Credits	**17**		
	Sophomore (Optional)			
				•
	Total AAS Credits	**66**		

☑	**Course**	**Credit**	**Semester**	**Milestones**

		Hours	Offered	& Notes
Junior (Semester 5)				
	American Institutions (AI)	3	F, Sp, Su	•
	IDT 3000 Lighting Design	3	F	
	IDT 3025 Professional Practice	3	F	
	IDT 3030 Sustainability II: Materials and Hard Surfaces	3	F	
	PS 3203 Customer Service Techniques*	3	F, Sp, Su	
	Total Semester Credits	**15**		
Junior (Semester 6)				
	IDT 2860 Practicum**	2	Sp	•
	IDT 3045 Residential Design	3	Sp	
	ART 1140 Theory *OR* **IDT 4010** Commercial Studio	3	Sp	
	IDT 4020 Commercial Design	3	Sp	
	PS 3363 Contract & Sales Negotiation Techniques*	3	F, Sp, Su	
	Total Semester Credits	**14**		
Junior (Optional)				
				•
	Total Semester Credits			
Senior (Semester 7)				
	Physical Science (PS)	3	F, Sp, Su	• Diversity credits required
	Social Science (SS)/ Diversity	3	F, Sp, Su	

	(DV)			however may double w/some CA, HU, SS courses --- see WSU catalog
	IDT 3060 Kitchen and Bath Design	3	F	
	IDT 4025 Senior Project Program Development	2	F	
	PS 3903 Sales Presentation Strategies & Techniques*	3	F, Sp, Su	
	Total Semester Credits	**14**		
Senior (Semester 8)				
	Physical Science (PS) or Life Science (LS)	3	F, Sp, Su	•
	IDT 4030 Senior Project	3	Sp	
	IDT 4040 Portfolio Design	2	Sp	
	IDT 4860 Internship for Interior Design	3	F, Sp	
	PS 3702 Developing Team Leadership Skills	2	F, Sp, Su	
	Total Semester Credits	**13**		
Senior (Optional)				
				•
	Total Semester Credits			
	Total Bachelor Credits	**121**		

Gen Ed Breadth Requirements (do not du

□ HU	□ CA	□ HU or CA
□ SS	□ SS	
□ PS	□ LS	□ PS or LS

Notes:
*Online and live offerings
**May be eligible for Study Abroad credit
Some courses subject to pre-requisite requirements, see WSU catalog for details
Transfer students will take at least 6 semesters to complete the program, see WSU catalog for details.
It is recommended that students be familiar with the Adobe Creative Suite software (e.g., Illustrator, Photoshop, InDesign)

□ DV (Double dip with breadth course)

Faculty Advisor: Kristen Arnold

801-395-3423

kristenarnold@weber.edu

BACCALAUREATE DEGREES

Program Title: Bachelor of Fine Arts in Two-Dimensional Media_____   Number of Years to Complete the Program: _4_
Program Submitted for: Renewal of <u>Final Approval For Listing</u>

2015-2016 Enrollment in Majors: 11

Name of Program Supervisor(s): Choberka, Stevenson

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
59 shrs.	**16 shrs.**	**41 shrs.**	**6 shrs.**	120 **Sem. Hours**
48 **%**	13 **%**	34 **%**	5 **%**	**100 % of 120 shrs.**

Majors in this program may specialize in painting, drawing, or printmaking. They may also diversify their area of study to include all three, or to hybridize their practice amongst these disciplines. While students are encouraged to develop their own personal vision and independent

voice, the curriculum is designed to provide undergraduates with a comprehensive knowledge base involving technical, formal, and conceptual approaches to work in two-dimensional media.

This program of study culminates in a B.F.A. Thesis, in which Two-Dimensional majors present a fully developed body of work in a professional-level public exhibition. An awareness of contemporary issues in the Visual Arts is stressed, equipping students with both the skills and theoretical understanding necessary to sustain independent investigation and creativity, as they continue on into graduate-level study and/or the professional world. While graduates may find employment as exhibiting painters, illustrators, portrait artists, or printmakers, as visually literate and innovative thinkers, their background prepares them to address the contemporary demands of many fields.

— DEPARTMENT OF —
VISUAL ART
& DESIGN

BFA 2D Media
Drawing, Painting or Printmaking

Studio Foundation Requirements
15 credit hours
Complete before applying to the BFA

ART 1040 Orientation to Visual Studies	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)

Art History
16 credit hours
Take before and after BFA acceptance

CHOOSE TWO OF THE FOLLOWING
ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

CHOOSE TWO OF THE FOLLOWING *(do not duplicate choices made above)*
ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)
ARTH 3030 Native American Art of the Southwest: Anasazi to the Present	(Se)	(4)
ARTH 3040 Modern Art *(Pre: ARTH 1100)*	(F)	(4)
ARTH 3050 Contemporary Art *(Pre: ARTH 1100)*	(F)	(4)
ARTH 3060 The Art and Architecture of India	(Fe)	(4)
ARTH 3070 The Art and Architecture of China	(Fo)	(4)
ARTH 3080 The Art and Architecture of Japan	(Fo)	(4)
ARTH 3100 The Art and Architecture of the Islamic World	(Fe)	(4)
ARTH 3950 Photography: History, Theory and Criticism	(Se)	(4)

Studio Distribution
9 credit hours
Take before and after BFA acceptance

CHOOSE ONE OF THE FOLLOWING
ART 2200 Introduction to Printmaking	(FS)	(3)
ART 2600 Painting I	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING
ART 2310 Introduction to Ceramic Art	(FS)	(3)
ART 2700 Sculpture I *(Pre: ART 1130)*	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING
ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)
ART 2450 Foundations of Photography: Color / Digital	(FS,Su)	(3)
ART 2430 Introduction to Graphic Design	(FS)	(3)

75 credits required
No minor required

Studio Focus
29 credit hours
Do not duplicate choices made above in Studio Distribution or Art History categories
Complete the 29-hour requirement by choosing from electives shown here
Adjustments to the Studio Focus are possible. Consult your faculty advisor

REQUIREMENTS
ART 3085 Critical Issues in Art *(Pre: ART 1040)*	(FS)	(3)

ELECTIVES
Choose 26 credit hours in consultation with your faculty advisor:
ART 3120 Figure Drawing	(FS)	(3)
ART 3200 Intermediate Printmaking	(F)	(3)
ART 3210 Relief Printmaking	(S)	(3)
ART 3215 Etching Printmaking	(FS)	(3)
ART 3600 Painting II	(FS)	(3)
*ART 4110 Advanced Drawing	(S)	(3)
*ART 4120 Advanced Figure Drawing	(FS)	(3)
*ART 4200 Advanced Printmaking	(FS)	(3)
*ART 4600 Painting III	(FS)	(3)

May be repeated twice for a total of 9 credit hours

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART MAJOR
2D MEDIA EMPHASIS

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBERDOVAD.ORG

Studio Capstone
6 credit hours
Take ART 4990 during final semester of coursework

ART 3995 BFA Seminar	(FS)	(3)
ART 4990 BFA Thesis *(Pre: ART 3995)*	(FS)	(3)

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: Bachelor of Fine Arts in Three-Dimensional Media_____ Number of Years to Complete the Program: _4_
Program Submitted for: Final Approval For Listing
2015-2016 Enrollment in Majors: 3
 Name of Program Supervisor(s): Jason Manley, Steven Wolochowicz

The WSU, 3-D Media program provides a solid learning environment which help students develop thoughtful, sensitive and aesthetically successful solutions to a variety of creative challenges. Students in the program become familiar with a range of materials, learning constructive, subtractive and diverse techniques. Through working in actual media, students learn traditional, non-traditional and innovative forms and hone their skills in fabrication. Projects are designed to enhance and develop student self-esteem in the creative process, and give them life-long learning skills they can draw upon in any professional field they choose to pursue. Creative problem solving abilities prepare students to enter fields as diverse as architecture, industrial design, landscape design, sculpture, ceramics, engineering, business and more.

Students begin the study of 3-D Media and other three-dimensional arts by enrolling in the foundation course, Art 1130. This course involves the study of fundamental design principles and techniques including a working knowledge of various design methods and materials and their relationship to the concept, utilization, development and completion of design projects. In other words, it involves thinking and working with real materials, in real space, solving real problems.

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
59 shrs.	**16 shrs.**	**41 shrs.**	**6 shrs.**	120 **Sem. Hours**
48 **%**	13 **%**	34 **%**	5 **%**	**100 % of 120 shrs.**

— DEPARTMENT OF —
VISUAL ART
& DESIGN

BFA 3D Media
Ceramics or Sculpture

75 credits required
No minor required

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART MAJOR
3D MEDIA EMPHASIS

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBERDOVAD.ORG

CATALOG YEAR 2016–2017

UPDATED: FALL 2016

Studio Foundation Requirements
15 credit hours
Complete before applying to the BFA

ART 1040 Orientation to Visual Studies	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)

Art History
16 credit hours
Take before and after BFA acceptance

CHOOSE TWO OF THE FOLLOWING

ARTH 1090 CA Art and Architecture of the World: Paleolithic – AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 – Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

CHOOSE TWO OF THE FOLLOWING *(do not duplicate choices made above)*

ARTH 1090 CA Art and Architecture of the World: Paleolithic – AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 – Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)
ARTH 3030 Native American Art of the Southwest: Anasazi to the Present	(Se)	(4)
ARTH 3040 Modern Art *(Pre: ARTH 1100)*	(F)	(4)
ARTH 3050 Contemporary Art *(Pre: ARTH 1100)*	(F)	(4)
ARTH 3060 The Art and Architecture of India	(Fe)	(4)
ARTH 3070 The Art and Architecture of China	(Fo)	(4)
ARTH 3080 The Art and Architecture of Japan	(Fo)	(4)
ARTH 3100 The Art and Architecture of the Islamic World	(Fe)	(4)
ARTH 3950 Photography: History, Theory and Criticism	(Se)	(4)

Studio Distribution
9 credit hours
Take before and after BFA acceptance

CHOOSE ONE OF THE FOLLOWING

ART 2200 Introduction to Printmaking	(FS)	(3)
ART 2600 Painting I	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING

ART 2310 Introduction to Ceramic Art	(FS)	(3)
ART 2700 Sculpture I *(Pre: ART 1130)*	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING

ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)
ART 2450 Foundations of Photography: Color / Digital	(FS,Su)	(3)
ART 2430 Introduction to Graphic Design	(FS)	(3)

Studio Focus
29 credit hours
Do not duplicate choices made above in Studio Distribution or Art History categories
Complete the 29-hour requirement by choosing from electives shown here
Adjustments to the Studio Focus are possible. Consult your faculty advisor

REQUIREMENTS

ART 3085 Critical Issues in Art *(Pre: ART 1040)*	(FS)	(3)

Choose 26 credit hours in consultation with your faculty advisor:

ELECTIVES

ART 2310 Introduction to Ceramic Art	(FS)	(3) (if not chosen above)
ART 2700 Sculpture I	(FS)	(3) (if not chosen above)
ART 3310 Ceramics II *(Pre: ART 2310)*	(FS)	(3)
ART 3320 Ceramics III: Intermediate *(Pre: ART 3310, 1130)*	(FS)	(3)
ART 3700 Sculpture II	(FS)	(3)
*ART 3720 Public Art	(S)	(3)
*ART 4310 Ceramics IV: Advanced *(Pre: ART 3320, 1130, 1040)*	(FS)	(3)
*ART 4320 Ceramics V: The Artists Identity *(Pre: ART 4310, 1130, 1040)*	(FS)	(3)
*ART 4700 Sculpture III	(FS)	(3)

*May be repeated twice for a total of 9 credit hours

Studio Capstone
6 credit hours
Take ART 4990 during final semester of coursework

ART 3995 BFA Seminar	(FS)	(3)
ART 4990 BFA Thesis *(Pre: ART 3995)*	(FS)	(3)

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: Bachelor of Fine Arts in Graphic Design Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval for Listing

2015-2016 Enrollment in Majors: 25
 Name of Program Supervisor(s): Biddle, Clarkson , Bauer

The Graphic Design (formerly Visual Commuication) program provides a well-rounded professional education balancing critical inquiry and conceptual development with formal aesthetics. Contemporary visual communication is studied in the context of design history and its influence on human culture over time. Studio projects include a stimulating mix of the practical and experimental, leading students towards professional self-discipline and strong problem-solving abilities.

Employment options for graduates include design for web/interactive media, exhibitions, brand management, packaging, publishing, advertising, and other forms of graphic communication. The program is designed for students interested in preparation for these professional endeavors. The department does not officially monitor employment success but there are indicators that graduates are doing well. All graphic designers employed by WSU Communication are Design BFAs. Of the 30-plus graphic designers employed by the LDS Church, five hold BFAs in Visual Communication from Weber State. There were 93 applicants for a recent job opening at the U.S. Geological Survey in Salt Lake. When the candidate pool was reduced to seven, five were WSU BFAs and one of those was eventually hired.

Most BFAs are interested in professional work following graduation but a few choose graduate studies. Those have been successful as well. One of the faculty coordinators in graphic design at Utah State University was a WSU VisCom undergrad. Another recently received an MFA from The Academy of Art University in San Francisco. A third completed MFA work at Virginia Commonwealth University in the spring of 2009 and has since taken a faculty position at SUNY, Fredonia.

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
59 shrs.	**16 shrs.**	**41 shrs.**	**6 shrs.**	120 **Sem. Hours**
48 **%**	13 **%**	34 **%**	5 **%**	**100 % of 120 shrs.**

— DEPARTMENT OF —
VISUAL ART
& DESIGN

BFA Graphic Design

75 credits required
No minor required

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART MAJOR
GRAPHIC DESIGN
EMPHASIS

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBERDOVAD.ORG

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Studio Foundation Requirements
15 credit hours
Complete before applying to the BFA

ART 1040 Orientation to Visual Studies	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)

Art History
16 credit hours
Take before and after BFA acceptance

CHOOSE TWO OF THE FOLLOWING
ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

CHOOSE TWO OF THE FOLLOWING (do not duplicate choices made above)
ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)
ARTH 3030 Native American Art of the Southwest: Anasazi to the Present	(Se)	(4)
ARTH 3040 Modern Art (pre: ARTH 1100)	(F)	(4)
ARTH 3050 Contemporary Art (pre: ARTH 1100)	(F)	(4)
ARTH 3060 The Art and Architecture of India	(Fe)	(4)
ARTH 3070 The Art and Architecture of China	(Fo)	(4)
ARTH 3080 The Art and Architecture of Japan	(Fo)	(4)
ARTH 3100 The Art and Architecture of the Islamic World	(Fe)	(4)
ARTH 3451 History of Design	(FS)	(4)

(For the Graphic Design emphasis, ARTH 3451 is required. It may help to satisfy either the Art History electives category here or the Studio Focus category below)

ARTH 3950 Photography: History, Theory and Criticism (Pre: ARTH 1100)	(Se)	(4)

Studio Distribution
9 credit hours
Take before and after BFA acceptance

CHOOSE ONE OF THE FOLLOWING
ART 2200 Introduction to Printmaking	(FS)	(3) (preferred)
ART 2600 Painting I	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING
ART 2310 Introduction to Ceramic Art	(FS)	(3)
ART 2700 Sculpture I (Pre: ART 1130)	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING
ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)
ART 2450 Foundations of Photography: Color / Digital	(FS,Su)	(3) (preferred)
ART 2430 Introduction to Graphic Design	(FS)	(3)

Graphic Design Studio Focus
32 credit hours
Do not duplicate choices made above in Studio Distribution or Art History categories

Complete the 32-hour requirement by choosing from electives shown here

Adjustments to the Studio Focus are possible. Consult your Graphic Design advisor

* May be repeated twice for a total of 9 credit hours

REQUIREMENTS PRE BFA
ART 2420 A, B, C & D	(FS)	(1, 1, 1, 1)
ART 2430 Introduction to Graphic Design	(FS)	(3) (if not chosen above)
ART 3430 Typography and Publication Design (Pre: ART 2430)	(FS)	(3)
ART 3435 Experimental Typography (Pre: ART 2430)	(FS)	(3)
ART 3455 Design Theory and Practice (Pre: ART 3430 and ARTH 3451)	(FS)	(3)
* ART 4400 Advanced Graphic Design (must be taken twice for a total of 6 credits)	(FS)	(3)
* ART 4400 Advanced Graphic Design (Pre: ART 3430, 3435, and 3440)	(FS)	(3)
ARTH 3451 History of Design (Pre: ARTH 1100)	(FS)	(4) (if not chosen above)

ELECTIVES
ART 2200 Introduction to Printmaking	(FS)	(3)
ART 2450 Foundations of Photography: Color/Digital	(FS)	(3)
ART 3200 Intermediate Printmaking (Pre: ART 1120 and ART 2200)		
ART 3410 Design Seminar for Juniors	(FS)	(3)
ART 3445 Web Design for Visual Arts (Pre: ART 1140, ART 2420 B and C)	(S)	(3)
ART 3460 Illustration (Pre: ART 1110 and ART 1120)	(FS)	(3)
ART 3465 Motion Design (Pre: ART 3430, 3435, and 2430)	(S)	(3)
* ART 4200 Advanced Printmaking (Pre: ART 3200)	(FS)	(3)
* ART 4400 Advanced Graphic Design (Pre: ART 3430, 3435, and 3440)	(FS)	(3)
* ART 4900 Individual Studies	(FS)	(3)
ART 4415 Design Production (Pre: ART 3430 and ART 3435)	(S)	(3)
* ART 4420 Advanced Digital Media (Topics vary by sem.) (Pre: ART 3420 A, B and C)	(FS)	(3)
* ART 4440 Interaction Design (Pre: ART 1120 and ART 1140)	(FS)	(3)
* ART 4460 Advanced Illustration (Pre: ART 3460)	(FS)	(3)
ART 4890 Cooperative Work Experience (by arrangement only)	(FS)	(1-2)

Studio Capstone
3 credit hours
Take during final semester of coursework

ART 4410 Design Seminar	(FS)	(3)

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: Bachelor of Fine Arts in Photography_____ Number of Years to Complete the Program: _4

Program Submitted for: Final Approval for Listing

2015-2016 Enrollment in Majors: 4
 Name of Program Supervisor(s): Josh Winegar, Paul Crow

Weber State University offers students the most comprehensive photography program and facilities in the Intermountain West. Our expansive approach to the discipline engages students in contemporary practices, as well as in the historical traditions which those practices evolved from.

Our curriculum provides technical expertise in both analog and digital imaging and introduces the critical skills and theoretical insights necessary for students to articulate their ideas into art forms. Students graduate with the skills necessary to pursue active careers as exhibiting artists and to work in photography-related professions.

Our 4,000 square foot lab contains, but is not limited to: beginning and advanced darkrooms, high-end digital workstations, a mural darkroom, an alternative-processes lab and a dedicated lighting studio. Additionally, high-end cameras and equipment are available to advanced students for off-campus use.

The teaching philosophy of our program is a basic one: to support the individual student in his/her growth toward a personal vision in photography.

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
59 shrs.	**16 shrs.**	**41 shrs.**	**6 shrs.**	120 **Sem. Hours**
48 **%**	13 **%**	34 **%**	5 **%**	**100 % of 120 shrs.**

— DEPARTMENT OF —
VISUAL ART
& DESIGN

BFA Photography

75 credits required
No minor required

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART MAJOR
PHOTOGRAPHY
EMPHASIS

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBER.ODVAD.ORG

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Studio Foundation Requirements
15 credit hours
Complete before applying to the BFA

ART 1040 Orientation to Visual Studies	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)

Art History
16 credit hours
Take before and after BFA acceptance

CHOOSE TWO OF THE FOLLOWING

ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

CHOOSE TWO OF THE FOLLOWING *(do not duplicate choices made above)*

ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)
ARTH 3030 Native American Art of the Southwest: Anasazi to the Present	(Se)	(4)
ARTH 3040 Modern Art *(Pre: ARTH 1100)*	(F)	(4)
ARTH 3050 Contemporary Art *(Pre: ARTH 1100)*	(F)	(4)
ARTH 3060 The Art and Architecture of India	(Fe)	(4)
ARTH 3070 The Art and Architecture of China	(Fo)	(4)
ARTH 3080 The Art and Architecture of Japan	(Fo)	(4)
ARTH 3100 The Art and Architecture of the Islamic World	(Fe)	(4)
ARTH 3950 Photography: History, Theory and Criticism	(Se)	(4)

Studio Distribution
9 credit hours
Take before and after BFA acceptance

CHOOSE ONE OF THE FOLLOWING

ART 2200 Introduction to Printmaking	(FS)	(3)
ART 2600 Painting I	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING

ART 2310 Introduction to Ceramic Art	(FS)	(3)
ART 2700 Sculpture I *(Pre: ART 1130)*	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING

ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)
ART 2450 Foundations of Photography: Color / Digital	(FS,Su)	(3)
ART 2430 Introduction Graphic Design	(FS)	(3)

Photo Studio Focus
29 credit hours
Do not duplicate choices made above in Studio Distribution or Art History categories
Complete the 29-hour requirement by choosing from electives shown here
Adjustments to the Studio Focus are possible. Consult your Photo advisor

REQUIREMENTS

ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3) *(if not chosen above)*
ART 2450 Foundations of Photography: Color / Digital	(FS,Su)	(3) *(if not chosen above)*
ART 2750 Foundations of Video Art	(FS)	(3)
ART 3085 Critical Issues in Art *(Pre: ART 1040)*	(FS)	(3)
ART 3150 Photography Seminar *(Pre: ART 2250 and 2450)*	(FS)	(3)

* Strongly recomended for students to complete Art 2250, Art 2450 and Art 3150 before applying to the BFA

ELECTIVES

ART 3500 Advanced Time-Based Media / Video Art *(Pre: ART 2750)*	(S)	(3)
ART 3550 Photography: View Camera Techniques *(Pre: ART 3150)*	(F)	(3)
ARTH 3950 History, Theory and Critisism *(Pre: ARTH 1100)*	(F)	(4)
ART 4550 Phography: Studio Lighting *(Pre: ART 3150)*	(S)	(3)
ART 4660 Special Topics in Photography *(Topics vary by semester) (Pre: ART 3150)*	(Se)	(3)
ART 4750 Experimental Photography *(Pre: ART 3150)*	(S)	(3)
ART 4910 Photography: Internship *(Pre: ART 3150)*	(S)	(1-3)

* There may be additional photograhy courses available to choose from

Studio Capstone
6 credit hours
Take ART 4990 during final semester of coursework

ART 3995 BFA Seminar	(FS)	(3)
ART 4990 BFA Thesis *(Pre: ART 3995)*	(FS)	(3)

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: __Bachelor of Fine Arts in Art Education__ Number of Years to Complete the Program: _5____
Program Submitted for: Renewal of Final Approval for Listing

2015-2016 Enrollment in Majors: 30

Designed to meet and exceed both National and State standards, The Art Education program is based in DBAE Discipline Based Art Education pedagogy. At WSU we coined the term "Smart Art" for this curricular approach. Teaching candidates research and develop discipline based learning curriculum and strategies for their future classrooms.

This form of curriculum emphasizes the development and practice of art production, art history, art criticism and evaluation, and visual aesthetics and literacy. The development of enriched learning and critical thinking skills are equal goals to the development of formal skills.

DOVAD's art education program teams with the College of Education for final certification of the visual arts Teaching Candidate. Typically the candidate first completes the visual arts portion of their degree, either a BA/BS or a BFA, and subsequently takes a fifth year for their final pedagogical education training in the Moyes' College of Education, inclusive of a semester of student teaching.

At DOVA, the teaching candidate designs lessons and materials for all learners. The focus is to direct and engage three types of students simultaneously; possible future artists or students with particular interest and/or abilities in the visual arts; students more likely to be at risk (academically and other;) and all learners in the literacy of the visual image, further development of critical thinking skills and appreciation for visual learning.

Recently the Art Ed curriculum has been expanded in the area of the Art Methods and Resources training. Candidates are required to take six credit hours, up from three, in this area as part of their teaching degree requirement.

The WSU art education program has demonstrated above average placement of our graduated candidates, a positive reflection of the competency and rigor or the program.

Art and Design (Studio, Art/Design History, etc.)	Art Education	Professional Education	General Studies	Electives	Total Number of Units
66 shrs.	6 shrs.	33 shrs.	41 shrs.	0 shrs.	146 **Sem. Hours**
55 **%**	5 **%**	28 **%**	34 **%**	0 **%**	(as a percentage of 122 % **of 120 shrs**.

— DEPARTMENT OF —
VISUAL ART & DESIGN

BFA Art Education

75 credits required

Admission to Teacher Edu. Dept. and licensure required

No minor required

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART MAJOR
ART EDUCATION
EMPHASIS

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBERD0VAD.ORG

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Studio Foundation Requirements

15 credit hours
Complete before applying to the BFA

ART 1040 Orientation to Visual Studies	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)

Art History

16 credit hours
Take before and after BFA acceptance

REQUIRED

ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 3050 Contemporary Art (Pre: ARTH 1100) *Prior to Art Methods	(F)	(4)

CHOOSE ONE OF THE FOLLOWING

ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

CHOOSE ONE OF THE FOLLOWING (do not duplicate choices made above)

ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)
ARTH 3030 Native American Art of the Southwest: Anasazi to the Present	(Se)	(4)
ARTH 3040 Modern Art (Pre: ARTH 1100)	(F)	(4)
ARTH 3050 Contemporary Art (Pre: ARTH 1100)	(F)	(4)
ARTH 3060 The Art and Architecture of India	(Fe)	(4)
ARTH 3070 The Art and Architecture of China	(Fo)	(4)
ARTH 3080 The Art and Architecture of Japan	(Fo)	(4)
ARTH 3100 The Art and Architecture of the Islamic World	(Fe)	(4)
ARTH 3950 Photography: History, Theory and Criticism	(Se)	(4)

Studio Distribution

9 credit hours
Take before and after BFA acceptance

CHOOSE ONE OF THE FOLLOWING

ART 2200 Introduction to Printmaking	(FS)	(3)
ART 2600 Painting I	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING

ART 2310 Introduction to Ceramic Art	(FS)	(3)
ART 2700 Sculpture I (Pre: ART 1130)	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING

ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)
ART 2450 Foundations of Photography: Color / Digital	(FS,Su)	(3)
ART 2430 Introduction to Graphic Design	(FS)	(3)

Studio Focus

29 credit hours
Do not duplicate choices made above in Studio Distribution or Art History categories

Complete the 29-hour requirement by choosing from electives shown here

Adjustments to the Studio Focus are possible. Consult your faculty advisor

REQUIREMENTS

ART 3085 Critical Issues in Art (Pre: ART 1040)	(FS)	(3)
*ART 3515 Art Methods and Resources for Secondary Teachers I	(F)	(3)
*ART 3520 Art Methods and Resources for Secondary Teachers II (Pre: ART 3515)	(S)	(3)

* Take during final two semesters

ELECTIVES

Choose 20 Credit Hours in Consultation With Your Faculty Advisor

_____

* Recommendation: complete as many studio electives as possible prior to Art Methods classes

Students who select an Art Education major must satisfy the Teacher Education Department admission and licensure requirements

Studio Capstone

6 credit hours
Take ART 4990 during final semester of coursework

ART 3995 BFA Seminar	(FS)	(3)
ART 4990 BFA Thesis (Pre: ART 3995)	(FS)	(3)

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: Bachelor of Art in General Art_____ Number of Years to Complete the Program: _4_
Program Submitted for: Renewal of Final Approval for Listing

2015-2016 Enrollment in Majors: 241
 Name of Program Supervisor(s): Choberka

Students can pursue the General Art Major in the form of a Bachelor of Arts or Bachelor of Science degree. Unlike the Bachelor of Fine Arts degree, which is recommended for students interested in pursuing graduate school and/or careers in art, the General Art Major allows for more breadth. It has the same foundation and distribution requirements as the BFA degrees; however, it requires 12 hours of elective classes as opposed to the BFA's 26-27 area concentration classes. The General Art Major does not require the 3-6 hours of capstone courses. It requires 12 hours of art history instead of the 16 required for the BFA. In lieu of the additional hours in art the General Art Major requires a minor. The minor may not be in art, art teaching, or photography.

Studio or Related Areas	Art/Design History	General Studies	Minor	Electives, BA/BS Requirements	Total Number of Units
36 of units A	**12 of units B**	**41of units C**	**16 of units D**	**15 of units E**	**120 Total Units**
30 **%**	10 **%**	34**%**	13%	13%	(A/*+B/*+C/*+ D/* =) **Total 100 %**

— DEPARTMENT OF —
VISUAL ART
& DESIGN

BA General Art

48 credits required
Minor required
Foreign Language
required

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART MAJOR
GENERAL ART

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBERDOVAD.ORG

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Studio Foundation Requirements
15 credit hours

ART 1040 Orientation to Visual Studies	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)

Art History
12 credit hours

CHOOSE TWO OF THE FOLLOWING
ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

CHOOSE ONE OF THE FOLLOWING *(do not duplicate choices made above)*
ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)
ARTH 3030 Native American Art of the Southwest: Anasazi to the Present	(Se)	(4)
ARTH 3040 Modern Art *(Pre: ARTH 1100)*	(F)	(4)
ARTH 3050 Contemporary Art *(Pre: ARTH 1100)*	(F)	(4)
ARTH 3060 The Art and Architecture of India	(Fe)	(4)
ARTH 3070 The Art and Architecture of China	(Fo)	(4)
ARTH 3080 The Art and Architecture of Japan	(Fo)	(4)
ARTH 3100 The Art and Architecture of the Islamic World	(Fe)	(4)
ARTH 3950 Photography: History, Theory and Criticism	(Se)	(4)

Studio Distribution
9 credit hours

CHOOSE ONE OF THE FOLLOWING
ART 2200 Introduction to Printmaking	(FS)	(3)
ART 2600 Painting I	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING
ART 2310 Introduction to Ceramic Art	(FS)	(3)
ART 2700 Sculpture I *(Pre: ART 1130)*	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING
ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)
ART 2450 Foundations of Photography: Color / Digital	(FS,Su)	(3)
ART 2430 Introduction to Graphic Design	(FS)	(3)

Studio Focus
12 credit hours

Do not duplicate choices made above in Studio Distribution or Art History categories

ELECTIVES

* For the BA - Foreign Language Options
Option 1: students must take 12 credits in foreign language OR complete up to the 2020 level class
Option 2: students must take 6 credits of foreign language AND ENGL 3080 AND an additional ARTH class

* Students must choose a minor in Art History, Photography, Design for Digital Media OR a minor in another department

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: __Bachelor of Art Education Composite__ **Number of Years to Complete the Program:** _5____ **Program Submitted for:** **Renewal of Final Approval**
2015-2016 Enrollment in Majors: 30
Name of Program Supervisor: Huxhold

Art and Design (Studio, Art/Design History, etc.)	Art Education	Professional Education	General Studies	Minor	Total Number of Units
48 shrs.	**6 shrs.**	**33 shrs.**	**41 shrs.**	**16 shrs.**	144 **Sem. Hours**
40 **%**	5**%**	28 **%**	34 **%**	13 **%**	120 **% of 120 shrs.**

The National Association of Schools of Art and Design prefer that prospective art teachers seek the BFA degree since it provides significantly more depth than the BA or BS. DOVAD does offer the BA for prospective teachers who feel that they might be teaching in a school system where a breadth of knowledge areas is more important than depth. All teaching majors lead to secondary licensure making graduates eligible to teach in grades 6-12.

— DEPARTMENT OF —

VISUAL ART
& DESIGN

BA Art Education Composite

48 credits required

Minor required

Foreign Language required

Admission to Teacher Edu. Dept. and licensure required

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART MAJOR
BA ART EDUCATION COMPOSITE

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBERDOVAD.ORG

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Studio Foundation Requirements
15 credit hours

ART 1040 Orientation to Visual Studies	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)

Art History
12 credit hours

REQUIRED

ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 3040 Modern Art *(Pre: ARTH 1100)* * Prior to Art Methods	(F)	(4)

CHOOSE ONE OF THE FOLLOWING

ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

Studio Distribution
9 credit hours

CHOOSE ONE OF THE FOLLOWING

ART 2200 Introduction to Printmaking	(FS)	(3)
ART 2600 Painting I	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING

ART 2310 Introduction to Ceramic Art	(FS)	(3)
ART 2700 Sculpture I *(Pre: ART 1130)*	(FS)	(3)

CHOOSE ONE OF THE FOLLOWING

ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)
ART 2450 Foundations of Photography: Color / Digital	(FS,Su)	(3)
ART 2430 Introduction to Graphic Design	(FS)	(3)

Studio Focus
6 credit hours

Do not duplicate choices made above in Studio Distribution or Art History categories

Complete the 6-hour requirement by choosing from electives

ELECTIVES

Choose 6 Credit Hours in Consultation With Your Faculty Advisor

Studio Capstone
6 credit hours

Take during final two semesters of coursework in DOVAD and prior to Teacher Education Department courses

ART 3515 Art Methods and Resourses for Secondary Teachers I	(F)	(3)
ART 3520 Art Methods and Resources for Secondary Teachers II *(Pre: ART 3515)*	(S)	(3)

Students who select an Art Education Major must satisfy the Teacher Education Department admission and licensure requirements

* For the BA - Foreign Language Options
Option 1: students must take 12 credits in foreign language OR complete up to the 2020 level class
Option 2: students must take 6 credits of foreign language AND ENGL 3080 AND ARTH 3050

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: __BS in Interior Design-Technical Sales__ Number of Years to Complete the Program: _4___ Program Submitted for: Renewal of Final Approval
Program Supervisor, Kristen Arnold (College of EAST)

iD INTERIOR DESIGN FOUR-YEAR SCHEDULE
Bachelor of Science Degree

A grade of "B" or higher is required in all IDT major courses   revised 12/14
SUBJECT TO ALL PREREQUISITES --- Transfer students and students coming into the program with an AAS, AA, or AS will take at least six semesters to complete the program --- see WSU catalog.

Fall (Freshman)

_____ English 2010 (3)

_____ IDT 1050 Architectural Drafting (3)
_____ IDT 1010 Intro to Interior Design (3)*
_____ IDT 1020 Presentation Tech. (3)*
_____ IDT 2990 Seminar (1)* **SA**

_____ PS 1143 Fundamental Selling (3)*

Total: 16

Spring (Freshman)

COMM HU 2110 Interp./Group (3) _____
Math 1030 Contemporary Math (3) _____
ART CA 1010 or ART CA 1030 (3) _____
NTM 1700 Comp. Info Lit. (2) A-D _____

IDT 3010 Historicals **SA** (3)
IDT 2020 Computer-Aided Drafting (3)_____

Total: 17

Fall (Sophomore)

_____ HU/CA **Diversity** (3)

_____ IDT 2035 Design Process (3)
_____ IDT 3040 Perspective/Rendering (2)
_____ IDT 3020 Am. & Modern Int. (3) **SA**
_____ IDT 4830 Directed Readings (1) **SA**
_____ IDT 3080 Adv. Int Arch Dftng. (3)

Total: 15

Spring (Sophomore)

Social Science (3)** _____
Life Science (3) _____

IDT 2040 Arc. Detailing _____
IDT 2010 Sustainability I (3) _____
IDT 2050 Codes (2) _____

PS 3103 Personalities/Profiles (3)* _____

Total: 17

Fall (Junior)

_____ American Institutions (3)

_____ IDT 3000 Lighting Design (3)
_____ IDT 3025 Professional Practice (3)
_____ IDT 3030 Sustainability II (3)

_____ PS 3203 Cust Service Tech (3)*

Total: 15

Spring (Junior)

IDT 2860 Practicum (2) _____
IDT 3045 Residential Design (3) _____
ART 1140 Color Theory OR
IDT 4010 Commercial Studio (3) _____
IDT 4020 Commercial Design (3) _____

PS 3363 Negotiations (3) _____

Total: 14

Fall (Senior)

_____ Physical Science (3)
_____ Social Science/**DV** (3)

_____ IDT 3060 Kitchen & Bath (3)
_____ IDT 4025 Senior Program Dev. (2)

_____ PS 3903 Sales Presentations (3)*

Total: 14

Taught in other semesters (*)

Spring (Senior)

Physical or Life Science (3) _____

IDT 4030 Senior Project (3) _____
IDT 4040 Portfolio Design (2) _____
IDT 4860 Internship (3) _____

PS 3702 Team Leadership (2)* _____

Total: 13

May be eligible for Study Abroad credit (**SA**)

NOTE: It is recommended that students be familiar with the Adobe Creative Suite software ---- Illustrator, InDesign and Photoshop
Diversity credit required however may double w/some CA, HU, SS courses --- see WSU catalog

Program Title: __Photography Minor__ **Number of Years to Complete the Program:** __1___ **Program Submitted for:** **Renewal of Final Approval**

Name of Program Supervisor(s): ___Winegar__

— DEPARTMENT OF —
VISUAL ART
& DESIGN

Photography Minor

Requirements
12 credit hours

ART 1040 Orientation to Visual Studies	(FS)	(3)	
ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)	
ART 2450 Foundations of Photography: Color / Digital	(FS)	(3)	
ART 3150 Photography Seminar *(Pre: ART 2250 and 2450)*	(FS)	(3)	

Electives
12 credit hours

Select a minimum of 12 credit hours from these courses

ART 3550 Photography: View Camera Techniques *(Pre: ART 3150)*	(F)	(3)	
ARTH 3950 Photography: History, Theory and Criticism *(Pre: ARTH 1100)*	(F)	(4)	
ART 4150 Photography: Alternative processes *(Pre: ART 3150 & 1140)*			
ART 4550 Photography: Studio Lighting *(Pre: ART 3150)*	(S)	(3)	
ART 4660 Special Topics in Photography *(Topics vary by semester) (Pre: ART 3150)*	(Se)	(3)	
ART 4750 Experimental Photography *(Pre: ART 3150)*	(S)	(3)	

* General Art majors and Art Education BFA or Composite majors cannot declare an Art minor.
Art History, Photography and Design for Digital Media are the only departmental minor options for General Art majors.

* Courses which satisfy major requirements cannot also satisfy minor requirements. Substitutions must be made.
Choose courses in consultation with an advisor.

24 credits required

*Grade Requirements -
A grade of "C" or better in all courses toward a minor ("C-" is not acceptable)

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

PHOTOGRAPHY MINOR

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBERDOVAD.ORG

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Student (print):	W#:	Contact:	
Student signature:	Date:	Initials:	
Advisor:	Date:	Initials:	

Program Title: __Art Minor__ **Number of Years to Complete the Program:** __1___ **Program Submitted for: Renewal of Final Approval**

Current Semester's Enrollment in Minors: _____

Name of Program Supervisor(s): _____Choberka

— DEPARTMENT OF —
VISUAL ART
& DESIGN

Art Minor

Requirements
15 credit hours

ART 1040 Orientation to Visual Studies	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)

Electives
9 credit hours

* General Art majors and Art Education BFA or Composite majors cannot declare an Art minor.
Art History, Photography and Design for Digital Media are the only departmental minor options for General Art majors.

* Courses which satisfy major requirements cannot also satisfy minor requirements. Substitutions must be made.
Choose courses in consultation with an advisor.

24 credits required

*Grade Requirements -
A grade of "C" or better in all courses toward a minor ("C-" is not acceptable)

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART MINOR

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBER.EDU/VAD.ORG

CATALOG YEAR 2016-2017
UPDATED: FALL 2016

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: __Art History Minor__ **Number of Years to Complete the Program:** __1___ **Program**

Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Minors: _____

 Name of Program Supervisor(s): _____Pagel, Banerji_____

— DEPARTMENT OF —
VISUAL ART
& DESIGN

Art History Minor

Requirements
15 credit hours

ART 1040 Orientation to Visual Studies	(FS)	(3)
ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(F, Su)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(F, Su)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

Electives
8 credit hours

Select two upper division Art History courses for elective credits

* *General Art majors and Art Education BFA or Composite majors cannot declare an Art minor*
Art History, Photography and Design for Digital Media are the only departmental minor options for General Art majors.

* *Courses which satisfy major requirements cannot also satisfy minor requirements. Substitutions must be made.*
Choose courses in consultation with an advisor.

23 credits required

*Grade Requirements -
A grade of "C" or better in
all courses toward a minor
("C-" is not acceptable)

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART HISTORY MINOR

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBER.OVAD.ORG

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Student (print): _____ W#: _____ Contact: _____

Student signature: _____ Date: _____ Initials: _____

Advisor: _____ Date: _____ Initials: _____

Program Title: __Art Teaching Minor__ Number of Years to Complete the Program: __1___ Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Minors: _____

Name of Program Supervisor(s): _____Stevenson_____

— DEPARTMENT OF —
VISUAL ART
& DESIGN

Art Education Minor

Requirements
18 credit hours

ART 1010 CA Introduction to Visual Arts	(FS)	(3)
ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1130 Design: 3D	(FS)	(3)
ART 3515 Art Methods and Resources for Secondary Teachers I	(F)	(3)
ART 3520 Art Methods and Resources for Secondary Teachers II	(S)	(3)

Electives
6 credit hours

Select two courses from the list

ART 2200 Introduction to Printmaking	(FS)	(3)
ART 2250 Foundations of Photography: Black and White / Analog	(FS)	(3)
ART 2310 Introduction to Ceramic Art	(FS)	(3)
ART 2350 Small Metals/Jewelry I	(FS)	(3)
ART 2430 Introduction to Graphic Design	(FS)	(3)
ART 2600 Painting I	(FS)	(3)
ART 2700 Sculpture I	(FS)	(3)
ART 3430 Typography and Publication Design *(Pre: ART 2430)*	(FS)	(3)
ARTH 1090 CA Art and Architecture of the World: Paleolithic - AD 1000	(FS)	(4)
ARTH 1100 CA Art and Architecture of the World: AD 1000 - Present	(FS)	(4)
ARTH 2040 Art and Architecture of Asia	(FS)	(4)

* Students who select the Art Education minor must satisfy the Teacher Education Department admission and licensure requirements

* General Art majors and Art Education BFA or Composite majors cannot declare an Art minor
Art History, Photography and Design for Digital Media are the only departmental minor options for General Art majors.

* Courses which satisfy major requirements cannot also satisfy minor requirements. Substitutions must be made. Choose courses in consultation with an advisor.

24 credits required

*Grade Requirements - A grade of "C" or better in all courses toward a minor ("C-" is not acceptable)

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

ART EDUCATION MINOR

DEPARTMENT OF
VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBER.EDU/VAD.ORG

CATALOG YEAR 2016-2017
UPDATED: FALL 2016

Student (print):	W#:	Contact:	
Student signature:		Date:	Initials:
Advisor:		Date:	Initials:

— DEPARTMENT OF —
VISUAL ART
& DESIGN

Design for Digital Media Minor

Requirements
12 credit hours

ART 1110 Drawing I	(FS)	(3)
ART 1120 Design: 2D	(FS)	(3)
ART 1140 Color Theory	(FS)	(3)
ART 2420B Vector Drawing	(FS)	(1)
ART 2420C Digital Page Composition	(FS)	(1)
ART 2420D Design for the Internet	(FS)	(1)

Track Course Requirements
12 credit hours

Complete courses for one of the these tracks

Web Design Track

ART 2430 Introduction to Graphic Design	(FS)	(3)
ART 3430 Typography and Publication Design *(Pre: ART 2430)*	(FS)	(3)
ART 3445 Web Design for Visual Arts *(Pre: ART 1140, 2420 B and 2420 C)*	(S)	(3)
ART 4440 Interaction Design *(Pre: ART 1120 and ART 1140)*	(FS)	(3)

Gaming Track

ART 2430 Introduction to Graphic Design	(FS)	(3)
ART 3460 Illustration *(Pre: ART 1110 and ART 1120)*	(FS)	(3)
ART 4420 Advanced Digital Media *(Pre: ART 2420 A, B, C & D)*	(S)	(3)
ART 4440 Interaction Design *(Pre: ART 1120 and ART 1140)*	(FS)	(3)

* General Art majors and Art Education BFA or Composite majors cannot declare an Art minor.
Art History, Photography and Design for Digital Media are the only departmental minor options for General Art majors.

* Courses which satisfy major requirements cannot also satisfy minor requirements. Substitutions must be made.
Choose courses in consultation with an advisor.

24 credits required

*Grade Requirements -
A grade of "C" or better in all courses toward a minor ("C-" is not acceptable)

Schedule abbreviations

F = fall
S = spring
Su = summer
Fo = fall, odd years
Se = spring, even years
Fe = fall, even years

DESIGN FOR DIGITAL MEDIA MINOR

DEPARTMENT OF VISUAL ART & DESIGN

WEBER STATE UNIVERSITY

WEBER.DOVAD.ORG

CATALOG YEAR 2016-2017

UPDATED: FALL 2016

Student (print):	W#:	Contact:	
Student signature:		Date:	Initials:
Advisor:		Date:	Initials:

3. An **assessment of compliance with NASAD Standards** applicable to the program. Refer to the NASAD *Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

DOVAD competencies closely match those outlined in Section VIII of the NASAD Handbook, both in common areas of knowledge, as addressed in **Section II A** and in discipline specific areas. The BFA in Two-Dimensional Art and The BFA in Three-Dimensional Art are not as specific as some professional areas, such as a BFA in Drawing, or a BFA in Painting, described in the NASAD Handbook. These areas do closely follow the Essential Competencies, Experiences, and Opportunities described in Section IX.H.1.3 of the NASAD Handbook. The DOVA foundation courses give the students a solid background in design principles, concepts, and media in both two and three-dimensional media. There are individual classes that focus on drawing and color theory. We focus on aesthetic issues and the relationship between ideas, formal structures, and process throughout almost all studio classes. The Introduction to Visual Studies jump starts the beginning student to look at work with a critical eye. As students complete their foundation they are assessed by all of the faculty on using the criteria described in Section IIA to assure that they are competent on all of these essential competencies before moving forward in any BFA emphasis.

Once in the BFA program students pursuing the BFA in Two or Three-Dimensional Art have the opportunity to focus in a specific media or combine a variety. The combination of discipline specific courses are chosen by the student in consultation with their advisor to find a mix which best addresses the student's needs. The faculty in DOVAD believe the ability to focus or diversity reflects the diverse practices that occur in contemporary art.

BFA majors in Two and Three Dimensional Art participate in two capstone courses: the BFA Seminar and Thesis, which help them synthesize their knowledge. These courses culminate in a BFA Exhibition which is reviewed and evaluated by all faculty.

DOVAD's distribution of curriculum also closely parallels the recommendations from NASAD. Here is a table showing the relationships.

BFA 2D, 3D, Photo, VisCom: based on a 120 semester hour degree

NASAD Guidelines		DOVAD Curricular Structure	
	%	Pctg.	Hours
Area Specialization	25–35	30%	36
Supportive Courses	20–30	17%	20
Art History	10–15	13%	16
BFA Total	65	60%	75
General Education	25–35	33%	40
Electives		7%	8
Total Degree		100%	120

The one variation from the guidelines is the amount of art support courses. While NASAD recommends that supportive courses in art and design comprise 20-30% of the total curriculum, these courses in DOVAD's BFAs comprise 19% of the total curriculum. However, the structure above allows for 5 hours of electives. BFA students choose electives which are supportive of their areas of interest in the visual arts. For example, one of our recent graduates was interested

in personal mythology and took at least one literature course in European Mythology This area of study manifested itself in the student's paintings, which incorporated references to the folk songs and stories of her Swedish heritage. Another current B.F.A. candidate is using literature and language courses as further grounding in a search for a poetic visual language dealing with issues of identity in the social and personal spheres.

Thus, considering the breadth of topics that contemporary art addresses and the myriad of approaches taken by artists, it seems reasonable to the faculty in DOVAD that students have the freedom to choose a portion of their support courses outside of the Department.

Students pursuing the BFA in Graphic Design follow a similar curricular structure. One difference is the capstone course Design Seminar, taken instead of the BFA Seminar and Thesis courses. Students in the Design program must take a course on the history and theory of graphic design, and they receive solid background in communication theory, branding, art direction, and copyright issues. As part of their studies they solve diverse design challenges in a variety of settings and media. Students solve hypothetical and, as pro-bono work to the community, real problems. Our design alumni have a good track record and work as designers and art directors for many local businesses and corporations.

Students pursuing the BFA in Photography follow the same curricular structure as those in BFAs in Two and Three Dimensional Art with the exception that the area specialization is comprised of photography courses. Students in photography learn to produce work in both wet and digital media. They have the opportunity to learn studio lighting, view cameras, alternative processes, and contemporary and historical theories and practices.

Candidates for the BFA in Art Education follow a program very similar to the other BFAs in DOVAD. Since the program is based on the principles of DBAE the focus on art history remains the same as the other BFA programs and actually involves more art history than is recommended in the NASAD guidelines. BFA Art Education students must also complete the two capstone courses and produce an exhibition as the culmination of their degree. In comparison to the other BFAs, the studio portion is reduced by two courses; however, two art methods courses are required. These courses, taught in DOVAD by art faculty, help the student relate educational theories to day-to-day artistic experiences. Students in both the BFA and BA Art Education degree programs complete the same sequence of pedagogical courses in the Department of Education in addition to their supervised student teaching. Note: because the faculty in DOVAD believe the best art teachers are those with BFAs with comparable hours to non-teaching BFAs, the total hours to graduate with a BFA in Art Education at WSU runs beyond a standard 120 semester hour degree.

BFA Art Education: based on a 120 semester hour degree

NASAD Guidelines		DOVAD Curricular Structure	
		Pctg.	Hours
Studio Courses incl. Foundation		42%	50
Art History	12-15 hrs.	13%	16
Art Methods		5%	6
Total Art	55-60%	60%	75
General Education	25–30%	33%	40
Professional Education	15-20%	28%	33

Total Degree   100% | 121%   145

The BA in Art Education differs from the BFA in Art Education in several aspects: the art history hours are reduced by four credits, the studio hours-- including foundation-- are reduced by twenty hours, and the students do not take the BFA Seminar and Thesis. This degree is designed for special situations where a teacher might need to work in a very small school that cannot afford to have a faculty member dedicated to teaching only art. This degree allows the candidate to secure a teaching minor in another area.

BA Art Education: based on a 120 semester hour degree

NASAD Guidelines		DOVAD Curricular Structure	
		Pctg.	**Hours**
Studio Courses incl. Foundation		25%	30
Art History	12-15 hrs.	10%	12
Art Methods		5%	6
Total Art	30-45%	40%	48
General Education	25–30%	33%	40
Teaching Minor		15%	18
Professional Education	15-20%	28%	33
Total Degree	100%	116%	139

4. Institutions offering **graduate degrees** must include a discussion of the following:

   (If not applicable, please proceed to item 5. below and continue.)

   Not Applicable.

5. **Results** of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

6. An **assessment** of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

   As mentioned above in **Section II A** of the self-study, DOVAD conducts annual assessment and submits reports on the findings. These assessments consistently find that the department is largely meeting its own standards and those outlined in the NASAD handbook.

But DOVAD has used these assessments to carefully examine all aspects of our teaching. In recent years this assessment has led us to make two sets of proposed changes, both of which have made their way through the majority of the curriculum review and approval process. Since these changes are still officially "pending," they are outlined here, in anticipation that the 2017-2018 academic year will see their implementation. Neither change represents moves away from compliance with NASAD standards. Instead, they involve modifications that we believe will result in fuller realization of those standards. The changes are:

-Revision of the BFA program entry process (with new minimum grade requirements and mandatory advising for admission), and a focus on portfolio reviews as a definitive step to move from junior BFA seminars into Thesis Capstone work.

-Revision of the Studio Foundations program, using course revisions to better integrate and synthesize learning outcomes regarding in 2D/3D principles and analog/digital media.

See **SECTION II B 8** below for summaries of these plans for improvement.

7. A **rationale** for continuation of the program if it has had no graduates during the past five years.

Not Applicable.

8. **Plans** for addressing weaknesses and improving results.

Two curriculum revisions are currently in the approval process. Both were developed through discussion and consultation within DOVAD, and received unanimous support from the faculty.

FOUNDATIONS CHANGES

Program Change Proposal: Studio Foundations Curriculum

Summary

This proposal outlines a broad change to the structure of the five courses that comprises the studio foundations (core) curriculum for the Department of Visual Art and Design. The most significant change will be replacing Design 2D, Design 3D and Color Theory with Design Concepts; Approaches to Making: Shape & Form and Approaches to Making: Space & Interaction. In total, the content will be similar to that of our current program, compressing color theory somewhat and increasing instruction in technology-based, time based, and experimental practices. Orientation to Visual Studies will continue with a diminished studio component and larger class size, and Drawing 1 will remain largely unchanged.

Our biggest opportunity and organizational challenge will be the workshop-style design of the Approaches to Making classes. While students will be able to enroll in these as conventional 3-credit courses, they will each proceed as a series of three workshops designed to address specific competency areas. Students will rotate between workshops lead by three different instructors uniquely qualified for each approach.

While the content of the curriculum will change only modestly, the organization will change to better reflect current practices in the field and to better utilize the strengths of discipline-specific faculty. The new program improves our use of the existing facility and utilizes our Full-Time and Adjunct Faculty well, while keeping us agile enough to evolve with trends in the field, and adjust for a range of strengths as our faculty evolves.

We expect the improvements in the quality and efficiency of the new program will produce significant benefits across the department. A few of the more concrete advantages are:
- Increased engagement with technology and emerging practices at the introductory level
- A structure more reflective of the collaborative, multi-modal nature of contemporary art and design practice
- Experience with a broader range of artists and designers and their professional practices
- More time and support for project-based learning
- Better support for forming cohorts who share common experiences

These improvements should lead to better relevance, rigor and retention.

Current Curriculum

Excerpts from current course catalog

1040: Introduction to Visual Studies: Orientation to the visual world including how we perceive & interpret visual messages…

1110: Drawing 1: This is the foundation drawing class for art majors and minors (not a general education class). Perceptual and conceptual development stressed. …

1120: Design: 2D: Introduction to visual language using two-dimensional media. …

1130: Design: 3D: The study of fundamental design principles and techniques including working knowledge of various design methods …

1140: Color Theory: This is an incorporated lecture and studio course that provides a basis for understanding the history, concepts, and practice of color theory as a pivotal area of Visual Arts. …

Itemized Changes

- Remove the studio component from Orientation to Visual Studies and increase the class size to 40.
- Compress the visual and compositional content from Design: 2D and Design: 3D into a single Design Concepts course. Some material manipulation and technology content from those courses will be re-distributed over two Approaches to Making courses.
- Create two Approaches to Making courses in which students will move through three workshop-style segments taught by artists and designers working in specific areas. The segments' themes and objectives are designed to cover skills and ways of thinking most pertinent for a broad based introduction to the Department of Art and Design. Many of these were previously covered in Design 2D, Design 3D and Color Theory. Some components have been added to address the current state of the field.
- Eliminate Color Theory from the program and re-distributing some of its content throughout Design Concepts, Approaches to Making: Shape & Form, and Approaches to Making Space and Interaction.

Proposed Curriculum

1040: Introduction to Visual Studies: Orientation to the visual world including how we perceive and interpret visual messages, the impact of the visual on human relations, political exploitation of the visual, and aesthetic issues in the visual arts. Topics are explored through reading, writing, discussion and activities designed to establish a context for expanded study in the visual arts.

1110: Drawing 1: This is the foundation drawing class for art majors and minors (not a general education class). Perceptual and conceptual development stressed. Variety of materials and procedures investigated.

11XX: Design Concepts: An introduction to visual language, design principles, and compositional approaches in two and three dimensions. Basic approaches to sketching and modeling, improving compositional structures, and using form to communicate will be addressed.

11XX: Approaches to Making: Shape & Form: An in-depth exploration of a range of approaches to communicating through form. In the course of the semester, students will complete three workshop-style segments across a range of media to include 3D fabrication, 2D composition, and Digital 2D production.

11XX: Approaches to Making: Shape & Interaction: An in-depth exploration of a range of approaches to communicating through form. In the course of the semester, students will complete three workshop-style segments across a range of media to include analog experimental media, art and design in space, and time and interaction.

Recommended Schedule

Courses do not have to be taken in order, however they should be taken as early as possible in a student's course of study. An ideal schedule might look like this.

Semester 1

Introduction to Visual Studies
Design Concepts
Approaches to Making: Shape and Form

Semester 2

Drawing 1
Approaches to Making: Space and Interaction

Overview of Course Objectives

Departmental Student Learning Outcomes are on p 11.

1040: Orientation to Visual Studies   *Supports departmental outcomes 1, 2, 5, 6 and 7*

- Locate art and design as a scholarly discipline
- Gain awareness of philosophical and practical aspects of the contemporary landscape
- Identify ways in which art and design engage with the broader culture
- Develop student skills that will support success in the DOVAD program

1110: Drawing 1   *Supports departmental outcomes 3, 4 and 8*

- Understand and apply practical approaches to drawing, including observational drawing, construction of space, mark-making, composition, and manipulating dry media
- Recall historical and contemporary approaches to drawing.
- Describe and discuss drawing in terms of mark-making, composition, subject matter and style.
- Appreciate and evaluate representational, experimental, and non-objective practices in drawing.

11XX: Design Concepts   *Supports departmental outcomes 3, 4, 5 and 8*

- Manipulate diverse materials effectively, and develop basic hand skills
- Identify and apply principles and elements of design in 2 and 3 dimensions

- Appreciate the emotional content communicated through form.
- Understand visual semantics and syntax.
- Analyze the relative success of visual products through the lens of formal decision-making

11XX: Approaches to Making: Shape and Form   *Supports departmental outcomes 3, 4, 5 and 8*

- Gain experience with contemporary art/design practices, idea development, and execution of projects
- Practice technical skills for creating two- and three- dimensional artworks with emphasis on:
    - Planning and assembling 3-dimensional forms from simple parts
    - Producing 2-dimensional work using traditional and software-based approaches
- Apply strategies for achieving well-composed artwork.
- Understand the potential for meaning inherent in forms and materials.

11XX: Approaches to Making: Space and Interaction   *Supports departmental outcomes 3, 4, 5 and 8*

- Gain experience with contemporary art and design practices, idea development, and execution of projects
- Practice skills for designing works that employ form, time and space with emphasis on:
    - Material experimentation
    - Technical and formal strategies for designing and augmenting spaces
    - Time and interaction in digital mediums
- Apply strategies for achieving well-composed artwork.
- Understand the potential for meaning inherent in forms and materials.

Detailed layout: Proposed Curriculum

Notes

- Visual Studies and Design Concepts are taught by full-time faculty, and very strong adjuncts for good shepherding of the cohort it is capped at 40 and taught as a hybrid of lecture and supervised small-group activities.

- Approaches to Making 1 & 2 to be taught by adjunct and full time faculty. Classes are capped at 20 per workshop for a total of 60 students enrolled concurrently. Students rotate through three "stations". Run two to three sections per semester to accommodate current student enrollment

1040: Introduction to Visual Studies: Orientation to the visual world including how we perceive and interpret visual messages, the impact of the visual on human relations, political exploitation of the visual, and aesthetic issues in the visual arts. Topics are explored through reading, writing, discussion and activities designed to establish a context for expanded study in the visual arts.

- Course remains similar in content with emphasis shifting to lecture, writing, discussion and small group activities.

1110: Drawing 1: This is the foundation drawing class for art majors and minors (not a general education class). Perceptual and conceptual development stressed. Variety of materials and procedures investigated.

- Course remains the same.

11XX: Design Concepts: An introduction to visual language, design principles, and compositional approaches in two and three dimensions. Basic approaches to sketching and modeling, improving compositional structures, and using form to communicate will be addressed.

- Examples include exploring line in both drawing and wire sculpture, addressing both illusionary and actual space, translating from 2 to 3 dimensions, and from 3 to 2. Keep the materials inexpensive and easy to work with: paper, pens, pencils, color-aid or paint chips, collage, wire, cardboard foam core etc.
- Draws from: Design 2D, Design 3D, Color Theory
- Enhances: cross-disciplinary approaches, design thinking

Detailed layout: Proposed Curriculum (Continued)

11XX: Approaches to Making: Shape and Form: An in-depth exploration of a range of approaches to communicating through form. In the course of the semester, students will complete three workshop-style segments across a range of media to include 3D fabrication, 2D construction, and Digital 2D.

Theme	Form	Surface	Identity
Technical	3D Fabrication	2D Composition	Digital 2D
Possible Iterations	furniture wood sculpture object design package design	collage printmaking painting	photography montage vector drawing digital illustration
Design Concept	Unity	Balance	Hierarchy
Draws From Existing Courses	Design: 3D	Design: 2D Color Theory	Design: 2D Color Theory
Enhances	Design Thinking		Digital Literacy Visual Communication

11XX: Approaches to Making: Shape and Interaction: An in-depth exploration of a range of approaches to communicating through form. In the course of the semester, students will complete

Theme	Research	Audience	Criticism
Technical	Analog experimental media	Art and Design in Space	Interaction and time
Possible Iterations	analog interaction assemblage process performance	wayfinding installation gallery practices	digital interaction games video/animation projection
Design Concept	Emphasis	Proportion	Rhythm and Repetition
Draws From	Varies	Design: 3D	
Enhances	Project-based problem solving	4D Design (Space, time & interaction)	Digital Literacy 4D Design Visual Communication

three workshop-style segments across a range of media to include analog experimental media, art and design in space, and time and interaction.

Practical Concerns

Scheduling Flexibility for Students

The change in class size for Orientation to Visual Studies and the creation of 60-student Approaches to Making super-sections will reduce the number of times available to take a course in any given semester. We can alleviate this somewhat through careful planning over a two-year cycle to offer a good distribution of day and evening times for each course, and ensure that at least one foundations course is available in every regular departmental timeslot. As an example, I have included a comparison of our current schedule with a proposed schedule on pages 8 and 9.

Planning for Course Enrollment

While the new program will make it easier for us to place instructors in classes they are well qualified to teach, it affords us less staffing flexibility. Page 10 includes a chart showing that the new program requires staffing distribution similar to that of our current program. In addition, we would also be able to serve our current enrollment with 48 fewer credits of instructional wage (12 classes)/year, giving us some latitude to add and adjust classes while continuing to run more efficiently.

Grading Approaches to Making 1&2

The three-instructor workshop-style classes will require an initial investment in good design of out online course management (Canvas). Students' grades will be calculated as an un-weighted average of all three workshops.

Articulation

Core curricula across the state are already quite diverse, and articulation between programs is not currently straightforward. Most programs have easy equivalents to our Orientation to Visual Studies and Drawing 1 courses, and most five-course introductory sequences are roughly equivalent and should transfer easily either in or out of WSU. Design Concepts and Approaches to Making 1 & 2 will need to be mapped to the programs our students commonly transfer from or go on to.

BFA ADMISSIONS, ADVISING AND REVIEW CHANGES

Proposed: Modification of the BFA Program Admission Process

Overview
Program changes are proposed to improve retention and advising, to develop cohorts of students earlier in undergraduate study, and to enhance the academic strengths of BFA and BA degrees in the department of Visual Art & Design. There are several major components of the program change:

- Removal of the current portfolio-based application process for admittance into the BFA program, allowing students to declare their BFA major at the successful conclusion of DOVAD's five Studio Foundations courses having achieved minimum grades of B- or above in all five courses.

- Increased emphasis on consistent advising from department chair and area emphasis advisors throughout the course of the Major, to choose area of emphasis and subsequent studio electives with educational and career goals in mind.

- Consistent focus on cohort development, and on reinforcing the demands and expectations of the professional undergraduate degree (BFA) throughout the course of study, leading to Capstone project work in the BFA Thesis and Design Seminar courses.

Rationale
Currently, DOVAD offers both a BA in General Art, and BFAs in the Studio areas of Two-dimensional media, Three-dimensional media, Graphic Design, Photography and Art Education. Students are eligible to apply for the BFA upon completion of the five Studio Foundations courses with grades of C or better in each. They can then submit an online portfolio which is reviewed by the fulltime faculty for admissions decisions. Faculty review the portfolios and submit ratings, which are aggregated, and then meet to discuss these scores, and to make a determination as to the readiness of each student to succeed in discipline-specific course work and in the Capstone courses. If consensus cannot be reached, a majority vote determines admission decisions.

BFA majors then complete significantly different requirements toward completion of the degree:

BA (General Art) Requirements
48 credits of Art & Design courses: Foundations, Art-history, Studio Distribution, and 12 credit hours of electives

-Minor required/Language Arts requirements for BA

BFA Requirements
75 credits of Art & Design courses, including additional art-history, electives, theory courses, and capstone courses

-BFAs are not required to fulfill Minor or Language Arts requirements, those credits being "recaptured" to fulfill their respective area emphasis requirements.

While the two academic paths above look to be parallel (with BFA adding more depth in the major in lieu of a minor) the current function and timing of the BFA Portfolio application process creates a structural roadblock to completion of *either* the BA or BFA degree.

Technically, any student completing the 5 studio foundations courses is eligible for BFA application, and so the option is open to sophomores. The faculty have agreed that these courses are effective in laying the groundwork for intermediate and advanced study. The portfolio admissions process is meant to determine whether students will be ready for the increased demands for self-reliance and rigorous development of their ideas that will be necessary in Capstone seminars. The portfolio review was meant to present a challenge and a learning opportunity that benefits the students as they enter a cohort in the BFA. In practice, however, students are much more likely to defer this process of portfolio application until their junior or even senior years, despite frequent encouragement from the faculty to begin that process earlier in their studies. And faculty are often more comfortable evaluating portfolios that include some intermediate, discipline-specific courses. But such additional courses are not required for BFA application.

The portfolio review process can therefore become somewhat unpredictable, with a number of students having met the stated requirements but to some extent being penalized in the review for not having already moved on into intermediate and advanced courses.

And so a **structural** problem often emerges for students; those in their second and third years of undergrad study (and beyond) are frequently caught "between" the requirements of the BA (minor and language arts required) and BFA (no minor or language arts required) degrees. The two are seemingly parallel, but in fact offer conflicting requirements at an important stage of undergrad study. This "fork in the road" creates, we believe, confusion that slows down, or even stops progress toward the respective degrees. Eventual BFAs spend too little time with a cohort and working with faculty in a way that introduces and reinforces the demands of the Capstone classes. And those who stay in the BA program are poorly served as well, often putting off a timely and meaningful decision about a minor until this choice is little more than a formality. The selection of a minor should be an opportunity to broaden educational horizons and career options. But without earlier clarity (and mentorship, advising) the minor is too often an afterthought.

Encouraging an earlier decision by each student as to which degree to pursue, followed by more purposeful and focused advising after the decision, will help students with timely and substantive completion of their chosen degrees.

Maintenance of Academic Standards
By removing the portfolio review process from BFA admission DOVAD does not wish to "water down" the BFA in any way. In fact, it is our assertion that a revised structure that encourages earlier decisions about majors and minors, and more purposeful advising in the first two years of study will in fact strengthen all of our programs.

- Early advising sessions will reinforce the importance of the decision to pursue the BA, BFA, or Art Education Composite degrees. Students will have more information on which to base the decision much earlier in their studies. And they will subsequently be able to map out a path through their undergraduate studies much earlier than is currently the case.

- BAs will receive focused advising to determine courses and an area of minor study that will complement their majors, maximize and diversify their learning, and prepare graduates for careers. Well-chosen minors can help with advanced study and career readiness in Art Therapy, Arts Administration, Conservation/preservation, Museum Studies, Entrepreneurship, and Education.

- BFAs will be introduced much earlier into a cohort in which the enhanced expectations for developing BFA Capstone work, and undergoing critique and review will consistently be reinforced. Well-advised cohorts can also be offered additional field-trips, seminars, and workshops that will serve as professional development.

- Higher grade requirements at the Foundations level for BFA admissions will help students identify a clear but rigorous path into a BFA area of emphasis.

Applications for:

Plan Approval *(first-time and renewal applications)*

Address items 1., 2. and 3. above. Address item 4. above if a graduate program. Also address the following items:

9. Indicate the means for assuring that requisite student competencies and levels of achievement will be developed.

10. Identify each member of the current art/design faculty, full-time and part-time, concerned with the new program. If faculty have not been recruited, specify the number of new positions with qualifications and ranks for each.

11. Describe the present and projected fiscal resources relevant to the new curriculum. For example, specify a budgetary commitment that states sources of revenue as well as expenditures for all aspects of the program, including personnel, financial aid for students, physical plant, library, and equipment.

12. Describe available and/or projected facilities relevant to the new curriculum.

13. Provide a description (or listing) of current and/or projected library holdings and learning resources (including electronic access) relevant to the new curriculum.

14. Submit a detailed rationale for the new curriculum including the following points:

    a. Reasons for adding this program;

    b. Unique aspects of this program as distinguished from other degrees or options presently offered;

    c. Number of students expected to be served; and

    d. Expectations for placement of graduates.

15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

Applications for:

Final Approval for Listing after Plan Approval *(renewal applications only)*

Address items 1., 2., 3., 5., 6., and 8. above. Address item 4. above if a graduate program. Also address the following item:

16. Provide a minimum of three transcripts of graduates for each new non-degree-granting, associate, or baccalaureate program, and a minimum of two transcripts of graduates for each new graduate program. Include a specific designation of the degree conferred (i.e., concentration, major, option), and a coding by number, letter, or color of each course according to the categories of the curricular table previously submitted for Plan Approval (e.g.., all studies in the major area marked "C" and so forth). These coded transcripts must be a part of the Self-Study document.

Applications for:

Concurrent Plan Approval and Final Approval for Listing *(renewal applications only)*

Address items 1. through 16. above, except item 6. Omit item 4. unless the degree is a graduate program.

ALL ABOVE NOT APPLICABLE

Section II.C. Programmatic Areas – Introductory Information

Before proceeding to the text outlines for Section II.C., please review the following 3 notes:

- The information requested is intended to complete the composite picture of programmatic offerings and activities. Answers should be summary and brief unless the institution determines otherwise.

- Exhibitions in this section refers to the overall exhibition program. Please do not repeat information provided elsewhere regarding exhibition requirements for specific degree programs (primarily Section II.B.) or types of degrees (primarily Section II.A.)

- If the information requested is available in documents provided in the *Management Documents Portfolio* (Section IV), please reference the location, providing in this section only the introductions or explanations necessary.

Section II.C. Programmatic Areas – Text Outline

Item VAGE: Visual Arts in General Education

Art/design units have important responsibilities for the development of visual knowledge and skills among the general population. The most immediate of these responsibilities in multipurpose postsecondary institutions is with non-major students. However, attention to the visual arts in general education extends into many other aspects of professional education and training. It is expected that each art/design unit will have specific objectives, policies, and programs to address this area. This portion of the Self-Study should assess the appropriateness and the effectiveness of these objectives, policies, and programs.

Briefly describe objectives, policies, and programs concerning art and design studies in general education. As applicable, the statement should address such issues as:

1. The general college student;

2. Preparation of the professional artist/designer;

3. Faculty and administrative involvement;

4. The local community *(do not duplicate response provided in any previous or subsequent sections of the Self-Study—see Item OPA below);*

5. The media; and

6. Arts and arts education policy development.

Refer to the NASAD Handbook *Standards for Accreditation III.O and Appendix II.E. titled "NASAD Advisory Concerning Art and Design in General Education."*

As part of every student's education at WSU they are required to complete 9 credit hours in the Creative Arts and Humanities (with at least 3 credit hours from Humanities and at least 3 credit hours from Creative Arts) and earn a passing grade to fulfill this General Education requirement. The mission and objectives, revised and streamlined in 2012 are as follows,

Arts and Humanities General Education

Approved by Faculty Senate February 16, 2012

Creative Arts and Humanities General Education
Foundational Principles

1. We believe the arts and humanities play a fundamental role as tools for the analysis, interpretation, creation, and expression of human ideals, challenges, and desires across cultures.
2. Perspectives from the arts and humanities apply to other academic disciplines and to society at large.
3. We value open inquiry into complex problems, and the ability to reflect on, analyze, and appreciate diverse viewpoints and schools of thought.

Although the broad foundational principles outlined above are explored in both Creative Arts and Humanities courses, important distinctions of emphasis characterize these two branches of knowledge. The specific learning outcomes for the two areas are as follows.

Creative Arts General Education Student Learning Outcomes

1. Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.
2. Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.

Humanities General Education Student Learning Outcomes

1. Students will demonstrate knowledge of diverse philosophical, communicative, linguistic, or literary traditions, as well as of key themes, concepts, issues, terminology, and ethical standards in humanities disciplines.

2. Students will analyze cultural artifacts within a given discipline, and, when appropriate, across disciplines, time periods, and cultures.

3. Students will demonstrate the ability to effectively communicate their understanding of humanities materials in written, oral, or graphic forms.

DOVAD offers four classes under the Creative Arts designation for General Education Breadth requirements for Weber State University. See the listing and information below in
SECTION IV MDP II F

Item EXH: Exhibitions

This portion of the portfolio should present the art/design unit's general philosophy and specific objectives for its exhibition program. Relationships among the objectives of the art/design unit, the scope and objectives of curricular programs, and resources for exhibition be evident.

Briefly describe:

1. The art/design unit's goals and objectives for exhibition and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives;

    The mission of the Shaw Gallery and its exhibition program is as follows: The Mary Elizabeth Dee Shaw Gallery presents contemporary art exhibitions and educational programs that provide visitors access to the art of our times. The Shaw gallery aspires to engage a diverse audience, create a sense of community, provide insight into the creative process, and challenge visitors to contemplate, discuss and understand the historical, social, and cultural context of contemporary art.

    It serves the Department of Visual Art, Weber State University and the community of Northern Utah by presenting the work of local, regional, and nationally recognized artists, including new work, emerging media and original scholarship.

    Basically the Shaw Gallery is one of the few venues in Ogden and Northern Utah where one can experience contemporary arts by artists from outside of the area. As such the exhibitions tend to focus on contemporary artists from other parts of the nation and the world. Recent major exhibitions have included solo shows by Edward Burtynsky (Canada), Motoi Yamamoto (Japan), Michael C. McMillen (USA), and Elisabeth Higgins O'Connor (USA) and the survey exhibition of contemporary painting, ***Pure Paint for Now People***. In addition the Shaw Gallery also provides a venue for students to exhibit their work in the Annual Student Exhibition. The gallery is also the annual venue for the graduating BFA students. Biennially the faculty exhibit their work in the gallery.

2. Policies and procedures regarding student exhibitions, faculty exhibitions, touring practices, and access to other professional and student exhibitions, both on- and off-campus.

Gallery Director Lydia Gravis chairs the Gallery and Visiting Artist Committee, which meets to consider exhibition plans and visiting artists and designers several times per semester. As the gallery program has been reinvigorated with Lydia's hiring, the department is currently working to schedule exhibitions farther in advance, particularly given the increasingly complex logistics that can be associated with exhibitions of contemporary art. A case in point is the planned exhibition of Scotland-based video artist Isabel Rocamora, which is now scheduled for fall 2017.

Item OPA: Other Programmatic Activities

This portion of the Self-Study should discuss any programmatic activities related to the instructional program that have not already been covered. These include but are not limited to instructional, exhibition, research, and policy-development activities.

Briefly describe any goals, objectives, and activities of the art/design unit involving educational or research institutes, festivals, special service activities, policy studies, or special liaisons with other institutions or organizations, etc.

Travel Study Studio and Art History in Venice

The travel-study program in Venice, Italy is offered by DOVAD every other year (odd-numbered years), in order to coincide with the Venice Biennale, one of the most important contemporary international art exhibitions. Participating nations, individual artists, and collateral events are staged across Venice, from June to November on biannual basis. The program also consists of group studio work sessions, visits to art-historical sites throughout the city and beyond, including a day-trip to Padua, to see the work Giotto, his frescoes in the Arena Chapel there being among the touchstones of the early Renaissance. Extensive time is spent at the Venice Biennale with students writing on and discussing the works found there. Scheduled activities occur during the week, with free time for students on the weekends, which they typically use for trips to other nearby Italian and European cities. Students receive both studio and art-history credit for participation in the program.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

A. Art/Design Unit

1. Describe how the art/design unit evaluates, plans, and makes projections. As part of the narrative, describe any basic concepts, policies, procedures, and/or schedules that fundamentally characterize or shape evaluation, planning, and projection in the art/design unit and at other levels that affect the art/design unit.

> The Department of Visual Art & Design plans via its annual retreat, its bi-weekly faculty/staff meetings, and other meetings as needed. Decisions on policies are made primarily by the faculty as a group but are influenced by the information and opinions of others, including: the students, the administration, outside evaluators, and community members. Students express their opinions primarily though the course evaluation forms which are administered to all classes. But student opinion is also sought on topics such as course offerings, faculty hiring, and facility design, among others. During faculty searches students are encouraged to attend all of the presentations made by the candidates. At the point of deliberation the students who have attended the presentations are invited to a faculty meeting to express their opinions on each candidate, or are invited to submit their responses for faculty consideration. Student opinions are also solicited via the reflections essay in which graduating BFA students reflect on their experience in DOVAD. Nevertheless, most planning takes place in faculty/staff meetings. Final decisions are made though a simple majority vote by faculty.

2. Evaluate on a fundamental level the extent to which:

   a. All elements of the unit's work—purposes, size, scope, programs, resources, policies, etc.—have a logical, functioning, and productive relationship.

   > On a fundamental level the purpose, size, scope, programs, and policies work well. In some fundamentally important areas resources are significantly limited.

   > Because of the limited size of the department, only 5 emphases are offered in programs: BFA in Two-Dimensional Media, BFA in Three-Dimensional Media, BFA in Art Education, BFA in Photography, BFA in Visual Communication. The other programs, the BA in Art Education and the BA General Art major, require resources that are not needed by the emphases.

   > The program structures are designed to allow students to change emphases with little loss of credit. The foundations, art history, studio distribution areas of the curriculum are identical or nearly so regardless of final area specialization. This insures that all students receive a solid foundation in two-dimensional design, three-dimensional design, color theory, visual studies, and drawing. All BFA participants receive a breadth and, to a degree a focus area in art history. All BFA students receive some exposure to photography or design, printmaking or painting, and ceramics or sculpture.

   > Students must complete the five foundation courses before applying for the BFA program. When applying students are counseled to seek feedback from faculty when assembling their portfolio. Clear instructions are provide and the criteria of the faculty

is articulated to the students. (see attached) In reviewing the BFA portfolios all faculty refer the criteria sheet and rank the candidates from one to ten in the four categories. The results of the evaluation are tabulated and the faculty as a group discuss the results, the strengths and weaknesses of the candidates. At this point we make a decision whom should be admitted to the BFA program. If a student is rejected they are encouraged to seek feedback. Note: faculty are strongly encouraged to make notes for each of the areas of a candidates portfolio, in particular the weak ones, so that the students can be informed on how to improve their portfolio for the next application.

The requirement of the five foundation courses helps ensure that the BFA students have sufficient potential and foundation to succeed in the program in which they choose to focus. The initial BFA review is a good time for all faculty to compare notes on the individual students. As weaknesses are identified faculty can then prepare strategies to address them.

b. Evaluation, planning, and projection efforts

(1) support stated purposes (art/design unit, curricular, and institutional);

(2) are used as elements of short- and long-term decision-making; for example, manage contingencies, opportunities and constraints; maintain productive relationships among evolving priorities and resource allocations, etc.

Annual Assessment Reports

DOVAD organizes a committee each academic year to conduct assessment of courses across the program. Faculty are asked on a rotating basis to contribute artifacts and evaluations on the relationship of coursework to learning outcomes. The most recent DOVAD assessment report is included in its entirety as an appendix at:

http://www.weber.edu/assessment/2016_2017_Documents/DOVAD_pr1617.html

Faculty Evaluations

Faculty evaluations are critical tools for the department. The chair routinely reads the reviews and speaks with faculty when problems appear. The system for generating these evaluations moved in DOVAD from a paper-based system to an entirely electronic platform (Chitester, also used by WSU for academic testing) in 2013.

Peer Review

Peer reviews take place as part of the Rank and Tenure process, and in the post-Tenure reviews required every five years after the granting of tenure. The Peer Review committee primarily evaluates a faculty member's effectiveness at teaching. After observing a faculty member teaching in the classroom, reading their course materials, and reviewing their student evaluations, the Peer Review committee meets with the faculty member and commends them on their effective approaches and suggests ways to improve areas of their teaching that are not as strong. The Peer

Review provides valuable information to faculty members being evaluated. Most faculty use the criticism to improve their teaching.

Rank and Tenure Reviews

The Peer Review report is included as part of the Rank and Tenure review. While the Peer Review is intended to mainly offer suggestions for improvement, the Rank and Tenure review results in a categorized assessment of a faculty member's performance in teaching, scholarship, and service. Over the years several tenure-track faculty in DOVAD have failed to make tenure and were dismissed. The R&T process helps insure a vibrant and effective faculty.

Merit Reviews

All faculty undergo annual merit reviews. The department chair and college dean review each faculty members effectiveness and accomplishments in teaching, scholarship, and service. The results of these evaluations directly affect annual merit raises.

In addition, full Professors with a minimum of 10 years in rank are eligible to apply for Performance Compensation review. Should this review find that such faculty continue to meet the requirements for promotion to full professor, another merit raise is offered.

Post-tenure Reviews

All tenured faculty undergo a review of their teaching, scholarship, and service every five years, as part of a post-tenure review process redesigned two years ago. This review includes collegial review of teaching, and includes a formal letter from the department chair, with the results sent on to the dean. The letter addresses again the three fundamental evaluative criteria at WSU: Teaching, Research/Scholarship, and Service. If deficiencies are identified as part of the process, the chair and faculty member establish a plan to remedy the issues. Tenured faculty who are identified as having problems in teaching can attend workshops with the University to improve their effectiveness. A dismissal process can be instituted for faculty who are continually evaluated with significant weaknesses. This has not been a problem in DOVAD.

BFA Seminar and Thesis Reviews

The BFA Seminar and Thesis Reviews are valuable for students and faculty. Students look forward to these reviews where they can get the opinions, sometimes conflicting, of the faculty regarding their artwork. The faculty also use the reviews to reflect on the BFA process. Over the past two years, a very efficient system of reporting data and comments from these reviews has been instituted, in which faculty responses are

recorded on electronic tablets, and immediately are aggregated into electronic, for use in annual assessment reports

When DOVAD first started the BFA Entrance review we noticed that a number of students had trouble writing clearly and substantively. Since that time we have introduced more writing assignments into the curriculum, .at the foundations and supporting course levels. Over the years the students writing skills have improved.

Initially DOVAD had only one capstone course for the BFA program. After assessing student exhibitions we determined that students needed more time to prepare for their capstone exhibit. Consequently we introduced the BFA Seminar course. For the first few years we insisted that students could not take the Seminar and Thesis consecutively. We felt that a semester in between these two courses would allow for further development. After listening to students' concerns that this requirement had created an obstacle for timely graduation we eliminated the requirement. We continue to monitor the quality of the BFA, and find that the exhibitions are reliably strong.

Facility Assessment

For more than 25 years the department assessed its facilities in the context of its impact on learning experiences, growth, community service, and safety. After years of research and studies of other institutions, the department was finally able to convince the administration that a new facility was essential to the University and the community of Northern Utah.

As noted elsewhere in this self-study, the facility meets very well the requirements of space and equipment needed for studio and art-history course work, but does not provide dedicated studio space for independent work (essential for the BFA) for advanced students or for faculty. See **SECTION III C 5** below.

Financial Resources Assessment

After numerous reviews of the limited financial resources available to the department DOVAD began to implement course fees. These continue to be a critical part of the department's funding for technology, course materials, and equipment.

The Dean's Office of the College of Arts & Humanities overseas a quasi-endowment account for DOVAD. These funds can be tapped periodically for facilities maintenance and upgrade.

DOVAD also participates in periodic requests for capital support from Academic Affairs, to fund major purchases of equipment or facilities upgrades.

B. Students

Describe means for using various evaluations of student achievement presented in items A. and B. of the *Instructional Programs Portfolio* (Section II) and applicable sections of the *Management Documents Portfolio* (Section IV) in the course of art/design unit and program improvement.

C. Projected Improvements and Changes

Indicate areas for improvement and/or plans for change in one or more of the following categories. Respond only in the categories where improvements and changes are being considered, planned, or are in the process of completion. Please combine categories or create new ones as appropriate to the nature of the information you are providing.

1. Purposes, including levels of artistic, educational, and scholarly aspiration;

2. Size and scope;

3. Governance and administration;

No changes proposed in these areas at present

4. Faculty and staff;

DOVAD operates very well as a faculty, but our numbers of majors mean that we could benefit greatly from more full-time faculty members. Our program can be strengthened in the near future with hires that expand our strengths in art/design and technology. Of particular priority will be:

Integrated Design/ Design Thinking

Design is a rapidly changing field, impacted by technological and cultural change on a steady basis, and has become ever more integrated into numerous fields in which the c*larity, accessibility, and usability of information is paramount*. Design-oriented approaches are increasingly important in fields including business, education, and social sciences, to name a few. While many design programs offer "integrated" or project-based design curriculum at the Master's level, such programs also are found at the undergraduate level, and WSU's focus on undergraduate research and learning justifies an investment on our part here. Notable programs of this kind are found at University of Michigan (graduate level), Parsons, and the University of Illinois at Chicago (undergraduate level). Initial research indicates that Integrated Design programs are common at the undergraduate level in Europe. With an increasing focus on community-engaged learning and interdisciplinary approaches at Weber, even at the level of General Education, it is an opportune time to bring into the department a design faculty member whose research focuses on this approach.

Documentation on Programs of this type can be found at the following URLS:

http://www.wired.com/insights/2013/12/human-centered-design-matters/
http://catalog.uic.edu/ucat/colleges-depts/architecture-design-arts/art-ah/ba-ida/
http://stamps.umich.edu/graduate-programs/mdes

New Media Faculty

While several members of the current DOVAD full-time and adjunct faculty are active in exploring new technological avenues in their teaching and individual studio practice, most already have commitments and responsibilities that prevent their immersion in such New Media as their primary area of focus. As faculty discuss possible future hires, we recognize that the department could greatly benefit from active recruitment of faculty members dedicated to new media, in which new ways of considering the relationships between technology aesthetics can be explored. DOVAD as a department is not large enough to expect to accommodate all conceivable highly specific studio specializations. But New Media is an area in which we could look to strengthen ourselves, to the great benefit of our students.

Given the size of our facility and the demands made on our equipment and studios, we also look forward to exploring options for:

Ceramics Studio Technician

Facility Manager (For the entire facility)

Both potential staff positions listed above would be important additions toward maintaining the safe and efficient function of the Kimball Visual Art Center. In terms of the financial support needed for the Ceramics studio tech, the department will explore expanding the model used for technical support in the sculpture studio, possibly utilizing course fees to generate the necessary funds. Oversight of the entire KVAC may not necessarily call for a dedicated fulltime staff member, but part-time staffing could be very helpful in terms of facilitating communication between studio areas, offices, and various campus offices, including Facilities Management.

5. Facilities, equipment, health and safety;

In addition to the staffing needs discussed above, the department currently faces challenges regarding adequate space for aspects of the program. Space is at a premium in the Kimball Visual Art Center, and while we continue to explore ideas regarding finding available space on campus, or in central Ogden, we also recognize that we can make decisions about our existing space to maximize its value in two particular areas.

BFA studio space

Our most acute problem with space involves the lack of dedicated space for independent work by BFA candidates, particularly in 2D and 3D media. As a faculty we place a lot of emphasis on the need for autonomy and self-sufficiency in studio practice as students work toward their capstone Thesis projects. But our current configuration in the building does not allocate any space for this self-directed work. The faculty have therefore agreed to explore the consolidation of painting courses into one of the two current studios used for those courses,

with the intention to repurpose the second studio as a shared space for BFA students. We plan to make this change for Fall 2017.

Digitally- equipped teaching spaces/labs

Similarly, our pending changes to the Foundations program outline above in **Section II B 8** have led us to plan for the reconfiguration of one of the current third floor 2D studios into a space that will allow for both analog and digital work, in the contexts of the Design Concepts and Approaches to Making courses. This space will incorporate furniture that can be easily reconfigured with digital tools, including 3D printer, plotter, and possible VR set. The department is preparing technology grant applications for this spring in order to meet this need, again with a plan to be ready for the redesigned courses in Fall 2017.

6. Library and learning resources;

The Stewart Library is at present undergoing a major renovation that includes the creation of collaborative learning spaces and expanded access to technology. During the renovation, large areas of the facility remain closed for construction.

7. Recruitment procedures, admission-retention, record keeping, advisement, and student complaints;

DOVAD is currently involved in recruitment and retention efforts in partnership with the other departments of the College of Arts & Humanities. Outreach to area high school counselors is underway for this semester.

See Section IV MDP III A below

8. Published materials and Web sites;

9. Community involvement;

No Changes

10. Articulation with other schools;

Annual "Majors Meetings" convened by USHE address articulation issues on a regular basis. In addition to these formal meetings, it is common for chairs of the various departments within the state to reach out to each other for consultation and advice about articulation and other issues relevant across the state.

11. Evaluation, planning, and projections;

12. Any current curricular issues not addressed in item II.B. of the *Instructional Programs Portfolio*;

13. Levels of admission, retention, and/or graduation requirements;

14. Plans for expanding or ending curricular offerings (with timetables if applicable); and

15. Other issues important to the art/design unit.

The above items are addressed elsewhere in **Sections I, II, III.**

D. Futures Issues

Describe the most significant opportunities and challenges the art/design unit expects in the next five to ten years. Evaluate the unit's readiness to work productively with these opportunities and challenges.

The SWOT Analysis and Arts & Humanities Strategic Planning List provided below **in SECTION IV MDP III A** outline our work to identify and address challenges at both the departmental and college levels in the coming years.

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP)

SECTION IV BEGINS ON NEXT PAGE

MDP I—PURPOSES AND OPERATIONS

A. Purposes

1. Institutional catalogs (undergraduate, graduate, community education, etc., as applicable). The required catalog(s) may be supplied in one of the following ways: (a) print copy sent in addition to the Self-Study, (b) a CD containing an electronic version, or (c) the web address (complete URL) at which the catalog(s) may be accessed. If catalog information does not contain a catalog publication schedule, please provide it. Only one catalog or set of catalogs for each copy of the Self-Study should be provided.

   The Weber State University catalog is now published solely online, printed versions having been discontinued 4 years ago. The complete current catalog can be accessed at:

   http://catalog.weber.edu/

2. Statement of purposes and specific aims—usually, mission, goals, and objectives for the art/design unit, and if applicable, for the entire institution.

   See statements of purpose from WSU and the Department of Visual Art & Design above in **Section I. A**. of this self-study.

3. Definitions of the institution's terminology for designating wholes and parts of curricula such as: major, minor, concentration, track, emphasis, etc.

   Weber State defines these terms in accordance with Utah State Higher Education (USHE) standards, and the various requirements for majors and minors can be found in the catalog here:

   http://catalog.weber.edu/content.php?catoid=11&navoid=2693

B. Size and Scope

HEADS Data Survey(s) containing factual information on enrollment and finances. First-time applicants must provide a completed data survey current to the year of self-study. Institutions holding Associate Membership or Membership in NASAD applying for renewal of accreditation must provide HEADS Data Surveys for three academic years—the year in which the on-site visit occurs plus those for the previous two years.

HEADS Surveys begin on next page

HEADS 2016

Higher Education Arts Data Services (HEADS) Project   https://secure3.vaultconsulting.com/HEADS/NASAD/SurveyPrintContent.as...

2016-2017 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please click here.

Name of Art/Design Executive/Representative to NASAD	Matthew Choberka
Title of Art/Design Executive/Representative to NASAD	Chair
Name of Institution (please do not abbreviate)	Weber State University
Name of Unit (please use full designation)	Visual Art & Design
Street Address and/or P.O. Box	3964 West Campus Dr. Dept. 2001
City	Ogden
State	Utah
Zip Code	84408
Telephone	801-626-7270 ext.
Facsimile	801-626-6976
E-Mail	matthewchoberka@weber.edu

CONFIDENTIALITY

Individual institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply::

☐ a. Private   ☐ f. Land-Grant

☑ b. Public   ☑ g. Research

☐ c. Proprietary   ☐ h. Community/Junior College

☑ d. Not-for-Profit   ☑ i. Degree-Granting

☐ e. Free-Standing/Independent   ☐ j. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2016? Include only local campus, not system-wide, enrollment *(Please check only one.)*

○ a. 1 – 500   ○ g. 15,001 – 20,000

○ b. 501 – 1,000   ○ h. 20,001 – 25,000

○ c. 1,001 – 2,500   ○ i. 25,001 – 30,000

○ d. 2,501 – 5,000   ● j. 30,001 – 35,000

○ e. 5,001 – 10,000   ○ k. 35,001 – 40,000

○ f. 10,001 – 15,000   ○ l. 40,001 plus

3. What is the highest program level offered IN ART/DESIGN at your institution? *(Please check only one.)*

○ a. Associate Degree   ○ d. Master of Fine Arts Degree

● b. Baccalaureate Degree   ○ e. Doctoral Degree

○ c. Master's Degree (non-MFA)

4. What is the highest program level offered IN ANY UNIT at your institution? *(Please check only one.)*

○ a. Associate Degree   ○ d. Master of Fine Arts Degree

○ b. Baccalaureate Degree   ○ e. Doctoral Degree

● c. Master's Degree (non-MFA)

5. Is your institution an accredited institutional member of NASAD? *(Please check only one.)*

● a. Member   ○ b. Non-Member

6. Is your institution involved with either of the following during the 2016-2017 academic year? (Check all that apply. *If your institution is not involved with either, please leave blank.)*

☐ a. Building a new art/design facility   ☐ b. Renovating the art/design facility

7. Does your institution offer any program IN ART/DESIGN in which more than forty percent of the curricular requirements are fulfilled through distance learning mechanisms?

○ Yes   ● No

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
1. Associate of Fine Arts Degree Programs or Equivalent (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)			
Crafts			
Design			
Studio Arts			
Foundation/Basic Studies			
Other (please specify): Art: Pre-Major, AA	8	19	
Other (please specify):			
Total (Section II.A.1 only)	8	19	
2. Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration (Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)			
Art Education			
Art Therapy			
Art/Business/Arts Administration			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Total (Section II.A.2 only)			
3. Associate Liberal Arts Degree Programs in Art/Design (Enter only **number of major students enrolled** in art/design programs with at least 30%-45% art/design content.)			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.A.3 only)			

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Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
1. Bachelor of Fine Arts Degree Programs or Equivalent (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)			
Advertising Design			
Animation			
Art History			
Ceramics			
Communication Design (Graphic Design, Visual Communication Design)	25	29	15
Design			
Digital Media/Multimedia			
Drawing			
Environmental Design			
Fashion Design			
Fiber			
Film			
Furniture Design			
Game Art/Design			
General Crafts			
Glassworking			
Illustration			
Industrial Design			
Interior Design			
Jewelry/Fine Metals			
Painting			
Photography	6	6	5
Printmaking			
Product Design			
Sculpture			
Studio Arts			
Textile Design/Weaving			
Theatre Design			
Video			
Foundation/Basic Studies			
Other (please specify): 2D Media	10	13	8
Other (please specify): 3D Media	3	3	3
Other (please specify):			
Total (Section II.B.1 only)	44	51	31

2. Baccalaureate Degree Programs in Art/Design Education, Art Therapy, and Art/Business/Arts Administration
(Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)

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Art Education	47	53	45
Art Therapy			
Art/Business/Arts Administration			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.2 only)	47	53	45

3. **Baccalaureate Liberal Arts Degree Programs in Art/Design (B.A., B.S.)**
   (Enter only **number of major students enrolled** in art/design programs with at least 30% art/design content.)

Studio Arts	150	212	100
Art History			
Museum Studies			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.3 only)	150	212	100

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Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN ART/DESIGN

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
1. Specific Initial Master's Degree Programs (M.A., or M.S.) (Enter only **number of major students enrolled** in art/design degree programs with at least **50% art/design content**.)			
Studio Art and Design			
Art Therapy			
Art History and Criticism			
Museum Studies			
Art Education			
Arts Administration			
Interdisciplinary Program			
Other (please specify):			
Other (please specify):			
Total (Section II.C.2 only)			

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Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
1. Master of Fine Arts Degree Programs or Equivalent (Enter only **number of major students enrolled** in art/design degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)			
Advertising Design	_____	_____	_____
Animation	_____	_____	_____
Ceramics	_____	_____	_____
Communication Design (Graphic Design, Visual Communication Design)	_____	_____	_____
Design	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____
Drawing	_____	_____	_____
Environmental Design	_____	_____	_____
Fashion Design	_____	_____	_____
Fiber	_____	_____	_____
Film	_____	_____	_____
Furniture Design	_____	_____	_____
Game Art/Design	_____	_____	_____
General Crafts	_____	_____	_____
Glassworking	_____	_____	_____
Illustration	_____	_____	_____
Industrial Design	_____	_____	_____
Interior Design	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____
Painting	_____	_____	_____
Photography	_____	_____	_____
Printmaking	_____	_____	_____
Product Design	_____	_____	_____
Sculpture	_____	_____	_____
Studio Arts	_____	_____	_____
Textile Design/Weaving	_____	_____	_____
Theatre Design	_____	_____	_____
Video	_____	_____	_____
Visual Communications	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Total (Section II.D.1 only)	_____	_____	_____

2. Doctoral Degree Programs in Art/Design
(Enter only **number of major students enrolled** in art/design degree programs.)

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Art History and Criticism	_____	_____	_____
Art Education	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Total (Section II.D.2 only)	_____	_____	_____

Section II.E: NON-DEGREE PROGRAMS

	(a) Enrollment Summer 2016	(b) Enrollment Fall 2016	(c) Number of Students Completing Program July 1, 2015 - June 30, 2016
1. Undergraduate Level Non-Degree Programs (Certificate, Diploma, etc.)			
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Total (Section II.E.1 only)	_____	_____	_____

	(a) Enrollment Summer 2016	(b) Enrollment Fall 2016	(c) Number of Students Completing Program July 1, 2015 - June 30, 2016
2. Graduate Level Non-Degree Programs (Certificate, Diploma, etc.)			
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Total (Section II.E.2 only)	_____	_____	_____

Section II.F: GRAND TOTAL ART/DESIGN MAJOR ENROLLMENT

For more information about completing this section, please click here.

The grand total art/design major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., II.D., and II.E. You do not have to enter the figure; it has been completed for you.

	(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees/Certificates/Diplomas Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
Grand Total	249	335	176

Section II.G: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please click here.

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown		Total:
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	
Associate Degrees:															
Professional											4	14		1	19
Liberal Arts															0
Baccalaureate Degrees:															
Professional		2		3	2	1	3	4			53	77	48	123	316
Liberal Arts															
Graduate Degrees:															
Initial															
Terminal															
Non-Degree Programs															
Undergraduate															
Graduate															
Total:		2		3	2	1	3	4			57	91	48	124	335

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Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please click here.

A. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2016-2017 academic year (excluding summer) **by non-art/design major students**?

	(a)			(b)
Quarter Hours	_____	**OR**	Semester Hours	878

B. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2016-2017 academic year (excluding summer) **by art/design major students?**

	(a)			(b)
Quarter Hours	_____	**OR**	Semester Hours	3314

C. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2016-2017 academic year (excluding summer).

	(a)			(b)
Quarter Hours	_____	**OR**	Semester Hours	4192

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the art/design unit during the 2016-2017 academic year (excluding summer)?

_____ 2800 students

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Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF

A. ART/DESIGN FACULTY TEACHING A FULL-TIME LOAD: 2016-2017 DATA ONLY

For more information about completing this section, please click here.

1. Male (2016-2017 Data Only)

Check here, if appropriate: ☐ We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

		Highest Degree Earned					Length of Service at Institution							
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	1		1							1	$ 72000	$ 72000	$ 72000	1
Associate Professors	3		3						1	2	$ 53450	$ 56450	$ 163350	3
Assistant Professors	5		5					5			$ 46000	$ 50300	$ 239661	
Instructors											$	$	$	
Lecturers											$	$	$	
Unranked											$	$	$	
Visiting											$	$	$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	9		9					5	1	3			$ 475011	4

If a tenure system does not exist check here: ☐

2. Female (2016-2017 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

		Highest Degree Earned					Length of Service at Institution							
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	3	2	1							3	$ 69560	$ 74500	$ 220000	3
Associate Professors											$	$	$	
Assistant Professors	2	1	1					2			$ 46000	$ 48000	$ 94000	

Instructors	___	___	___	___	___	___	___	___	___	$_____	$_____	$_____	___
Lecturers	___	___	___	___	___	___	___	___	___	$_____	$_____	$_____	___
Unranked	___	___	___	___	___	___	___	___	___	$_____	$_____	$_____	___
Visiting	___	___	___	___	___	___	___	___	___	$_____	$_____	$_____	___

	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	5	3	2	___	___	___	___	2	___	3			$ 314000	3

3. Ethnic Breakdown of Art/Design Faculty/Instructors Teaching a Full-Time Load

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors						1					1	1		1
Associate Professors											3			
Assistant Professors											4	2		
Instructors														
Lecturers														
Unranked														
Visiting											1			
Total						1					9	3		1

Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF

B. ART/DESIGN FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD

For more information about completing this section, please click here.

1. Male (2016-2017 Data Only)

Check here, if appropriate: ☐ We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
I. With Faculty Status			$
I. Adjunct Faculty and Teaching Associates	11	8	$ 145000
II. Graduate Teaching Assistants/Associates			$

2. Female (2016-2017 Data Only)

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
I. With Faculty Status			$
I. Adjunct Faculty and Teaching Associates	13	9	$ 151000
II. Graduate Teaching Assistants/Associates			$

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Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. ART/DESIGN EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."

1. Is the art/design executive appointed by the administration/Board of Trustees?		(a)	(b)	(c)	(d)	(e)	(f)
	No	○	○	○	○	○	○
	Yes	●	○	○	○	○	○

2. Is the art/design executive elected by faculty?		(a)	(b)	(c)	(d)	(e)	(f)
	No	○	○	○	○	○	○
	Yes	●	○	○	○	○	○

3. Is the art/design executive subject to formal review by faculty?		(a)	(b)	(c)	(d)	(e)	(f)
	No	○	○	○	○	○	○
	Yes	●	○	○	○	○	○

4. How often is the art/design executive subject to formal review by faculty?

(a) Every __1__ Years   (b) Every _____ Years   (c) Every _____ Years

(d) Every _____ Years   (e) Every _____ Years   (f) Every _____ Years

5. What percentage (estimate) of the art/design executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	13 %	___ %	___ %	___ %	___ %	___ %
b. Research/Creative Activities	___ %	___ %	___ %	___ %	___ %	___ %
c. Administrative Matters	84 %	___ %	___ %	___ %	___ %	___ %
d. Service (to professional organizations and community)	2 %	___ %	___ %	___ %	___ %	___ %
e. Fundraising	1 %	___ %	___ %	___ %	___ %	___ %
TOTAL (Must Equal 100%)	100 %	___ %	___ %	___ %	___ %	___ %

6. What is the art/design executive's title?

(a) Chair _____   (b) _____   (c) _____

(d) _____   (e) _____   (f) _____

7. What is the art/design executive's salary for 2016-2017?
(exclusive of benefits)

(a) $ _____ 77561.02   (b) $ _____   (c) $ _____

(d) $ _____   (e) $ _____   (f) $ _____

8. Upon how many months is the art/design executive's salary based?		(a)	(b)	(c)	(d)	(e)	(f)
	9 or 10	●	○	○	○	○	○
	11 or 12	○	○	○	○	○	○

9. What is the gender of the art/design executive?		(a)	(b)	(c)	(d)	(e)	(f)
	Male	●	○	○	○	○	○
	Female	○	○	○	○	○	○

10. Please enter the art/design executive's teaching load in full-time equivalence:

(a)
_____0.25_ F.T.E.

(b)
_____ F.T.E.

(c)
_____ F.T.E.

(d)
_____ F.T.E.

(e)
_____ F.T.E.

(f)
_____ F.T.E.

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE ART/DESIGN EXECUTIVES

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have an assistant or associate art/design executive?   ● No ○ Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate art/design executive?

(a) _____ (b) _____ (c) _____

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate art/design executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____%	_____%	_____%	_____%	_____%	_____%
b. Research/Creative Activities	_____%	_____%	_____%	_____%	_____%	_____%
c. Administrative Matters	_____%	_____%	_____%	_____%	_____%	_____%
d. Service (to professional organizations and community)	_____%	_____%	_____%	_____%	_____%	_____%
e. Fundraising	_____%	_____%	_____%	_____%	_____%	_____%
TOTAL (Must Equal 100%)	_____%	_____%	_____%	_____%	_____%	_____%

4. What is the assistant or associate art/design executive's salary for 2016-2017 (exclusive of benefits)?

(a) $ _____ (b) $ _____ (c) $ _____

(d) $ _____ (e) $ _____ (f) $ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	○	○	○	○	○	○
11 or 12	○	○	○	○	○	○

6. What is the gender of the assistant or associate art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	○	○	○	○	○	○
Female	○	○	○	○	○	○

7. Please enter the assistant or associate art/design executive's teaching load in full-time equivalence:

(a)   (b)   (c)
_____ F.T.E.   _____ F.T.E.   _____ F.T.E.

(d)   (e)   (f)
_____ F.T.E.   _____ F.T.E.   _____ F.T.E.

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please click here.

1. Secretarial/Clerical Assistance

a. How much staff time in the art/design unit is allotted for secretarial and clerical assistance?   _____2 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for secretarial and clerical assistance? $_____43500

2. Library Staff

a. How much staff time is allotted for library personnel dealing with art/design holdings, regardless of budget source?

Branch Art/Design Library   _____0.2 F.T.E.

Main Library   _____2 F.T.E.

Other Library   _____ F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for art/design library staff? $_____33300

3. Technical Staff

a. How much staff time in the art/design unit is allotted for technical/production staff?   _____2 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for technical/production staff? $_____76100

4. Professional and Miscellaneous Staff

a. How much staff time in the art/design unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for.   _____0.75 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for professional/miscellaneous staff? $_____43901

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2016-2017

For more information about completing this section, please click here.

1. Instructional, Operational, and Exhibition Budget Figures Administered by the Art/Design Unit (for the entire fiscal year related to the 2016-2017 academic year)	BUDGET 2016-2017	N/I
a. Exhibition Expenses (sponsored by the art/design unit)	$ 15000	☐
b. Faculty and Professional Travel	$ 1200	☐
c. Instructional Supplies	$ 0	☐
d. Library (books, periodicals, slides, films, videos)	$ 1000	☐
e. Models	$ 2500	☐
f. Office Supplies	$ 3000	☐
g. Operating Services	$ 2000	☐
h. Postage	$ 1000	☐
i. Printing/Duplication	$ 2500	☐
j. Student Recruitment	$ 1500	☐
k. Undergraduate Scholarships (administered by art/design unit) including tuition remits and discounts	$ 25000	☐
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$ 0	☐
m. Student Wages	$ 15000	☐
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 5500	☐
o. Technical Services	$ 0	☐
p. Technology Services (electronic media, software, fees, etc.)	$ 0	☐
q. Telephone/Fax/Electronic Communications	$ 5000	☐
r. Public Relations and Fundraising	$ 0	☐
s. All Other Expenses	$ 0	☐
TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2016-2017	$ 80200	

Section VI.B: BENEFITS

For more information about completing this section, please click here.

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. $ _____ 65500

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE ART/DESIGN UNIT IN 2016-2017

For more information about completing this section, please click here.

This figure will include monies that are **directly controlled by the art/design unit**. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

$ _____ 1505073.02

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please click here.

		2016-2017 Academic Year	N/I
1.	Equipment		
	a. Purchases	$ 80000	☐
	b. Leases and Rentals	$ 10500	☐
	c. Repairs	$ 1500	☐
2.	Building		
	a. Renovation and Repair	$ 6500	☐
	b. Leases and Rentals	$	☐
	c. New Construction (Please describe below)	$	☐

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1.a.-c. and VI.D.2.a.-c. above only) $ 98500

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2015-2016

For more information about completing this section, please click here.

		Income	Endowment
1. Public Grants (special grants to the art/design unit from national, state, or local governmental arts funding sources)	$ 47500	●	○
2. Foundation/Corporation Support (special grants to the art/design unit from private foundations or corporations)	$ 38500	○	●
3. Private Gifts (gifts from individuals given directly to the art/design unit)	$ 50000	○	●
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the art/design unit related to exhibition)	$	●	○
5. Fund Raising (controlled by and allocated to the art/design unit)	$	●	○
6. Tuition (controlled by and allocated to the art/design unit)	$	●	○
7. Student Fees (controlled by and allocated to the art/design unit)	$ 110800	●	○
8. Income from Endowment (controlled by and allocated to the art/design unit)	$ 21550	●	○

TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2015-2016 (Total of VI.E.1. through 8. above) $ 268350

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please click here.

Provide the total endowment of the art/design unit restricted for use by the art/design unit. Include endowment principal for items such as art/design professorships, art/design scholarships, art/design library, art/design operating funds, exhibitions, and guest artists/designers. $ _____ 110000

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2015-2016

For more information about completing this section, please click here.

	Black/African-American		American Indian/Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		White		Other/Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Advertising Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Animation	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Ceramics	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Communication Design (Graphic Design, Visual Communication Design)	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Digital Media/Multimedia	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Drawing	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Environmental Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Fashion Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Fiber	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Film	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Furniture Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
General Crafts	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Glassworking	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Illustration	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Industrial Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Interior Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Jewelry/Fine Metals	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Painting	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Photography	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Printmaking	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Product Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Sculpture	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Studio Arts	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Textile Design/Weaving	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Theatre Design	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Video	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Visual Communications	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Other (please specify)														
_____	___	___	___	___	___	___	___	___	___	___	___	___	___	___
_____	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Total	___	___	___	___	___	___	___	___	___	___	___	___	___	___

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Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2015-2016

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Advertising Design														
Animation														
Ceramics														
Communication Design (Graphic Design, Visual Communication Design)														
Design														
Digital Media/Multimedia														
Drawing														
Environmental Design														
Fashion Design														
Fiber														
Film														
Furniture Design														
General Crafts														
Glassworking														
Illustration														
Industrial Design														
Interior Design														
Jewelry/Fine Metals														
Painting														
Photography														
Printmaking														
Product Design														
Sculpture														
Studio Arts														
Textile Design/Weaving														
Theatre Design														
Video														
Visual Communications														
Other (please specify)														
Total														

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Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2015-2016

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	____	____	____	____	____	____	____	____	____	____	____	____	____	____
Art Education	____	____	____	____	____	____	____	____	____	____	____	____	____	____
Other (please specify)														
	____	____	____	____	____	____	____	____	____	____	____	____	____	____
	____	____	____	____	____	____	____	____	____	____	____	____	____	____
Total	____	____	____	____	____	____	____	____	____	____	____	____	____	____

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2015-2016

For more information about completing this section, please click here.

	Black/African-American		American Indian/Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		White		Other/Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Art Education	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Other (please specify)														
	___	___	___	___	___	___	___	___	___	___	___	___	___	___
	___	___	___	___	___	___	___	___	___	___	___	___	___	___
Total	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2015-2016

For more information about completing this section, please click here.

	EXPENSES 2015-2016	N/I
1. Exhibition Expenses (sponsored by the art/design unit)	$ 25000	☐
2. Faculty and Professional Travel	$ 5000	☐
3. Instructional Supplies	$ 0	☐
4. Library (books, periodicals, slides, films, videos)	$ 1500	☐
5. Models	$ 5000	☐
6. Office Supplies	$ 5500	☐
7. Operating Services	$ 2000	☐
8. Postage	$ 250	☐
9. Printing/Duplication	$ 4050	☐
10. Student Recruitment	$ 0	☐
11. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	$ 25600	☐
12. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remissions/discounts not already reported in a previous section	$ 0	☐
13. Student Wages	$ 18500	☐
14. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 5550	☐
15. Technical Services	$ 0	☐
16. Technology Services (electronic media, software, fees, etc.)	$ 0	☐
17. Telephone/Fax/Electronic Communications	$ 5000	☐
18. Public Relations and Fundraising	$ 0	☐
19. All Other Expenses	$ 0	☐
TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2015-2016	$ 102850	

HEADS 2015

11/19/2015   Higher Education Arts Data Services (HEADS) Project

2014-2015 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please click here.

Name of Art/Design Executive/Representative to NASAD	Matthew Choberka
Title of Art/Design Executive/Representative to NASAD	Chair
Name of Institution (please do not abbreviate)	Weber State University
Name of Unit (please use full designation)	Department of Visual Art & Design
Street Address and/or P.O. Box	3964 West Campus Dr Dept 2001
City	Ogden
State	Utah
Zip Code	84408-2001
Telephone	801-626-7270 ext. _____
Facsimile	801-626-6976
E-Mail	matthewchoberka@weber.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

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Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

☐ a. Private   ☐ f. Land-Grant

☑ b. Public   ☑ g. Research

☐ c. Proprietary   ☐ h. Community/Junior College

☑ d. Not-for-Profit   ☑ i. Degree-Granting

☐ e. Free-Standing/Independent   ☐ j. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2014? Include only local campus, not system-wide, enrollment. *(Please check only one.)*

○ a. 1 - 500   ○ g. 15,001 - 20,000

○ b. 501 - 1,000   ○ h. 20,001 - 25,000

○ c. 1,001 - 2,500   ○ i. 25,001 - 30,000

○ d. 2,501 - 5,000   ● j. 30,001 - 35,000

○ e. 5,001 - 10,000   ○ k. 35,001 - 40,000

○ f. 10,001 - 15,000   ○ l. 40,001 plus

3. What is the highest program level offered IN ART/DESIGN at your institution? *(Please check only one.)*

○ a. Associate Degree   ○ d. Master of Fine Arts Degree

● b. Baccalaureate Degree   ○ e. Doctoral Degree

○ c. Master's Degree (non-MFA)

4. What is the highest program level offered IN ANY UNIT at your institution? *(Please check only one.)*

○ a. Associate Degree   ○ d. Master of Fine Arts Degree

○ b. Baccalaureate Degree   ○ e. Doctoral Degree

● c. Master's Degree (non-MFA)

5. Is your institution an accredited institutional member of NASAD? *(Please check only one.)*

● a. Member   ○ b. Non-Member

6. Is your institution involved with either of the following during the 2014-2015 academic year? (Check all that apply. *If your institution is not involved with either, please leave blank.)*

☐ a. Building a new art/design facility   ☐ b. Renovating the art/design facility

7. Does your institution offer any programs IN ART/DESIGN in which more than forty percent of the curricular requirements are fulfilled through distance learning mechanisms?

○ Yes   ● No

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Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2013 - June 30, 2014

1. **Associate of Fine Arts Degree Programs or Equivalent**
   (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)

Crafts	_____	_____	_____
Design	_____	_____	_____
Studio Arts	_____	_____	_____
Foundation/Basic Studies	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____	_____

2. **Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration**
   (Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)

Art Education	_____	_____	_____
Art Therapy	_____	_____	_____
Art/Business/Arts Administration	_____	_____	_____
Foundation/Basic Studies	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Art/Design**
   (Enter only **number of major students enrolled** in art/design programs with at least 30%-45% art/design content.)

Foundation/Basic Studies	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.3 only)	_____	_____	_____

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Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2013 - June 30, 2014
1. Associate of Fine Arts Degree Programs or Equivalent (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)			
Crafts			
Design			
Studio Arts			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Total (Section II.A.1 only)			
2. Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration (Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)			
Art Education			
Art Therapy			
Art/Business/Arts Administration			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Total (Section II.A.2 only)			
3. Associate Liberal Arts Degree Programs in Art/Design (Enter only **number of major students enrolled** in art/design programs with at least 30%-45% art/design content.)			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.A.3 only)			

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Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.2 only)	20	71	61

3. Baccalaureate Liberal Arts Degree Programs in Art/Design (B.A., B.S.)
    (Enter only number of major students enrolled in art/design programs with at least 30% art/design content.)

Studio Arts	47	71	61
Art History			
Museum Studies			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.3 only)	47	71	61

11/19/2015   Higher Education Arts Data Services (HEADS) Project

Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN ART/DESIGN

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2013 - June 30, 2014

1. **Specific Initial Master's Degree Programs (M.A., or M.S.)**
(Enter only **number of major students enrolled** in art/design degree programs with at least 50% art/design content.)

	(a)	(b)	(c)
Studio Art and Design	_____	_____	_____
Art Therapy	_____	_____	_____
Art History and Criticism	_____	_____	_____
Museum Studies	_____	_____	_____
Art Education	_____	_____	_____
Arts Administration	_____	_____	_____
Interdisciplinary Program	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Total (Section II.C.2 only)	_____	_____	_____

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Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2013 - June 30, 2014
1. Master of Fine Arts Degree Programs or Equivalent (Enter only **number of major students enrolled** in art/design degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)			
Advertising Design			
Animation			
Ceramics			
Communication Design (Graphic Design, Visual Communication Design)			
Design			
Digital Media/Multimedia			
Drawing			
Environmental Design			
Fashion Design			
Fiber			
Film			
Furniture Design			
Game Art/Design			
General Crafts			
Glassworking			
Illustration			
Industrial Design			
Interior Design			
Jewelry/Fine Metals			
Painting			
Photography			
Printmaking			
Product Design			
Sculpture			
Studio Arts			
Textile Design/Weaving			
Theatre Design			
Video			
Visual Communications			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.D.1 only)			
2. Doctoral Degree Programs in Art/Design (Enter only **number of major students enrolled** in art/design degree programs.)			
Art History and Criticism			
Art Education			
Other (please specify):			

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Other (please
specify):

_____   _____   _____   _____

Total (Section II.D.2
only)   _____   _____   _____

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Section II.E: NON-DEGREE PROGRAMS

	(a) Enrollment Summer 2014	(b) Enrollment Fall 2014	(c) Number of Students Completing Program July 1, 2013 - June 30, 2014
1. Undergraduate Level Non-Degree Programs (Certificate, Diploma, etc.)			
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Total (Section II.E.1 only)	_____	_____	_____

	(a) Enrollment Summer 2014	(b) Enrollment Fall 2014	(c) Number of Students Completing Program July 1, 2013 - June 30, 2014
2. Graduate Level Non-Degree Programs (Certificate, Diploma, etc.)			
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Program Title: _____	_____	_____	_____
Total (Section II.E.2 only)	_____	_____	_____

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Section II.F: GRAND TOTAL ART/DESIGN MAJOR ENROLLMENT

For more information about completing this section, please click here.

The grand total art/design major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., II.D., and II.E. You do not have to enter the figure; it has been completed for you.

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees/Certificates/Diplomas Awarded to Art/Design Majors July 1, 2013 - June 30, 2014
Grand Total	84	245	215