

National Association of Schools of Art and Design

SELF-STUDY

in Format A

Presented for consideration by the
NASAD Commission on Accreditation

by

CALIFORNIA STATE UNIVERSITY, FULLERTON
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<http://www.fullerton.edu/arts/art/>

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

Certificate in Museum Studies

Bachelor of Arts in Art with a concentration in Art History
Bachelor of Arts in Art with a concentration in General Studio Art
Bachelor of Arts in Art with a concentration in Teaching

Bachelor of Fine Arts in Art with a concentration in Ceramics -
Bachelor of Fine Arts in Art with a concentration in Creative Photography
Bachelor of Fine Arts in Art with a concentration in Crafts
Bachelor of Fine Arts in Art with a concentration in Drawing and Painting
Bachelor of Fine Arts in Art with a concentration in Entertainment Art/Animation
Bachelor of Fine Arts in Art with a concentration in Graphic Design
Bachelor of Fine Arts in Art with a concentration in Illustration
Bachelor of Fine Arts in Art with a concentration in Sculpture

Master of Arts in Art with a concentration in Art History
Master of Arts in Art with a concentration in Crafts
Master of Arts in Art with a concentration in Drawing and Painting
Master of Arts in Art with a concentration in Sculpture

Master of Fine Arts in Art with a concentration in Crafts
Master of Fine Arts in Art with a concentration in Creative Photography
Master of Fine Arts in Art with a concentration in Drawing and Painting
Master of Fine Arts in Art with a concentration in Sculpture

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Degrees and/or programs for which Plan Approval and Final Approval for Listing are sought at the same time.

Master of Arts in Art with a concentration in Ceramics
Master of Arts in Art with a concentration in Creative Photography
Master of Arts in Art with a concentration in Exhibition Design
Master of Arts in Art with a concentration in Glass
Master of Arts in Art with a concentration in Graphic Design
Master of Arts in Art with a concentration in Illustration

Master of Fine Arts in Art with a concentration in Ceramics
Master of Fine Arts in Art with a concentration in Exhibition Design
Master of Fine Arts in Art with a concentration in Glass
Master of Fine Arts in Art with a concentration in Graphic Design
Master of Fine Arts in Art with a concentration in Illustration

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

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SECTION I: PURPOSES AND OPERATIONS

A. PURPOSES OF THE INSTITUTION AND ART/DESIGN UNIT

Describe how missions and goals:

- 1. Guide and influence decision-making; and**
- 2. Are used to consider ... policies, practices, and other curricular program components**

The Art Department at California State University, Fullerton (CSUF) has been accredited by the National Association of Schools of Art and Design (NASAD) since 1974. The department offers programs that include the following areas of concentration: art history, teaching, and the studio fields of ceramics, crafts, creative photography, drawing and painting, entertainment art/animation, exhibition design, general studio art, glass, graphic design, illustration, and sculpture.

As stated in the university catalog the general objectives of the programs are to provide a comprehensive learning environment that contributes conceptually and technically to the development of the art historian, the visual artist, and the art teacher. Specifically, the programs provide the following opportunities for students to; (1) to develop knowledge and understanding of fundamental visual experience and concepts basic to forms and fields of art; (2) to develop a critical appreciation of historical and contemporary art forms as they relate to individual and social needs and values; (3) to creatively express one's personal experience and thought with visual skill and clarity; (4) to develop knowledge and skills necessary to pursue graduate studies in visual art, or to teach art; and (5) to develop the understanding and expertise applicable to professional practice.

This self-study will reveal an overall theme of transition taking place on the state, campus, and departmental levels. Chancellor Timothy White took office in 2012 after the retirement of Chancellor Charles B. Reed who had lead the CSU for fourteen years. In addition to this change at the top of our management hierarchy, twelve out of the twenty-three CSU campuses have hired new presidents in the last three years, including our own.

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CSUF's President Mildred Garcia, who was soon joined by a new provost, seven new division vice-presidents, and key administrators, began campus-wide focus groups to renew the vision of our university's future. All faculty, staff and administrators were invited to participate in a year of analyses, surveys, and town hall meetings to discuss all aspects of curricular and fiscal issues facing the campus. The result was a comprehensive series of strategies dedicated to the following objectives that have supplemented the university's Mission Statement:

- Develop and maintain a curricular and co-curricular environment that prepares students for participation in a global society, and is responsive to workforce needs. This goal includes a new emphasis on assessment and improved access to advisement in which that integrates academic, career, and personal development are integrated. As a result the number of students that participate in international, service learning, internship, and community engagement experiences has increased 25%.
- Improve student persistence, increase graduation rates University-wide, and narrow the achievement gap for underrepresented students. This goal reflects the issues of students achieving their academic goals in a timely manner by improving by 10% the 6-year graduation rate, reduce the 12% achievement gap between underrepresented and non-underrepresented students by half, and increase participation in High Impact Practices (HIP) so that at least 75% of CSUF students participate in at least two HIP's by graduation.
- Recruit and retain a high-quality and diverse faculty and staff. CSU Fullerton is recognized for its student diversity and is developing a "Diversity Action Plan" to "cultivate an environment that honors differences in various forms - race, ethnicity, gender, age, (dis)ability, sexual orientation, religious or political beliefs and status within the university."¹
- Increase revenue through fundraising, entrepreneurial activities, grants, and contracts. We share the dilemma of diminishing resources with colleges and

1 The details of this goal can be found at <http://planning.fullerton.edu/goal3.asp>.

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universities across the country and as the state reduces its support, the administration and campus departments continue to seek new sources of funds through greater engagement with alumni and the Fullerton community. These objectives include the following: a \$15 million annual increase in philanthropic giving; an increase in access to grants and contracts by 25% through Principle Investigator applications; seeking entrepreneurial opportunities; and educating the community and industry about the impact of our faculty, students and graduates on the region.

- As stated in the university catalog: “Cal State Fullerton aims to become a model comprehensive university, nationally recognized for exceptional programs that prepare our diverse student body for academic and professional success.”

“We seek to create an environment to enable the academic success of our students and the University’s efforts to address the needs of our region, engage our alumni, serve as an exceptional educational and cultural resource for our community, and promote a global outlook. We combine the best qualities of teaching and research universities where students, faculty, staff, and administrators work in close collaboration, fostering personal and professional development and advancing knowledge. We are committed to promoting the value and accessibility of higher education and advancing the long-term sustainability of our University. We value our inclusive, transparent and vital system of collegial governance. These commitments are embedded in the University’s mission and will be critical in achieving the goals outlined in our current planning.”²

The Art Department is directly impacted by these campus-wide policies, and is also experiencing a number of other transitions; a new department chair assumed the role in the autumn of 2013, a new director and head curator was hired for the Grand Central Art Center (GCAC) in 2012, and the current College of the Arts (COTA) dean will be leaving his position in May, 2014. In the robust tradition of academic evolution, new visions and perspectives are taking shape on the campus, at college and departmental

² http://planning.fullerton.edu/planning/_resources/pdf/CSUF-Strategic-Plan.pdf

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levels as we address the expectations of our students and community, and shareholders review our plans for the future.

Areas of Concern

Due to the nature of art instruction in higher education, we are particularly well suited to fulfill many of the new campus strategic goals and the high-impact educational practices that inspire this new direction. Freshman and transfer students build relationships quickly as a result of the frequent reviews and interaction with their faculty and peers. For example, in addition to the explaining and in some cases defending of their artistic choices, studio students are required to participate in art critiques using critical skills and vocabulary to identify the strengths and weaknesses of their fellow students' work. This prevents art students from playing a passive role in the classroom. Furthermore the critical thinking and communication required to review the work of fellow students promotes a higher level of discourse as students become more comfortable in that role. The frequency of these kinds of assessments helps build relationships with the faculty over the course of the semester.

There are additional opportunities for the students to find a community within the arts due to the number of art clubs available. These student organizations facilitate lectures from guest professional artists and club activities foster interactions with art communities in Southern California including, but not limited to, visits to museums, artists' studios, production studios, and advertising agencies. Our campus enjoys the geographical advantage of having many companies and art institutions nearby, supplying both inspiration and internship opportunities for our students. Indeed our internship course (Art 495) is in partnership with the on-campus Center for Internships and Community Engagement, as well as our Career Center, both of which share their resources with our students. These experiences have provided many of our graduates with employment and professional contacts as they launch their careers.

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Many concentrations in the Art Department are naturally collaborative, which helps students problem-solve through analysis of larger issues or creative challenges. The range of challenges—from effective listening to the suppression of the ego—gives way to the benefits of research and the creative process, especially when combining their strengths in collaborative projects including, for example, exhibition design and catalog production, graphic design client proposals, animation and illustration DreamCrits,³ and creative photography’s student videos with music majors’ scores. These collaborative projects also enhance students’ sense of connection with their area(s) of study.

The Art Department is confident that the strategic goals will make our curricular and extra-curricular activities even more valuable for our students.

³ One of the partnerships the Art Department has with the entertainment industry is entitled “DreamCrit” with Dreamworks Animation Studios. In addition to guest speakers and panel discussions with the students our senior level animation students are selected to present their work on a monthly basis at the studio for the Dreamworks professionals to review keeping both our students and faculty current with the latest expectations and trends in the industry.

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B. SIZE AND SCOPE

1. Sufficient enrollment

From academic year 2004-2005 through 2013-2014, enrollment in all Art Department classes (in any curricular aspect) by major and non-major students has grown by 19%, from 3528 to 4199. However, the number of declared total art majors has remained fairly consistent from 1461 to 1473. Undergraduate art major enrollment listed 1348 in the fall of 2004 increased slightly to 1399 in the fall of 2013. Graduate major enrollment has gone from 113 in 2004 to the current 74 students. FTES targets for this period have ranged from 1030 to 1082. Actual full-time-equivalent students (FTES) ranged from 1008 to 1082, with Student to Faculty (SFR) ratios averaging 20.5. These enrollment patterns are closely followed by the Art Department and are used in a variety of ways, including: adjustments of course content; adjustment of course offerings; and assignment of faculty by instructional area and level.

2. An appropriate number of faculty

The Art Department has made steady progress in the hiring of full-time faculty thanks to careful planning and the support of our dean and administration. The balance of the gain of tenure-track hires against the loss of retired and separated faculty maintained stability. Full-time faculty FTEF allocation numbers have dropped from 53.4 in 2005 to 49 (2013-2014). From 2004-2005 to 2013-2014, the number of full-time tenure-track faculty went from 32 (2007-2008) down to 28 (2011-2012), but is now up to 30 (2013-2014). Next year, the in-progress hires and upcoming retirements will place us again at thirty-two full-time faculty members. The new tenure-track hires over the past few years suggest the continued flexibility of offerings, maintenance of high curricular standards, and service to majors and non-majors.

While the full-time faculty allocations dropped only slightly, part-time faculty numbers fluctuated more dramatically from academic years 2004-2005 through 2013-2014. The economic downturn's budget cuts resulted in approximately 20% cuts to classes, causing

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the loss of part-time faculty positions and allocation funding. Consequently, many part-time faculty lost jobs, classes, and/or benefits-related teaching loads. Part-time FTEF allocation numbers dropped significantly in 1-year: from 27.28 in 2005-2006 to 15.78 in 2006-2007. Since then, part-time FTEF allocation numbers rose only slowly to 21 by 2009-2010 and then more recently to 25.7 in 2013-2014; but have not yet reached the funding levels of 10 years ago. From 2004-2005 to 2013-2014, the number of part-time faculty went from 71 (2005-2006) down to 42 (2010-2011), but within the past 2 years, is up to 70 (2013-2014). Part-time faculty funding is directly impacted by the state's fiscal health. Careful planning and fiscal restraint maintained the jobs and benefits of some part-time faculty. This good management, combined with full-time faculty assuming additional workloads, achieved overall program stability. *(To avoid redundancy see Section I. E. 4. Loads, pg. 35.)*

3. Sufficient advanced courses

During the recent lean years, the Art Department's focus has been to maintain program integrity while being unable to offer enough sections of certain classes needed by our majors. The commitment and energy of our faculty, both full and part-time, helped us through the most difficult times. In the past, dedicated faculty members have overenrolled some classes to assist students in times of limited class offerings. Currently, we have several in-progress strategies to decrease graduation delays for BFA students: portfolio reviews, additional facilities, tailored study plans, and efficient class scheduling.

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C. FINANCES

1. Sources and reliability of operating income

Within the CSU, financial operations and prerogatives are separated into several strata. A system-wide set of formulas has established the level of support for each campus, including position allocations and support budgets. The system uses a dollar-based budget for each campus with campus authority for budget and control. Individual units within the university are assigned a baseline budget. Within each campus, an allocation process funds each academic unit. Formulas driven by, and subject to considerations of historical budgets and the special operating needs of an academic unit.

The Art Department receives allocation from the dean of the COTA, in the following categories, and by the criteria indicated in each category:

- Operating and expenses (O&E): a baseline budget allocation driven by FTES and historical budget; funding the day-to-day operations, office expenses, travel, model fees, equipment repairs, and special building repairs or modifications not covered under routine maintenance. This budget has ranged between \$249,600 and \$151,800 since academic year 2004-2005.
- Replacement equipment and support (new) equipment funds: these are assigned annually to each college, and are distributed among the departments on a pro-rata basis, or by special need. This budget has averaged approximately \$143,000 per annum, since academic year 2010-2011 to 2013-2014. The mandate for these funds are that they directly support the needs of the students in their classroom activities ranging from paper for printers to annual software licenses required for the students to have access to the latest technology.
- Throughout the year, the chair receives and reviews the requests expressed by each of the concentrations. Need, and a general sense of fairness and equability prioritize the requests as much as possible with the primary criteria of: (1) the health and safety of our students, faculty, and personnel; and (2) classroom support. There is a certain level of predictability in budgetary demands for some concentrations and less in

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others. On the other hand, the life of shop equipment or kilns can vary based on student demand or the occasional damage from mishandling.

- Staff and area coordinators in some concentrations have invested time into creating longer-range projections of the current facilities and equipment to try to accurately plan for repairs and the replacement of key tools for the students; this will continue in the future.

2. Balance of revenue to expenses

See Section IV MDP I. D. for the following documents.

2011-2014 Operational Budget Summary

2011-2014 Grand Total Summary

2011-2014 Income Budget Summary

3. The extent to which regular budget allocations ... are appropriate and sufficient

Two significant events affected the Art Department budget during the last few years. The first was the Great Recession of 2007–2008, which reduced our operating budgets and forced the faculty and staff to experience time and salary reduction furloughs for one year. Fortunately, the CSUF management anticipated the possibility of the reduction of state budgets and as a result of careful and responsible fiscal decisions, our campus weathered the downturn.

As a result of slow but steady growth in California's economy in the last two years, our financial situation is stabilizing, however the Art Department is still in the process of catching up on several years of delayed repairs and replacement of equipment. We are now beginning to address the longstanding infrastructure needs of all areas for the past three years, and in particular, our three-dimensional areas to insure both accessibility and safety.

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The second significant event was a major shift in technological support for our computer-based classrooms. Until 2010 the Art Department could only replace so many computers or software programs each year, and as a result there was a lack of consistency with computer hardware and software in our labs. Thanks to the launch of a campus-wide Information Technology (IT) management and support system, all of our computers were replaced to ensure that every lab has comparable equipment, thus allowing greater scheduling flexibility while also simplifying repairs. The department's annual software costs were negotiated at a reduced rate not only for the classrooms, but also for our students who were provided with cloud computing based access to classroom software for their home use.

In the spring semester of 2014 IT began replacing all of the computers from 2010 since the technology had advanced significantly and the life span of that generation of computers was coming to an end. In addition to the replacement of all of the computer stations in seven labs, we were able to add an additional lab and twenty-two-inch Cintiq™ display screens for three of the computer labs that specialize in digital illustration, modeling, photo retouching, and animation. These displays will allow the student to draw directly on the monitor with a pressure sensitive stylus using a variety of our current software. This was a significant expansion of tools for our students, a practice that has been a standard in the professional community for a number of years. In addition to the hardware upgrades, we are also transitioning to accessing the software we use through the Cloud, as opposed to the past method of programs being resident on each machine.

The Art Department includes diverse users of computers and technology with software needs that require a number of additional programs beyond what the campus normally provides. Art Department faculty have served and/or chaired the university-wide technology committee, which has aided us in having a voice in technology upgrades.

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Since 2010, the cost per concentration (based on costs for administration, FTEF, O&E, support equipment, replacement equipment, and communications), has ranged from a low of \$131.50 (2010-2011), to a high of \$154.00 (2012-2013). HEADS data for comparable institutions places these costs in the lower fifty percentile. The overall operation is sound, with appropriate layers of review and procedures for dialog and discussion. Resource history is a key component in university and department planning. Future expenditures are projected on a plus/minus basis, with ready contingency plans for either resource augmentation or resource reduction. There are annual financial contributions at the end of each academic calendar that have fluctuated dramatically since the financial crisis of 2008. As a result of the fact that we cannot budget for these unforeseen amounts, faculty do not know the amount of funding they may receive. For example, in May of 2013, the Art Department was asked to submit a needs-assessment for our classrooms, and each concentration requested repairs, replacement equipment, and materials or tools that expanded the curriculum in their areas. The vice president of administration reviewed and approved specific recommendations that totaled over \$180,000 for items ranging from projectors and projection screens to ventilation hoods.

Due to the visionary funding for instructional technology from the university (computers and software programs, the department's current operating funds are improving to meet the basic needs of most of our programs that serve the largest number of our majors. However, when faced with significant repairs and replacement of aging equipment, as well as safety updates for the three-dimensional areas, we have needed to rely on other university or outside funding sources to even begin this work.

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4. Procedures for developing the budget

The chair of Art Department is involved in all aspects of the budget operation, including serving as manager, advocate, mediator, advisor and planner. The responsibilities are exercised in consultation with the area coordinators and faculty, support staff, and Art Alliance, the latter limited to the scholarship advisory committee. The budget is monitored closely on an annual basis by the chair with assistance from the department administrative assistant, department budget officer, and the COTA deans and COTA budget officer. The range of fiscal issues is diverse, from faculty salaries to basic supplies.

5. Development methods including fundraising procedures

Other financial support to the Art Department has come from a variety of sources, including external grants and underwriting awards averaging \$65,000 a year from fundraising over the last three years. The contribution from student fees is the most predictable source, contributing \$147,000 a year since 2010. All exhibitions-related grants are project specific - undertaken as part of the exhibition design program and are requested annually as part of the Associated Students Instructionally Related Activities (IRA) program. \$85,000 was awarded for the exhibitions in the on-campus Begovich Gallery and an additional \$30,000 was awarded for exhibitions previously displayed in the satellite galleries in our Grand Central Art Center, which were moved to the Laguna Museum of Art in 2012-13. The Art Alliance and gallery support has averaged \$10,000 per annum over the past three years. Unrelated to regular operational activities, the money is used on a range of discretionary projects, including scholarships for art students, acquisition of public sculpture for the university collection, and support of gallery exhibitions. Endowed scholarships, including both corporate and private grants to support general and specific areas of concentration, totaled \$38,500.00 in 2012-2013 for eighteen recipients. The principal endowment for the Art Department's scholarships was \$579,709 in 2013. The rate of return on the endowment was 5.85% before management fees and it assigned a 3% distribution allocation for the university from the endowment accounts.

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6. Long-range financial planning

Overall budget operations work well by combining planning, accountability, records, and prudent administration. It reflects the efforts of our entire management hierarchy to use the funds we receive to serve the academic needs of our students in a safe and dynamic environment.

We continue working toward having annual budget proposals for all of our concentrations to refine our financial planning even further. This would include not only annual approximations of each area's ongoing requirements, but even more importantly, projected replacement costs based on the life of each piece of equipment, facility, or technology.

D. GOVERNANCE AND ADMINISTRATION

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

California State University, Fullerton, is one of twenty-three campuses in California brought together as a system in 1960 by the Donahue Higher Education Act. In 1982 the system became known as The California State University. The Governor appoints the system's governing body, the Board of Trustees. The trustees appoint the chancellor, the CSU's chief executive officer, and the presidents who are the chief executive officers of the campuses. Through a broadly-based consultative process incorporating the Academic Senate of the CSU, various aspects of the California , and public hearings, system-wide policy is developed by the trustees, the chancellor and the presidents. The broad policy set by the trustees and officers is given specific and quite distinct character, as it is implemented on the local campuses. Again, a consultative process involving the President Garcia and her staff and officers, the deans, and the Faculty Senate develop local policy and procedures. The policies at CSUF are set forth in a series of documents known as University Policy Statements, commonly referred to as, "the UPS." The

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University Policy Statements (UPS) encompass virtually all aspects of academic life at California State University, Fullerton.⁴

Of particular relevance to this Self-Study are the documents regarding the responsibilities of department chairs, leaves, and the retention, tenure, and promotion process. The UPS provides the framework by which academic units or—in this case, the Art Department—develops new courses, programs, curricula, and establishes their individual identities. Decisions at the state-level include such particulars as the required number of units for degrees (particularly with regards to meeting general education and major requirements), and compliance with mandates established by the California Legislature such as the Ryan Act. Local decisions, in graduated progression from the Board of Trustees to the individual instructor, deal with implementation of policy. However, that policy also provides the means for policy review and recommendations for new policy, and that may start at the individual academic department level, or even with, the individual instructor who would otherwise seem to be at the end of a long line of implementation.

The Art Department reports to the dean of the COTA. Also reporting to the dean of the COTA, are an associate and assistant dean, the director of the GCAC, as well as the chairs of Music and Theater/Dance. The dean reports to the provost and vice president for academic affairs. The dean meets weekly with the department chairs.

Department Chair

The art and design supervisor in the Art Department at CSUF is the department chair. The chair is elected by the faculty and staff and appointed by the provost and vice president of academic affairs. In the Art Department, the chair serves a three-year term, with no limit on the number of repetitions. The chair serves on a twelve-month basis and teaches one class per semester, unless given release time by the dean. The chair may

⁴ UPS documents index at <http://www.fullerton.edu/senate/documents/ups.asp>

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serve as a member of graduate committees, and/or as a member of other department committees, providing a double-review circumstance is not created. The chair is required to meet with the Department Personnel Committee (DPC), the COTA Chairs, and the COTA Executive Committee. The chair often meets with the board of directors of the Art Alliance or with other Art Alliance Committees. The chair also represents the department at most fund-raising events and builds connections to local, regional, national, and international communities and industries. Chairs have served in various capacities in the community, including participation in and on environmental protection groups, museum and cooperative gallery boards, advisory groups, and on juries of exhibitions. The chair also acts as an additional advisor for students to address special circumstances and solves problems.

The chair is at once the supervisor, coordinator, facilitator, initiator and trouble-shooter of all actions involving policy, practice, and procedure in the Art Department. The chair's responsibilities include, but are not limited to, the following: curriculum development, facilities management, advisement, academic and staff personnel, RTP process, facilities and equipment, environmental and personal safety, budget, schedule, accreditation, galleries, community relations, affirmative action, image-building, fund-raising, friend-building, classroom activities, collaborations, collegiality, faculty research and scholarly activities, student recruitment, student retention, university and college meetings, and other duties assigned by the dean.

Faculty Governance

Administrative and educational policies of the Art Department, and all matter of informal business and communication, are developed by the Art Department through regular faculty meetings, conducted according to *Robert's Rules of Order*, presided over by the department chair. Standing committees play a significant role in implementing policy, reviewing procedures and recommending policy. Special hearings are held as needed by faculty members specifically charged with a responsibility. Agendas of

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meetings and copies of minutes are recorded and made available to provide a good synopsis of the workings of the Art Department.

Full-time faculty members self-appoint committees within the Art Department, with the exception of the DPC, which is elected by faculty vote. Involving junior faculty in department and university administrative culture is balanced against the immediate need to foster and encourage the development of their teaching and creative goals toward achieving tenure. Faculty and staff vote for the department chair.

Area Coordinators

As representatives of instructional areas and concentrations, usually the senior faculty in the area serves to coordinate and act as the direct liaison with the department chair. Our fifteen area coordinators are responsible for designing the course schedules in relation to their concentrations, reviewing their part-time faculty performances, insuring their majors are up to date on their advising and paperwork, and assisting in financial and facilities planning. Area coordinators meet monthly with the department chair, and then work with faculty in their respective concentrations to enact department goals.

Graduate Coordinator

The graduate coordinator, assisted by the graduate secretary, is a department chair appointee who administers the graduate program in the Art Department. They coordinate policy, program and procedures with the university's Graduate Studies Office, which is directed by the associate vice president for academic affairs. The Graduate Studies Office reviews all graduate study plans prepared in the Art Department for compliance to policy, confirms application accuracy, and coordinates the acceptance of graduate students based on faculty recommendations.

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

The structure inherent to the California State University system, along with the mandates provided by the Donahue Higher Education Act and the campus UPS

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documents described above, provide for the fundamental educational, administrative, and financial continuity and stability of CSUF. Educational continuity and artistic stability is evident in the continued health of our many degree programs and the outstanding scholarly and creative accomplishments of our longstanding faculty appointments—sixteen of whom were present during the previous NASAD review. (*See Section I.C., pp. 28-29 for financial aspects*).

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C. Finances

3. Show evidence of long-range programmatic planning

Long-range programmatic planning is reflected in our commitment to hiring and maintaining the highest quality faculty possible. Over the last ten years, we have added several lines and we now number thirty full-time faculty members. These hires have strengthened the department's ability to teach certain areas, including the impacted concentrations. New hires were added to art history, ceramics, creative photography, “foundation areas,” entertainment art/animation, design, illustration, graphic design, and teaching. Another three lines have been approved for drawing and painting, entertainment art/animation, and graphic design. These new positions speak to the university's commitment to our continued growth and success. Support is provided to new faculty: one-course release-time for their first two semesters and a possible third semester (when funding is available). When a new faculty is hired the dean may provide “start-up” monies for the purchase of faculty equipment or special project-related costs such as software, space rental, production assistance, etc. Tenured “mentor” faculty and the chair also help new faculty develop their portfolio for retention, tenure, and promotion.

Long-range planning also addresses new developments. For example, shrinking enrollments have meant that an area may become untenable. While unfortunate, the printmaking BFA degree was dropped for this reason. In addition, the department is investigating the viability of teaching on-line or hybrid classes in art history, teaching (art education), non-studio art, and even heavily digital-dependent classes. However, we have not yet implemented any on-line courses, but one hybrid class is in progress. We are in the process of creating departmental “Missions and Goals” and new one, three and five-year strategic plans from information gathered at our fall 2013 retreat.

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4. Demonstrate a primary focus on supporting teaching and learning

The Art Department adheres to the university's mission statement: "Learning is preeminent at [CSUF]. We aspire to combine the best qualities of teaching and research universities where actively engaged students, faculty and staff work in close collaboration to expand knowledge." This is reflected in the review process for faculty members for tenure and promotion at all levels (department, college, university) in which teaching performance carries the greatest emphasis, followed by scholarly and creative activity, and finally service.

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

We strive to uphold what we call on campus, "The Fullerton Way," which is characterized by open communication and collegiality. While there are clear and formal routes of communication, there are many avenues and opportunities for informal communication to and across all levels. Members of the community-at-large also act in fund-raising and participatory capacities. Community members and alumni make up the Art Alliance, the auxiliary support group for the Art Department.

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

The scale and scope of the current Art Department requires management hours that exceed one full-time person who is also responsible for also teaching one course per semester. Our previous chairs refused to consider the appointment of a vice-chair because the cost of this position would come out of our budget for faculty salaries, resulting in fewer classes offered each semester. Hence, management staffing is an area of concern, as is the lack of full release time and the lack of a vice-chair. No other unit on campus of the size of the Art Department maintains only a chair, and indeed some smaller ones have two vice-chairs.

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E. FACULTY AND STAFF

The following discussions cover the extent to which policies, procedures, and conditions regarding faculty and staff meet NASAD Standards.

1. Qualifications

All full-time faculty members hold terminal degrees appropriate to their areas of specialization or doctoral equivalency. All part-time instructors hold degrees appropriate to their fields and teaching requirements. They have demonstrated successful teaching and professional experience, and remain active in terms of their scholarly/creative work with, for example, continued public exhibitions and presentations, and publication of research.

2. Number and distribution

There were thirty full-time faculty members and seventy part-time instructors in Fall 2013. Faculty members are distributed across the teaching areas that serve the emphases and concentrations. In all cases, faculty teach in the areas of their educational background, preparation and/or continuing professional interests. This practice has been followed for decades, and is a significant factor in faculty recruitment, program identity and integrity, and curricular development and resource allocation. However, the policy does not preclude faculty development and extension into the new and hybrid fields of studio practice that have emerged over the past several decades. While crossover within areas has always existed, more collaborative opportunities are arising with the development of the following: new technologies, particularly in the fields of computer technology and video; changing definitions of “art;” and the overlapping interests of the students. Currently, the department has thirty-seven double majors.

Part-time faculty members are employed in both studio and art history areas, teaching upper-division and graduate courses. The advantages of part-time faculty include the following: greater flexibility in scheduling, augmentation in areas where scheduling

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needs less than a full FTEF, specialization not represented by FTEF faculty, and/or providing teaching experience to our own recent graduates. Information concerning full-time and part-time faculty is contained in the HEADS reports.

3. Appointment, evaluation, and advancement

Appointment

Policies regarding the appointment of new full-time faculty are set forth in UPS 210.100 (updated October 2013). The university's policy statement directs us to: "...appoint a high quality and diverse faculty utilizing an effective nondiscriminatory recruitment process. New faculty who show promise of satisfying the criteria for retention, tenure, and promotion should be selected in accordance with the announced position description." Tenure-track positions are submitted for consideration and approval to the dean, provost and vice president for academic affairs, and ultimately the president of the university.

Our position descriptions and interview questions are reviewed and approved by the university Division of Human Resources, Diversity and Inclusion (HRDI). The department chair, the COTA dean, the associate vice president for Faculty Affairs, and the director of HRDI are responsible to ensure fair hiring practices are maintained. A search committee of tenured faculty is elected and they select a chair. The department chair ensures that advertisements are widely placed, and HRDI assists with selecting resources for ad placement. All applicants are reviewed in a thorough process that assesses whether they have met the minimum qualifications. The committee reviews the qualified applicants and recommends candidates for on-campus interviews. Interviews are lengthy and include meetings with the search committee and the dean, and may include departmental faculty, student discussions, and teaching demonstrations. The committee then makes a recommendation to the department, department chair, and the dean, that is forwarded to the university president. The Office of HRDI provides

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support and information in preparing and conducting all tenure-track searches. More information can be found at Faculty Recruitment.⁵

Collective bargaining at CSUF is authorized by the Higher Education Employer-Employee Relations Act (HEERA) between the Trustees and the California Faculty Association (CFA), the "exclusive representative," for the faculty, known as "Unit 3." It is a state-wide process, with active participation and representation at the local level. Subsequent to negotiated agreement, the CSU Trustees and the CFA issue a Memorandum of Understanding. There are no contract provisions unique to the Art Department. General contract provisions affecting all faculty include those relating to personnel files, appointment, probation and tenure, promotion, evaluation, non-discrimination, reprimands, disciplinary action procedure, workload, leaves of absence, sick leave, professional development, fee waiver, sabbatical leaves, early retirement, salary, benefits, holidays, vacation, outside employment, safety, and lay-offs.

Rank and Tenure

Policies regarding rank, tenure, and promotion are set forth in the University Policy Statement 210.000: Faculty Personnel Policy and Procedures. This document provides for peer review, identifies criteria and time basis, established steps of review, and avenues of redress. It also provides that individual departments establish their own criteria and guidelines for interpretation of those criteria and the Art Department Personnel Standards were updated in the department in May of 2011. UPS 210.00 is the governing personnel document for policies and procedures used across the university. All three documents are designed to work together and provide equitability campus-wide.

Part-time faculty members are appointed at rank and step appropriate to academic preparation, professional experience and years of service. A new document for Evaluating Temporary Faculty UPS 210.070 is under revision by the Faculty Affairs

⁵ <http://diversity.fullerton.edu/Recruitment/>

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Committee of the Academic Senate. There are new one-year, three-year, and six-year evaluation cycles for temporary faculty. The written evaluation criteria for these evaluations are not yet approved by the Academic Senate. Like many campus units, our department does not have its own departmental standards to evaluate part-time faculty. Since this process for part-time evaluations is so new, changes to the timetables and criteria are expected.

Evaluation and Promotion

Various measures of teaching effectiveness and evaluation are clearly outlined in the Department Personnel Standards (DPS) and the University Personnel Standards (UPS) documents. One statistical measure is the Student Opinion Questionnaire (SOQ), whereby students in class (with insured confidentiality) fill out a machine-read form that includes a written feedback/comments section. The machine-read component is processed to yield reports to the individual faculty and to the department chair. The SOQ asks for students' opinion regarding the instructor with regards to course content, presentation of material, interest of the instructor in the student, preparation of material, exposure to the field, and constructive criticism. The electronic report received by each instructor shows departmental norms and standard deviations. Individual faculty may use the SOQs to improve instruction. The chair, in reviewing the information, may choose to counsel faculty toward addressing particular concerns in teaching performance. The evaluations are used in the RTP process, but not as the sole indicator of teaching effectiveness. The DPC, and often faculty in the instructional area, review course outlines, syllabi, and may visit classes. Additional indicators of teaching effectiveness, such as high-impact practices, quality of student work, and advising, are also clearly outlined in the DPS and UPS.

As mentioned above a new procedure for temporary faculty retention has been established (application modifications are expected). Other than anecdotal feedback that this process is substantively more time-consuming than the previous part-time evaluation procedure, it is unknown what its impact will be.

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Advancement: Salaries

For years, the state legislature has neither funded salary step increases nor cost of living increases; therefore, faculty have not had salary increases for many years. Salary equity funding is currently tied to the California Faculty Association contract (CFA Contract Section 31.10 - 31.16, pp. 121-23): “The president may establish an equity increase program for fiscal year 2012-2013 and/or 2013-2014. The presidents shall determine the amount of funds, if any, to be devoted to the equity program in either year, and the effective date of any such equity increases [sic].”⁶ In the past a memorandum of understanding between the CSU and CFA was established to address equity issues (FY07-08 Equity Increase Program). Unfortunately, this understanding does not address most faculty salary equity concerns, including “loyalty penalties” for long serving faculty. Under certain (albeit limited) circumstances, faculty may request a market or equity increase. The procedures and application are obtained through the HRDI and Faculty Affairs and Records (FAR).

In relation to comparable reporting institutions, the Art Department salaries rank as follows: full professor 95th percentile; associate professor: 95th percentile; assistant professors: 90th percentile; and lecturer: 92th percentile (reference: HEADS Data Summaries, 2010-2013). Salaries remain competitive, although applicants must calculate the impact of the cost of living in Southern California, which makes current salaries less competitive than the above statistics imply. The website payscale.com offers the following national review of salaries:

In California, cost of living is fairly high for most areas, and Los Angeles is no exception. Overall, the Cost of Living in Los Angeles is 50% above the national average [sic]. The cost of housing has the greatest impact on the overall cost of living. Housing in Los Angeles is 157% higher than the national average, a significant difference compared to most other

⁶ <http://www.calfac.org/resource/collective-bargaining-agreement-contract-2012-2014-0>

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United States cities. One bonus is that the cost of utilities is actually eight% lower than the national average. This may not be enough to really offset the high cost of housing, but every little bit helps.⁷

Opportunities for salary advancement other than cost of living for part-time faculty have been nonexistent in the last ten years. New directives have been drafted by the Academic Senate that address rank progression and salary advancement and part-time faculty have been notified on how to submit advancement requests. Thus rather than automatic service advancement, part-timers “may or may not” see salary progression if they fill out the required paperwork. Economic uncertainty has understandably made compensation a continuing area of concern.

4. Loads

Faculty teaching loads are calculated according to an algorithm of weighted teaching units (WTUs). For undergraduate classes, fifteen weighted teaching units (WTUs) equal one faculty teaching equivalency (FTEF): $15\text{WTU}=1\text{ FTEF}$. (Another way to understand the calculation: five students in a class creates one FTE.) All full-time faculty teach undergraduate courses in art; some teach only upper-division and graduate courses. Faculty workload considerations include the following: (1) weighted course assignment, based on the type of course (such as lecture or studio); (2) weighted factors for independent study (499) and thesis supervision; and (3) assigned time, if any (special projects, graduate coordinator, and select committees). The Art Department prepares a report each semester called Faculty Assignment by Department (FAD), which shows individual and aggregate teaching loads. FAD is a component of the university-wide resource allocation process, and it monitors the utilization of resources by departments. For graduate classes, twelve weighted teaching units (WTUs) equal one faculty teaching equivalency: $12\text{ WTU}=1$ “Rebenched” FTEF. Independent studies (599) and thesis supervision (597/598) vary for faculty from semester to semester and are additional work

⁷ <http://www.payscale.com/cost-of-living-calculator/California-Los-Angeles>⁷

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or “off-load.” Teaching credit for the supervision of independent and theses projects is .5 WTUs. Graduate students are typically enrolled in courses with the faculty members who are the chairs and members of their graduate committee.

In addition to teaching contact hours, full-time faculty are contracted for three-hours each week of office, or “student contact,” hours, which equals fifteen to twenty total contact hours. Some faculty members also meet for additional times with graduate students or student clubs. Each semester some faculty participate in graduate group critiques.

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5. Student/faculty ratio

FTES Statistics “Rebenchd” (includes graduate students):

Year	FT Faculty	PT Faculty	Total
2010-2011	487.0	579.7	1,066.7
2011-2012	444.4	602.8	1,047.1
2012-2013	411.3	640.3	1,051.6
2013-2014	404.5	603.9	1,008.4

Student Enrollment and Faculty Statistics:

Year	UG	Grad	FT Faculty	PT Faculty
2010-2011	1,502	95	29	42
2011-2012	1,593	93	28	50
2012-2013	1,549	74	30	61
2013-2014	1,399	74	30	70

Undergraduate Enrollment Student to Faculty Ratios:

Year	UG	FT Faculty	Ratio	FT&PT	Ratio
2010-2011	1,502	29	52:1	69	22:1
2011-2012	1,593	28	57:1	78	20:1
2012-2013	1,549	30	52:1	91	17:1
2013-2014	1,399	30	47:1	90	16:1

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Total Enrollment to Faculty Ratios (Undergraduate plus Graduate Students):

Year	Total	Enrollment	FT Faculty	Ratio	FT&PT Ratio
2010-2011	1,597	29	55:1	69	23:1
2011-2012	1,686	28	60:1	78	22:1
2012-2013	1,623	30	54:1	91	18:1
2013-2014	1,473	30	49:1	90	16:1

Full Time Faculty to Part Time Faculty Ratios:

Year	FT Faculty	PT Faculty	Ratio
2010-2011	29	42	1:1.44
2011-2012	28	50	1:1.78
2012-2013	30	61	1:2.03
2013-2014	30	70	1:2.33

Key summary points from the above charts:

- ratios of undergraduate students to full-time faculty average 50.5:1
- ratios of all students in instructional-related activities (undergraduate and graduate) to all faculty (FT and PT) average approximately 20:1
- part-time faculty outnumber full-time faculty by almost 2:1

Most classes in the Art Department are studio courses set at twenty-four students in studios and teaching labs designed to accommodate these numbers. The smallest classes are seminar courses that have average enrollments of fifteen students. The largest classes are art history and introductory courses, serving both majors and non-art majors, which can range from 40 to 112 students and may require teaching assistants.

The department chair, dean, and administration monitor curricular demands on an on-going basis against the number of full and part-time faculty we employ. One of the major goals of the university is to increase the number of classes to aid students in their

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efforts to graduate in a timely manner. This requires extensive analysis of enrollment figures that ultimately translate into course offerings and the faculty, staff, and facilities that support them. Our administration reviews hiring requests annually from all departments with verifiable data to support their needs.

A little background to understand our current position concerning faculty staffing is necessary at this point. Our university offers a post-retirement option entitled Faculty Early Retirement Program (FERP) that allows a senior faculty to retire and begin collecting his or her pension while still teaching part-time as an adjunct professor for a maximum of five additional years. A more detailed explanation of FERP may be found in article 29 of the current CFA contract.⁸ We currently have two professors in the five-year FERP process and one senior faculty recently completed the FERP and is fully retired.

Within the past three years, we have gained five new full-time hires, lost two hires in the RTP process, and have three new searches in progress or approved. The Illustration concentration hired a third tenure-track faculty in 2009. The Creative Photography concentration hired a second tenure-track faculty in 2012. The Entertainment Art/Animation concentration hired two tenure-track faculty in 2013. The Teaching concentration hired a full-time lecturer in 2013. Recently two tenure-track faculty were not awarded tenure, one in Entertainment Art/Animation and the other in Teaching. Two new searches are currently in progress; one in the Drawing and Painting concentration and the other in Graphic Design. An additional search has been approved for fall 2014, for a fourth tenure-track position in Entertainment Art/Animation.

Summary for Last 3 Years:

- three senior professors retired: one fully and two moved to part-time status in FERP

⁸ http://www.calstate.edu/LaborRel/Contracts_HTML/CFA_CONTRACT/2012-2014/article29.pdf

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- four new tenure-track hires: one in fall 2009, one in fall 2012, and two in fall 2013
- one full-time lecturer hire in 2013
- two tenure-track faculty were not awarded tenure
- three tenure-track searches: two in progress spring 2014 and one to begin fall 2014

6. Graduate teaching assistants

Graduate assistants' duties vary from semester to semester, based on the number of graduate assistant positions available and the instructional areas to which they are assigned. These have included: preparation and maintenance of chemicals and equipment; reading and grading of papers and exams; clerical support and exhibition research, and digital photography of instructional materials. We also have a pilot-advising program with trained graduate assistants providing "peer to peer" advising for undergraduates students needing appointments or "walk-in" assistance.

7. Faculty development

Faculty may apply for sabbatical after six years of continuous, full-time service. There are several UPS documents that address the university's policies regarding professional leaves. For instance the particulars of leave policy are addressed in UPS 260.101, whereas UPS 260.102 deals with professional leaves, and UPS 260.103 deals with research leaves. Leaves are supported by the university, with minimal costs to the department. Leaves are funded as follows: half a year at full pay; or, a full year at half pay; or, a "difference of pay leave" for a full year, with pay the difference between the funding base of the leave and the replacement instructor's salary for one semester. The leaves are competitive in that they require application by the individual faculty member seeking the leave, and review and ranking by a university-wide sabbatical leaves committee.

Our faculty members have achieved a success rate of approximately 80% in the approval of their sabbatical proposals. Within the last three years, nine of our full-time faculty

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have been granted sabbatical leaves in recognition of their excellent proposals and work. These accomplishments are all the more significant given how competitive it is to be awarded a sabbatical leave.

We were unable to access the specific Art Department approval statistics but the following campus-wide statistics indicate our university's commitment to faculty development.

Year	Sabbatical Applications Received	Sabbatical Applications Approved
2010-2011	50	43
2011-2012	52	43
2012-2013	72	52
2013-2014	83	49

Faculty development is encouraged through a number of agencies on campus, including the Faculty Development Center, faculty research grant programs, and the Outstanding Professor Award (UPS 290.000). Furthermore, the following opportunities are also available: Faculty Enhancement and Development Grants available in cash or in WTU (weighted teaching units: assigned time/release time); the Institute for the Advancement of Teaching and Learning grants and professional development; and the Office of Faculty Research and Development's enhancement programs. Fee waivers are available for classes in the university and CSU Summer Arts, and symposia on university teaching are held periodically. Special programs may be offered, which are usually specific to a particular field or university population.

8. Support staff

Support staff are distributed throughout the department based on task, safety needs and technology demands. Three full-time staff with specialized training work in the department office, supplemented by part-time student assistants. Their tasks include

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day-to-day operations, communications, procedures, student help and appointments, trouble-shooting, and the periodic activities that structurally link the department to the university. The lead administrative assistant manages the department office and works closely with the department chair to plan class schedules, monitor faculty and staff attendance, record and prepare meeting minutes, write reports, organize and facilitate searches, manage facilities, train faculty and staff in safety protocols, prepare contracts, and as lead, manage all daily department operations. The budget analyst coordinates funding and spending within the department and with the dean's and the university's budget analysts, purchases equipment, writes department work orders, helps manage facilities, assists with student scholarships, and maintains all budgetary records and receipts. The graduate administrative assistant manages the various activities of graduate students, such as meetings, portfolio reviews, compliance plans, handbooks, and student records; works with the department graduate coordinator on all activities; and sets-up digital department calendars and database files.

Specialty technicians with advanced degrees operate other areas within the department. For example, one technician focuses on the management and repair of equipment for studio classrooms and instructs and monitors students in terms of safe use of equipment and health and safety compliance. A part-time staff technician maintains the photography lab and equipment with the assistance of student lab monitors. This staff member is responsible for chemical adequacy and general security in this area. A visual resources specialist manages and distributes images for instruction and supports faculty in their use of presentation software in classrooms and for on-line courses. This staff member also interfaces with the campus library for new purchase requests. Our lead systems administrator works closely with the university Instructional Technology Division to provide hardware and software systems for eight student labs focusing on graphic design, animation, illustration and photography instruction. A second in-department support technician works in this area to lend support during software installation. This technician also trains and supervises student assistants and volunteers in order to maintain open lab hours beyond scheduled class time.

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An administrative coordinator works in the art gallery office to manage complex budgets, insurance, grant writing, publications and publicity needed to stage and promote art exhibitions. Working with students in the Museum Studies Program is also part of this position as well as that of as the exhibition preparator, who provides design, construction, safety instruction and assistance to exhibiting artists and students throughout the department.

Areas of Concern

- high ratios of students to full-time faculty of 50.5:1
- part-time faculty outnumber full-time faculty 2:1
- faculty workload: faculty are not assigned release time/credit for WTUs for large class enrollments, student independent studies, and graduate committees
- salary advancement and equity for full-time faculty, part-time faculty, and staff
- low numbers of sabbaticals granted per year by the university
- minimal university or college funding for graduate assistants to faculty teaching art history classes with high enrollment numbers
- no teaching assistants are available for part-time faculty, even those with the largest classes of 112 students

F. FACILITIES, EQUIPMENT, HEALTH AND SAFETY

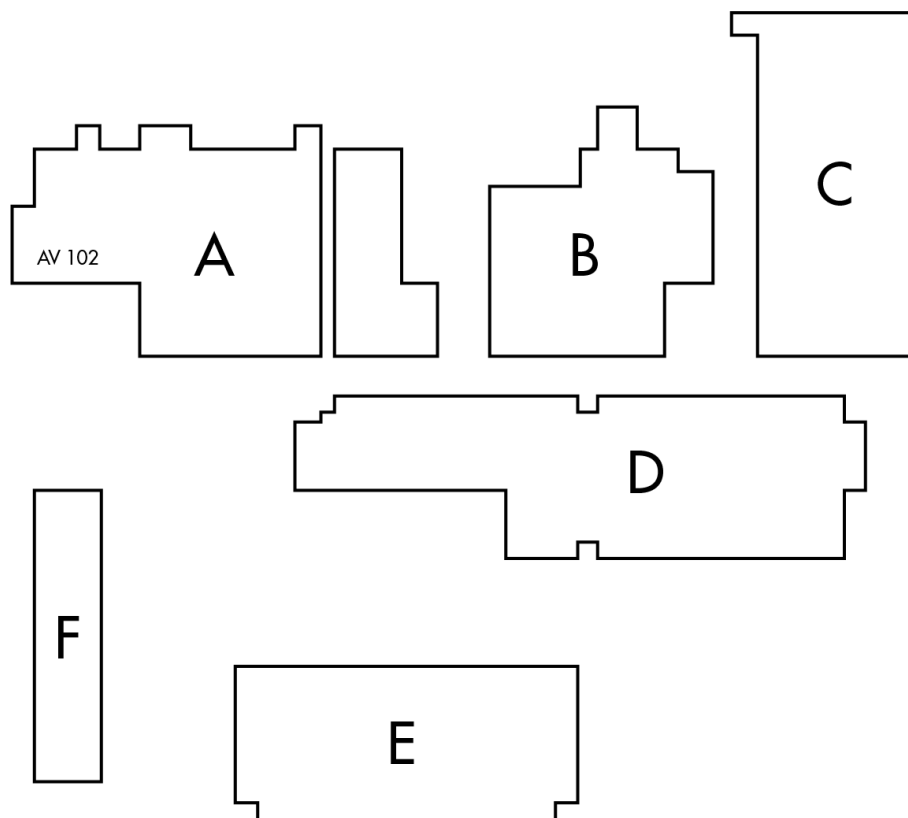
Evaluate the extent to which the art/design unit meets NASAD Standards... 1. Art/design students; 2. General students; 3. Art/design faculty; and 4. Curricular offerings

Layout

The Art Department is located in the Visual Arts Center, a complex of six buildings on the west side of the campus. The north and middle buildings were completed in 1970; the south and west buildings were completed in 1980. The middle and south buildings

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are two-story; the north and west buildings are one-story. The schematic diagram below shows the relative positions of the buildings.



Comprehensive Space Utilization

The entire department is 73,251 square feet (does not include VA148). The number of spaces, their uses, and square footage is as follows:

- administrative offices, including two conference rooms, four offices, and one reception area at 1,627 square feet total
- faculty and staff offices include forty-nine offices at 7,126 square feet total (square footage does not include dept. office)
- storage rooms include fifty-three storage rooms at 6,154 square feet total
- instructional studio classrooms include twenty at 28,542 square feet
- instructional computer lab classrooms include seven at 7,658 square feet

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- studio and lab service areas include twenty-seven (photo-lab area counted as one unit) at 9,536 square feet
- graduate studios on campus include twelve at 1,468 square feet (including VA127)
- galleries include:
 - Begovich Gallery at 2,494 square feet plus a 412 square feet reception area
 - Marilyn and Cline Duff Gallery and West Gallery at 1,206 square feet
 - Exit (student) gallery at 572 square feet
- Lecture rooms include two rooms at 1,624 square feet in the Visual Arts Center and in the Performing Arts building one room at 642 square feet, as well as various general-use classrooms throughout the campus.

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Health and Safety Summary

The Art Department works with the Office of Environmental Health and Safety (EH&S) to ensure safety of students and employees. An instructional support technician serves as the department's liaison. Inspections of the facilities are conducted regularly and any student, faculty or staff member can report concerns at any time. The following is a general evaluation of our safety conditions and methods of safety instruction. (*See Section IV. F.4. for Injury and Illness Prevention Program Policy Statement.*)

It is the responsibility of administrators, faculty, and staff to educate themselves about safety concerns in their specific areas of instruction.

Faculty actively update their practices in environmental safety to do the following:

- use the safest alternative materials and processes
- reduce pollutants, toxins and hazards at the source
- reclaim and recycle materials
- find the best methods of waste reduction

Safety Training

Faculty use some or all of the following methods to distribute and hold students accountable for safety information and training:

- written information on syllabus
- spoken instruction and demonstrations on the first day of classes
- ongoing spoken instruction combined with demonstrations
- additional written handouts
- written tests
- one-to-one demonstrations and discussions
- signage in classrooms and labs
- signed documentation kept in the Art Department Office

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There is no difference between the training of majors and non-majors. Nothing is assumed in terms of student safety skills, although returning students do participate in studio safety by teaching “best practices” to new students.

Students in ceramics, glass, crafts, sculpture, painting, printmaking, photography, and exhibition design document their safety training by signing a form that is kept on file in the art department office. Should students, faculty, or staff have an accident or become ill in the classrooms or facilities, the university requires the appropriate report be filed within twenty-four hours of knowledge of the incident. These reports pass through the chain of command. The police also document such incidents.

Emergency care is coordinated by the campus police department, which monitors the campus 911 hotline. The emergency call center and first responders determine the seriousness of the emergency and request paramedics etc. as necessary. A City of Fullerton Fire Department Station is located directly across the street on the north side of the campus. Minor injuries may be treated by the student health center during working week hours.²

First aid kits are available in classrooms for very minor injuries, however, the boxes are not all identified with standard first-aid crosses and they are not restocked regularly in all areas.

² <http://www.calfac.org/resource/collective-bargaining-agreement-contract-2012-2014-0>

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Facility Safety

There are two new programs in progress to address “deferred maintenance” issues and safety needs with generous monies from the president’s office. Previously, major ventilation issues were addressed through capital improvements in our photography, printmaking, and painting studio areas prior to our last review. However, more ventilation problems have been identified in the last ten years. In addition, standards for adequate venting systems have changed, and as a result safety standards are being reviewed throughout the department. In addition to the investment in new venting in the crafts area, which was funded by the provost’s office, the Physical Plant Division is investigating how substantial venting issues can be addressed throughout the department including regular maintenance and cleaning.

Section 3203, Title 8 of the *California Code of Regulations* specifies that scheduled periodic inspections must be conducted to identify and eliminate unsafe conditions and work practices. The purpose of inspections is to identify and correct potential problems before employees become injured or property is damaged. The latest report states that the department is safe.

Security

The university files a report each year documenting all incidents. In addition to monitoring traffic and crime on campus, the CSUF Police Department supervises security for the main and Irvine campuses and some sections of the immediate community where our fraternities and sororities are located. Campus police work with city, state, and federal law enforcement agencies to train and prepare for a full range of potential incidents from major earthquakes to terrorist attacks.

One hundred eighty blue phones are installed throughout the campus. General campus evacuation and shelter-in-place drills are practiced at unannounced times each semester. Select university departments participate each year in an exercise on earthquake preparedness and the department has several staff that are trained as building monitors.

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A campus-wide alarm and announcement speaker system was installed and the university is updating our security preparations by installing surveillance cameras at entrances and gathering areas throughout the campus. The university has installed a phone, text and email notification system for students, faculty and staff to deliver alerts in the case of an emergency.

The university's ability to handle and coordinate a lock-down was demonstrated in an incident in December of 2012. Area police units "swarmed" the campus doing a room-by-room, building-by-building search for armed suspects in a local robbery. The campus building speaker system, automated text messages, e-mails, and cell phone messages were vital in delivering information and instructions both on and off-campus.

Significantly, no one was hurt during the almost eight-hour lockdown, and faculty helped keep students safe. After this incident, the former department chair helped to repurpose the department office 106B into an Emergency Police Response Command Center.

Department buildings are locked after hours, and regularly patrolled by Public Safety Officers. Students may work in the buildings after hours if they have a permit authorized by a faculty member and the Art Department Office. There is a general awareness that students should exercise caution, and seek the protection of groups when working late or leaving the building at night. An escort service is available to students, faculty and staff for night trips to parking structures and distant parking lots. The environs and parking structures near the art buildings are lit and regularly patrolled and new LED lights are currently being installed in the Nutwood Drive parking structure.¹⁰

Evaluation Of Facilities, Technology And Equipment

The university's Instructional Technology (IT) Division supplies all full-time faculty and staff and some part-time faculty and staff with desktop computers for their offices.

¹⁰ See also <http://ehis.fullerton.edu/StudentSafety.asp> for additional emergency preparedness and safety materials

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Administrators, Full-time faculty and some staff also receive laptops and iPads. The distribution of this equipment, a help-center phone line, and repairs are supported by IT in a timely manner. IT supplies system and security upgrades and other standard software.

Financial support for the university's technology hardware and infrastructure, including student lab computers, comes from the main university IT budget. IT is the university's primary agent in the negotiation and purchase of software licenses. Currently, a refresh of all of the computer equipment is in process, along with additional computers and equipment for the development of a new student lab. The usual cycle of replacement is three to four years. Although sometimes there are challenges in communications between the IT division and the department IT staff, in terms of coordinating equipment and software upgrades, the unified effort has improved productivity, especially in the reliability of instruction equipment and software.

The department has ongoing equipment replacement needs. The entire campus is a Wi-Fi zone, thus faculty and students have campus-wide access to Internet resources on their individual laptops and iPads. Offices and classroom/labs are equipped with Local Area Network hardwire connections (LAN). All faculty desire instructional computers and projectors in each classroom and while the department added six projector systems last year, we have not yet met these needs for the entire department. Those faculty already teaching in rooms with a computer/projector instructor station have requested updated equipment because their updating cycle is not concurrent with student lab computers. IT supports our additional equipment and the department pays for the equipment and its service. Faculty have also made a general comment that drafting tables and stool seating are at the end of their "life span" and need to be scheduled for replacement. The seating in two classrooms has recently been replaced but this cycle will need to continue.

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The entire campus is a Wi-Fi zone, thus faculty and students have access to Internet resources on their individual laptops and iPads anywhere on campus. Offices and classroom/labs are equipped with Local Area Network hardwire connections (LAN). All faculty desire computer and projection equipment in their classrooms for instruction and while the department added six projector systems to classrooms last year, we have not yet met the projector needs for the entire department. IT supports this additional equipment and the department pays for the equipment and service out of its budget. Those faculty already teaching in rooms with a computer/projector instructor stations have requested updated equipment because their updating cycle is not concurrent with student lab computers. Faculty have also made a general comment that drafting tables and stool seating in the classrooms are at the end of their “life span” and need to be scheduled for replacement. The seating in two classrooms has recently been replaced but this cycle will need to continue.

The university’s Physical Plant Division oversees the physical maintenance of the buildings, interior and exterior. The department participates in reporting needs and problems to the appropriate funding and repair divisions. Since the buildings and its systems are now 35 and 45 years old, there are plumbing, electrical, air conditioning and heating infrastructure that is being repaired, refurbished, or replaced both proactively and reactively. The heating and air conditioning systems were redone in 2009, and telecommunications in 2012, but with the exception of two computer labs, the electrical system has not been upgraded to match the energy needs of new technologies and student volume. The buildings need to be painted inside and out. The custodial maintenance of the rooms and bathrooms receives poor reviews from faculty and students alike. (We are still at half the custodial staff we had years ago, but they now serve more than twice the students.) An additional custodian was recently added to the department’s crew.

Faculty and staff offices are located in all of the buildings, although logistically it is not always possible for all full-time faculty to have offices in close proximity to the

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classrooms assigned to their concentrations. At this time all faculty offices are in the art department complex. There are instructional storage areas connected to most classrooms and physical plant and IT equipment areas located throughout the department.

In the last ten years the number of students we serve has significantly increased and enrollment has shifted among the area specialties. Space availability, room allocation, the purchase of updated equipment and technology, and the safe management of this equipment are ongoing department priorities.

Areas of Concern

Equipment

- all studio classrooms should be outfitted with permanent smart technology equipment for classroom presentations
- existing smart classroom instructor stations should be updated
- additional painting and drawing classrooms should be outfitted with venting
- the VA148 “dance studio” should be returned to the space-deficient Art Department
- it would be optimal to have VA175 returned to its original function of art history and writing instruction
- class scheduling should be examined for optimal distribution of classes times and spaces
- support equipment should be located in spaces that have better external student access
- electrical outlet systems should be improved so that students can safely recharge electronic equipment—sometimes students sit in hallways to recharge computers;
- new instructional equipment, such as three-dimensional printers, should be purchased to enhance student knowledge
- an adequate studio lighting facility, with updated equipment, is needed
- adequate seating/chairs are need in most classrooms
- a large, open classroom critique space is needed

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- software needs include purchasing programs used by arts and entertainment industries (and available in community colleges)

Areas of Concern

Safety

- the cycle of testing, cleaning and repairing existing air venting should be improved.
- In ceramics, sinks should be replaced, sediment filtering improved, and floor cleaning should be increased in frequency. *The department is consulting with EH&IS and the president's office to assist in assessing and supporting improvements to address these problems.
- in ceramics and glass, kilns should be replaced with safer burning models
- in glass, the uneven floors should be replaced and safety fencing extended
- security in VA130 firing areas should be improved to prevent unlawful entry after hours
- dead man's switches should be installed on the remaining kilns
- roofs in VA130 and 148I (roof only) should be repaired to prevent injury
- new table saws with improved safety features should replace all old saws
- walls with lead paint should be inspected and repaired as needed
- damaged chairs and tables should be replaced throughout the department (chairs in two classrooms replaced summer of 2013)
- carpeting in the graphic design studios should be replaced or removed because of tripping hazards
- The Art Department should adhere to campus policy and schedule regular safety meetings or include safety as a standing agenda item at faculty and staff meetings. Minutes should be kept of safety discussions.
- EH&IS should improve their communication with the faculty, students and staff in regards to safety considerations on the university campus and in the classrooms.
- EH&IS should become more active in educating faculty on safety concerns and procedures specific to the instruction of art.

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Grand Central Art Center

The GCAC is the result of a partnership between the university, the Art Department, and the city of Santa Ana. Located ten miles south of the main campus in downtown Santa Ana, the art center is a mixed residential, commercial and educational complex. The facility is a 45,000 square-foot three-level structure including studio spaces for Art Department graduate students. On the ground floor is the Main Grand Central Gallery, the Artist in Residence Project Room, the Don Cribb Project Space, the Grand Central Theater, an education gallery, a retail shop, a restaurant, and studio spaces for over half the graduate student residents. The remaining student studio spaces are located in the basement. On the second floor are the twenty-seven apartments and a living space dedicated to the center's international artist-in-residence program.

Although primarily tenanted by Master of Arts and Master of Fine Arts graduate students from the Art Department, as space is available, faculty, staff and graduate students from other College areas qualify for a space. Each resident who rents an apartment is assigned a studio and parking at a guarded parking structure. They also have free access to a T1 connection to the university VAX (Internet access) and thus have access to electronic university resources from the site. According to students, Internet service was continuously disrupted due to lack of maintenance during 2012-2013.

The following safety training and equipment information has been provided by GCAC management:

- an emergency preparedness plan is being developed for the center that will include evacuation drills
- emergency phone numbers and protocols are given to students and staff
- fire extinguishers and first aid boxes are available and accessible
- eye, ear, mouth and hand protection are available in the workshop spaces
- disposal canisters are used for rags
- filters are used to purify the air

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A training overview is given to residents on the use of hazardous equipment each semester by a senior resident. Equipment policies are established and safety signage is posted. After the venting of painting fumes in student studios was mentioned in the last review, installing venting was investigated. However the city, who owns the building and must approve physical changes, refused to allow a venting system to be installed through the skylights because of the historic landmark status of the building.

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G. LIBRARY AND LEARNING RESOURCES

1. Overall requirements; 2. Governance and administration; 3. Collection and electronic access; 4. Personnel; 5. Services; 6. Facilities; and 7. Financial support; 8. Evaluate

The Paulina June and George Pollack Library is located in easy proximity to the Art Department on the main campus. The Pollack Library is contained in two structures, the North and South buildings. The North building has proven to be a popular study and meeting site, enhanced by the new attached coffee shop. Students, faculty, and staff all have the same access to the library's resources, although faculty and staff have extended book, periodical and video loan periods. There is also access to library resources at the Irvine Campus. On the main campus Pollak Library is open seven days a week during the semester sessions, with evening hours except for Fridays. At the Irvine Branch, the library is available Monday through Saturday, and evenings Monday through Thursday.

The library receives its operations and collections budget from the university and the University Librarian is ranked at the level of a college dean. Librarians are hired, ranked, and promoted as faculty members. Traditional areas such as reference services and acquisitions have either permanent or term appointed coordinators.

The library provides many of its resources on-line, but its physical position on campus and its provision of over 3,000 seats has contributed to its continued heavy use. There are eleven group study rooms available in addition to the many round tables that have been set up in areas where silence is not required. Seven of the study rooms are equipped with both a PC and Mac, and a flat screen TV that can be reserved ahead of time. There are 420 student-use computers throughout the library. One of twenty laptops may be checked-out for four hours at a time by enrolled students; their availability can be checked online. Print-only computer stations are available. Campus Wi-Fi access allows students, faculty, and staff to access proprietary library resources from anywhere on campus. The campus portal provides controlled off-campus use of electronic offerings

SECTION I: PURPOSES AND OPERATIONS

24/7. Library visitors can use guest access for some but not all resources. Of course, there are still many books available for checkout.

The acquisitions budget for the collection is general, not divided by college or department. The library's holdings and cooperative loan arrangements make the library at CSUF a powerful resource. These holdings include 58,018 art books; 1173 eBooks; 355 art journal titles with thirty-three currently maintained; and 500 art video recordings/ DVDs. To serve art department research, the library subscribes to three subject specific reference databases; three related full-text databases; and thirteen associated databases.

Library Expenditures for Art Department Resources

	2010-2011	2011-2012	2012-2013
Databases	\$17,884.00	\$18,349.00	\$18,845.00
Books	\$30,290.27	\$24,153.84	\$19,274.33
eBook Loans	\$650.76	\$1,739.78	\$1,503.88
Journals	\$2,673.58	\$2,708.10	\$2,819.05
Videos	\$1,146.76	\$1,407.40	\$2,593.89
TOTAL	\$52,645.37	\$48,358.12	\$45,036.15

What the library lacks in on-site quantity of titles, they try to make up in relevance of materials. The library promotes an open request policy for material acquisitions, which is very important for our teaching mission. We maintain standing orders to twenty major museum publishers (such as MOMA and the National Gallery), large and small local museums (such as LACMA and OCMA), and we order catalogs from exhibitions such as the Venice Biennale and Documenta. Limited standing orders to annuals in both illustration and graphic design are maintained. Our art librarian and Art Department Visual Resource Specialist (VRS) work to mold our collection to meet student and faculty needs. Modified by our department profile, our acquisitions book approval plan automatically delivers publications by university and academic presses. The in-

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department VRS coordinates book selections by faculty and also selects titles and videos that support the curriculum. When a new full-time art department faculty member is hired, a special effort is made to develop the area of their research and teaching, thus reflecting changes within the field and curriculum. In 2002-2003 our library spent \$39,616 in comparison to the 2012-2013 expenditure of \$48,258. But material budget increases in the three years of data reported in the chart above do not necessarily reflect an increase in the quantity of materials purchased, but rather the rising cost of materials. Although not necessarily apparent in the expenditures, state university budget shortfalls did effect our library collecting and we recently reassessed our periodical collection to reflect demand and our current curriculum, and reallocated funding to current needs.

The art and design holdings are part of the general collection in the CSUF Library. An open-stack policy makes browsing possible, but also opens the possibility of loss due to incorrect shelving or theft. Shelf reading is done regularly. As library usage transforms due to changes in information delivery, the library has relocated and reconfigured some of their shelving, service centers, and information delivery areas. Some material has been moved to compact storage to improve general shelving access. The 58,018 art books circulated 321,980 times an average of 5.6 per title last year. The total library collection numbered 968,199 items in the 2012-2013 academic year. Comprehensive holdings are accessed by an OPAC (On-line Public Access Catalog) with a direct hyperlink to the *WorldCat* catalog for interlibrary loan borrowing. The Illiad (Interlibrary loan internet accessible database) system makes the book collections of the world accessible to our users. For journals, Illiad provides electronic copies of articles not available in the library. The average Illiad delivery of periodicals is 2.51 days and books arrive on average in 8.6 days from date of request. Hyperlinks to make Illiad requests are found within the searchable reference databases.

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Illiad Loan Requests (Art Department only): *[needs pg b]*

	2010-2011	2011-2012	2012-2013
Students	471	421	576
Faculty/Staff	143	134	185
TOTAL	614	555	761

The use of electronic searching databases and other material requesting services sometimes necessitates the mediation of a reference librarian. Students and faculty may get assistance in person at the staffed reference desk, email a librarian, or use the “Get Live Help” feature from our library webpage. Our reference librarians are very experienced in developing instructional demonstrations in computer research methods and strategies. Most upper division students receive hands-on training in their Art 300, Writing in the Visual Arts course, with specialty sessions offered for the teaching concentration, art history seminars and graduate thesis courses when requested. The Visual Resources Specialist is also available to give research demonstrations in smart classrooms.

CSUF students, staff, and faculty have borrowing privileges at any CSU campus in the state (five of which are within a one-hour drive of the campus). In addition to the loaning partnerships already mentioned, the exceptional research library facilities of the University of California System, as well as the Los Angeles Public Library are available within a forty-mile radius of CSUF. Other local research centers include the Getty Center’s museum and library, the Huntington Museum and Library, Grunewald Print Collection to name just a few of the active research and museum collections available to students and scholars.¹¹

¹¹ . <http://www.library.fullerton.edu/about/>

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Visual Resources Area

The downsized slide collection continues to be stored in the recently repurposed Student Advising Center. The Visual Resources Specialist (VRS) transforms and develops the now largely digital collection that numbers over 12,000 digital images. Digital photography equipment will be moved to an accessible but smaller site. The VRS Specialist co-wrote a grant for the ARTstor Digital Image Database, which currently numbers one million plus world images and is distributed electronically to all current students, faculty and staff via the University Library portal. Since ARTstor offers many of the standard items an image library might contain, it has been decided that the instructional slide collection will be selectively digitized with the criteria that local images will not overlap the ARTstor images or if they do overlap, the image should offer some improvement or alternative view. Our digital image collection continues to grow, based on faculty demand, particularly when a new course is developed, a new textbook is published or adopted, or a faculty member expands their curriculum with new research. Cataloging lags behind image production so that instructional needs are met, although metadata production is deferred. The remaining selections from the original slide photography are being archived until they can be digitized. One important project is the digitizing of slides from the last forty years of our gallery exhibitions. The image collection also contains some videos, however, our more recent video collecting activity has been done through the university library where we regularly select new offerings each year.

The CSU system is testing a new digital database built on a Dbase platform. We hope to store our digital collection in this manner for improved faculty and student access. However, if this does not work out we can continue to distribute our locally scanned images to faculty per their request via portable hard drive or other media. All but one of our art history faculty teach digitally, and only one part-time studio faculty member checked-out slides in the last three years.

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Our VRS professional supports faculty instruction. Proximity of assistance is sometimes an important factor in faculty support. Instructional Technology staff are trained to support basic office software, but the art department uses very specialized image presentation software, and it is these demands that our in-department technology support staff must meet. Our VRS professional supports faculty by training them on the various instructional software and assists in trouble-shooting the smart classrooms. Other tech staff members assist with instructor computer stations in various classrooms. The VRS professional also supports the development and delivery of on-line courses for the art department and so must keep current with on-line technology and the pedagogy of this curricular transformation.

Areas of Concern

Faculty could plan more demonstrations of library electronic resources for their courses so that students are given the skills to improve their ability to access the substantial electronic collections distributed by the library, but also increase their researching precision overall. Although we maintain our print materials, it has been the observation of some librarians that students prefer to use electronic resources to superior hard copy materials. Despite this lament the circulation of art related paper materials continues at a strong pace. Our library has demonstrated a strong commitment to develop electronic collections, however, the Art Department's advisors for collection development will need to make sure that library collections continue to be crafted to support education excellence, not just convenience.

The "Libraries of the Future" initiative is soliciting the input of faculty, administrators, and librarians in planning the most forward thinking and user-supporting configurations for our libraries, system-wide and on the CSUF campus. An Art Department faculty member serves on this committee.

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H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, ADVISEMENT, AND STUDENT COMPLAINTS

1. Accuracy and integrity of recruitment and admissions programs

Undergraduate

The Art Department recruitment policy for undergraduates is a multipronged approach. Title 5, Chapter 1, and Subchapter 3, of the California Administrative Code governs admission.

Admission to the university is by application to the Office of Admissions. The Art Department does not directly participate in the admission of undergraduate students to the university, nor control or otherwise influence a student's declaration of an academic major in art. All admitted undergraduate students may declare a major in art in the Bachelor of Arts in Art program.

Admission is governed by a system-wide set of criteria and procedures, incorporating considerations of G.P.A., A.C.T., and S.A.T. (*see university catalog, pp. 113, 115-16*). Based on data from 2010-2012, 59.1% of our student population is made up of transfer students, primarily from California Community Colleges (CCC), as well as a small number from other institutions who enter at advanced standing appropriate to the level of course work completed at the other institution(s) and accepted by CSUF (*see university catalog, pp. 116-117*).

The CSU and the CCC system have created a three-tier feeder program that is based on proximity to a CSU campus. For example, Fullerton Community College is closest to CSUF, and therefore is classified as a tier one feeder institution. Students transferring from this institution have priority over other tier two and three community colleges. The CCC system has 112 colleges strategically placed around the University of California, and California State University campuses. This system is our primary recruitment tool.

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In addition, the Art Department faculty actively seeks opportunities on and off campus through “The Welcome To Fullerton Day,” an event that is held once or twice per year, and by visiting local high schools and community colleges to participate in career events orienting students to art degree programs at CSUF.

For information about incoming student requirements including the eligibility index, high school honors courses, transfer articulation, health screening, test scores, TOEFL requirement, computer competency, statewide placement test requirements, determination of residence for nonresident tuition purposes (*see the university catalog, pp.104-121*) and for graduate application procedures, admission procedures, degree requirements, enrollment policies, theses and projects, and the graduate student checklist is found on the university website or in the university catalog (*see university catalog, pp..91-102*).

All undergraduate students interested in the arts are admitted as a Bachelor of Arts in Arts students in General Studio Art, be they incoming freshmen, or transfer students.

Faculty members in each of the concentrations control admission into the Bachelor of Fine Arts in Art program within the department. "Conversion" to the Bachelor of Fine Arts in Art program requires that a student apply for a "Change of Academic Objective," an administrative procedure involving a review and approval by a faculty member (in the respective studio area) of the applicant's lower division grade point average (GPA) in art. A 3.00 or better is required in a specified pattern of courses in art.

The proficiency expectations for admission to an undergraduate Bachelor of Fine Arts program within the arts are cultivated through our foundation program. A student qualifies for any of the Bachelor of Fine Arts programs within the department by passing the four courses (Art 103, Art 104, Art 107A, and Art 107B) with a GPA average of 3.0 or better. Any student that fails to meet this standard remains in the department's Bachelor of Fine Arts in General Studio Art program. The retention rate for this process

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is 19%. A student, through the granting of an exception form by a faculty advisor, can repeat one or more of the foundation courses to accumulate a grade point average of 3.0, or better.

However, the department has found that grade inflation is a problem (3.16 average over three years), and the retention rate for the larger areas has strained current infrastructure resources for the department as a whole. The department is currently exploring a portfolio review process for the larger areas (Entertainment Arts/Animation, 156, Graphic Design, 181, and Illustration, 112). These three Bachelor of Fine Arts areas represent 32% of the majors within the department.

Within the Bachelor of Fine Arts programs there is no admission to candidacy process. However, each area of concentration provides a capstone experience through their 400 level courses. In all cases a visual portfolio representing the students' work is the end product, and represents the qualitative level each student has achieved. Typically, students seek guidance from the full-time faculty within a given area for portfolio purposes, and in some areas it is a mandatory process. When mandatory, this process is assigned as a portfolio project within a capstone class, and revisions, branding, and/or an additional project(s) may be assigned.

Graduate

The Graduate Affairs Office and the Art Department jointly administer admission to the graduate program. GPA deficiencies may be waived by the department (in cases of exceptional talent or unusual circumstances), but is seldom exercised. Although the university allows conditionally classified standing, all areas of art concentration accept only classified graduate students.

Classified standing is assigned to students who meet a minimum GPA, an undergraduate degree with appropriate units relative to the area of the degree sought, and the full requirements of the portfolio review. The Graphic Design area has an

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additional writing requirement. Portfolio review is held twice a year. The portfolio review committee is made up of full-time faculty determined by each area or, in the case of smaller programs, area groupings. Specific criteria for classified standing apply. These are covered in the university catalog on p. 176. The portfolio review committee considers the student's background (which may include professional and work experience as well as academic work), a review of creative work relative to the proposed project, and a written statement of purpose. The portfolio review for the Master of Fine Arts typically has an interview component. The art history area requires an interview, with possible submission of supporting materials.

Administration of the student's graduate program involves the Art Department graduate coordinator, Art Department graduate secretary, and a member (or two) of the Graduate Affairs Office. With the exception of some larger areas, a three-person faculty member committee works with the student throughout the period of classified standing. The Graphic Design area involves a fourth faculty member, the first-year Graphic Design graduate coordinator, who insures that students seek advisement within their first year of study, are familiar with graduate policies and procedures, and have completed their study plan.

Credit for graduate study at other institutions is accepted as follows:

- Up to nine units can be applied to the Study Plan, at the advisors' discretion, subject to the units being accepted by CSUF. This is applicable when study at another institution did not conclude in the achievement of a degree, and for both Master of Arts and Master of Fine Arts programs.
- When the person has completed a master of arts at another accredited institution, thirty units can be applied toward the requirements for the master of fine arts.

The Art Department does not require the Graduate Record Examination. See exceptions below. TOEFL requirements apply to all applicants whose preparatory

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education was principally in a language other than English, as do the University Writing Requirements. The graduate level writing requirements are as follows:

- Every student working towards a master's degree shall be required to demonstrate writing ability commensurate to the department or program responsible for the student's academic work.
- This requirement may be met by any of the following. Each department selects the method or methods by which their graduate students demonstrate writing abilities; such choice is subject to confirmation by the office of graduate studies.
- By having passed the upper-division writing requirement at any CSU campus.
- By having passed with a grade of C (2.0) or better an upper-division writing course at any university equivalent to a course that meets the CSUF requirement. Equivalence must be approved by the department or program responsible for the student's academic work.
- By passing with a grade of C (2.0) or better an upper division course approved by the University Board on Writing Proficiency or graduate level course or courses identified by the University Graduate Education Committee as meeting the writing requirement and approved by the department or program responsible for the student's academic work
- By scoring a minimum of 4.0 on the Graduate Record Exam (GRE) Writing Assessment Test.
- By scoring a minimum of 4.0 on the Graduate Management Admission Test (GMAT) Analytical Writing Assessment.
- Any student who has not met the requirement within the first nine units of graduate work shall be required to enroll in a certified course at the earliest opportunity.
- Departments and programs may, at their discretion and with the approval of the graduate education committee, establish additional writing requirements for their graduate students.

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If the applicant has had no previous graduate study, a GPA of 2.5 or better in the last 60 units is required; the same GPA requirement applies to students who have had previous graduate study. Retention in the graduate program requires a GPA of 3.0 or better. The residency requirements for graduate enrollment is that not less than 21 of the minimum 30 units required for the master of arts (or 21 of the last 30 for the master of fine arts) be completed at CSUF.

Advisement and counseling of graduate students involves the interaction of several persons: the Art Department graduate secretary provides information and faculty referral; the Art Department graduate coordinator provides program orientation to all classified graduate students, and acts as a mediator and problem-solver; the Graphic Design first-year graduate coordinator provides program orientation within the area, and advisement of classified Graphic Design graduate students within their first year of study (15 units for the master of art program, and 30 units for the master of fine arts program). Individual faculty members act as academic advisors, career counselors, as well as instructors and graduate committee chairs. It is an effective and thoughtful program, providing necessary redundancies and alternatives to the individual student. In some areas, all the graduates meet each semester for group critiques with committee members and invited faculty or professionals.

With the exception of the Graphic Design area, graduate students are initially assigned academic advisors and graduate chairs, except when an individual faculty member cannot accept additional responsibilities. In Graphic Design and most other areas, graduate students must ask individual faculty members within the area to sit on their committee either as a member or chair, and the faculty member reserves the right not to participate. A faculty member's decision not to participate is based on performance of the student, and/or additional responsibilities.

Within the Art Department, the admission to candidacy process for both the Master of Arts and Master of Fine Arts programs are uniform. A student's graduate committee is

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responsible for overseeing and determining the depth and breath of the project. In most cases, a graduate committee is assigned, and in some areas, graduate students must find an advisor who is willing to sit on their committee as a member or chair. In time, the student submits a written proposal to the graduate committee for comments and/or approval. The proposal typically covers the process, methodology, philosophy, concept, and/or layout of the work within the gallery space. In some cases, the gallery exhibition is tied to the written thesis, and is used as visuals. In these cases, the exhibition is produced at the same time as the work for the show, or before. The graduate committee determines final approval.

Areas of Concern

Digital delivery: the Art Department needs to seek better ways to publicize programs and better attract, advise and retain students via digital delivery platforms, both within the undergraduate and graduate programs. Retention at the freshmen level needs continuing and concerted efforts. The department is addressing these concerns by creating a more in-depth website with greater controls over the information architecture and interface. A large and in-depth section of the website will be devoted to advisement in a macro/micro relationship that involves cross-referencing (i.e., department to area and area to area).

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2. Rigor and fairness of retention

Retention is an ongoing concern in the department, as in the university. For the last three years we had an average retention rate of 85.3% for first-time freshmen students in comparison to the university's lower rate of 84.9%. For transfer students a rate of 88.3% compared with the lower university wide rate of 85.3%. If the student's GPA falls below 2.0 they are put on academic probation (university catalog, p.76). The registrar sends the department chair written notification of students' assigned academic probation. The chair then sends a letter to such students, requesting they come for advisement and academic counseling. The student's registration packet is withheld until advisement takes place. Following advisement, the student continues in the university. A variety of approaches to providing better student support and improving retention have been applied. The Peer Mentor Program, Summer Bridge Program, Project Reclaim, and the Student Diversity Program, are ongoing programs designed to improve the success rate of at-risk students in the university.

Graduate students who do not maintain a 3.00 GPA for two successive semesters will be placed on probation for the next term. Should their GPA drop below 3.0 the following term, this would be grounds for disqualification (university catalog, p.95).¹²

3. Effectiveness of record keeping

The Art Department adheres to student record-keeping policies and maintains procedures at all program levels. Student records include courses taken, grades and/or units earned, advisement with faculty, and the results of other appropriate academic evaluations. In the case of graduate students, some of the records maintained are permanent records of projects, graduate portfolio reviews, study plans, and summaries of graduate committee minutes. For all students, systems of record keeping are transitioning from an analog system to a digital format making the process paperless,

¹² http://www.fullerton.edu/catalog/pdf/Admissions_And_Registration.pdf.

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more streamlined, and robust. From entrance into the university to graduation, the files of incoming freshmen and transfers students are maintained. Their primary record is the Titan Degree Audit (TDA), which includes a complete record of all courses taken, including those from other universities and community colleges (if needed, a TDA exception form for faculty advisory articulation overrides), a graduation check of completed course work, and final approval through the university.

The university recently launched a digital advisory worksheet to complement the paper copies found within the art office. The goal of the university and the department is to administratively become paperless within the foreseeable future. In addition, we have increased security with new procedures that protect student records handled by all faculty and staff.

The Art Department continues to maintain the following student records:

- undergraduate: academic file for advisement
- graduate: academic file for advisement and committee use
- permanent record of project

Note: official files are kept in the Office of Admissions and Records.

In the case of a transfer student a department undergraduate academic file typically contains:

- an initial evaluation and summary of units
- transcripts from other institutions, TDA—a list of courses from other institutions, reticulated courses, and all courses taken at CSUF to date, or notations as to applicable courses
- TDA exception form (if needed)
- grade reports
- graduation requirements check; miscellaneous records and notes, i.e.: incomplete reports, petitions, course requirement waivers, change of major forms (including conversion to bachelor in fine arts), application of excess units in art to general

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education or double-counting of units where applicable, records of meetings with advisors, and advisors' notes

A department graduate academic file typically contains:

- undergraduate transcripts
- record of admission
- grade reports
- record(s) of portfolio review
- graduate study plan
- summary of graduate committee meetings
- miscellaneous records and notes, i.e.: incomplete, petitions, major advisor's planning sheets, etc.

The Permanent Record of Project (for graduate students in studio programs) typically contains:

- title and signature sheet, with signatures of the student's graduate committee
- project Statement
- images of the installation of the graduate project
- graduate thesis papers

Note: Theses by graduate students in Art History are filed in the Library.

4. Effectiveness of the advising system

a. Program content

Undergraduate advisement develops through a step-by-step process beginning with orientation and continuing in an ongoing, working relationship with a faculty advisor in the area in which the student wishes to study. New students are contacted either at group orientations (conducted most often by the department chair but also by various faculty members and/or the associate and assistant deans) or on "advisement days" (preceding each semester) at which faculty members are available on a sign-up and/or walk-in basis. Both beginning points have aspects of general orientation to the

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department and the referral of the individual student to an individual faculty member within the area of study. Signs and class announcements of periods of advisement inform continuing students. For most students, advisement is an ongoing process, conducted during office hours, email correspondence, and during informal and formal times, relating to progression of major, general academic matters, and professional orientation and goals. It has been deemed an effective system, with appropriate redundancy and choice provided to the student. Records, notes, email correspondence, and logs are typically kept of formal advisement meetings. Because the advisement program is heavily based on choice, it does provide the "opportunity" for students to defer advisement until well into their academic development. However, as a result of our new administration's emphasis on advisement as of one of the Five High-Impact Practices, we are revising our protocol to promote earlier participation.

Areas of Concern

Effective student advisement has been a major concern due to our large numbers of students and our small numbers of FT faculty (50.5:1 ratios). The COTA dean funded two part-time Graduate Assistants to do peer-to-peer advising in the fall of 2013 and spring of 2014. Recently, President Garcia funded the hire of full-time "Graduation" advisors to be shared in each college. We continue to seek ways to improve advising, student's progress to degree, and access to advisors.

This self-study revealed incorrect or erroneous information within the published catalog and department website. For example, the department no longer accepts conditionally classified graduate students, yet the catalog states that we do. These errors need to be corrected.

Evaluate any record of student complaints

In consideration of the confidentiality expected by employees and students (Family Educational Rights and Privacy Act), we chose not to include information

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regarding specific complaints. However, please see section IV.H. 4. for “Grievance and Appeals Process.”

I. PUBLISHED MATERIALS AND WEBSITES

1. Clarity, accuracy, availability

The university is committed to the web as a vehicle to provide accurate information regarding the achievements of its faculty, staff and students. Policy information can be found at the *Communications Resources Website Standards Page*¹³ and the university’s *World Wide Web Policy Statement* (UPS 103.005).¹⁴

In February 1997, the Art Department, along with the rest of what was then known as the School of the Arts (now COTA), made its web debut. Originally, the department was directly involved with the design and the content of its website. Now, the larger web presence of the university has been consolidated in an attempt to reinforce higher academic consistencies and address budgetary concerns. Today, the Art Department’s website¹⁵ can be seen as an information hub to provide information about its academic programs. Though the department does not have direct involvement with the design of the website, the COTA still maintains a staff position who administers the site’s content in relationship to the university’s policies and procedures.

2. Comprehensiveness; and 3. Documentation of connections

The primary online source of administrative and academic content is the CSUF website.¹⁶ Many academic questions are likely to be answered through the university’s comprehensive homepage. There are direct links to various departments and academic units and search options, and additional links within its *mega drop down* and *quick link*

¹³ <http://www.fullerton.edu/commresources/standards/web/>

¹⁴ http://www.fullerton.edu/senate/documents/PDF/100/UPS103.005WWW_Policy_effec6-7-12.pdf

¹⁵ <http://www.fullerton.edu/arts/art/>

¹⁶ <http://fullerton.edu/>

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menus. In addition to having direct access to the university's admissions website and current university catalog, potential art students have direct access to the COTA home page. Students have direct access to their student portal through the university's main homepage, where they can access academic requirements and registration as well as resources specific to their courses, and email.

The university catalog, updated every two years, contains the essential information required by NASAD standards. The university catalog is available via the university website.¹⁷ UPS documents, additional information on policies, offices, and hyperlinks to forms makes the university catalog even more useful to students and faculty. In general, the website offers greater access to information than the paper catalog version.

4. Any published claims regarding achievements

The primary window to many of the Art Department's accomplishments can be found on the CSUF homepage. The Office of University Advancement's Strategic Communications Department¹⁸ administers the homepage banner, which links to various university articles. Departments or colleges, before submission to the Office of University Advancement, generally propose academic articles. Colleges and departments are responsible for initial vetting of submitted articles to Strategic Communications. Once articles are submitted, they are reviewed again during the Strategic Communications weekly editorial meeting. When necessary and before publication, additional information is requested for confirmation.¹⁹

Areas of Concern

Because of the mandated university catalog publishing cycles, with their lengthy administrative processes, listed courses are not always up to date. In addition, unforeseen

¹⁷ <http://www.fullerton.edu/catalog/>

¹⁸ <http://www.fullerton.edu/advancement/>

¹⁹ [*Strategic Communications arts and culture examples*](#)

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changes in budgets, infrastructure needs, or faculty demands make having accurate and up-to-date course listings difficult.

J. COMMUNITY INVOLVEMENT

- The Art Department has a number of relationships with the local community and several of the formal educational programs are listed in *Section I., L. Non-Degree-Granting Programs for the Community*. The spectrum of participants ranges from elementary school children, incoming high schools students, and retired adults both in the summer We have a new partnership with *All the Arts for All the Kids Foundation*, in which faculty visit local elementary schools to get children excited about keeping a sketchbook. Presentations include showing examples of historical and contemporary artists, how they use drawing to express themselves, and the many ways imaginative drawing connects with popular culture. More information is available at the “all the Arts for all the Kids Foundation” website.²⁰
- Community awareness and civic engagement are part of Professor Arnold Holland’s Art 483A Special Studies in Graphic Design course, which is also a service-learning class. The participating art students study design and social justice with thoughtfully organized projects that address community needs, foster civic responsibility, promote self-efficacy, and enhance student learning. Student projects include creating graphics for clean water programs; the wounded warrior project; animal shelters; and after school programs on our campus, such as the After School Education and Safety (ASES) program.
- Thanks to the diversity and quality of our gallery exhibitions, in the Begovich, Marilyn and Cline Duff, West, and Exit Galleries, we draw people to campus from Orange County, Los Angeles County, and the Inland Empire. We schedule events to also coincide with theatre and music department events. We continue to publish unique exhibition catalogs designed by current students and alumni. Several of these catalogues are sold worldwide to major collectors and institutions.

²⁰ <http://www.alltheartsforallthekids.org/>.

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Areas of Concern

The Grand Central Art Center (GCAC) is discussed here because of its public outreach programming in Orange County. Through its exhibitions, lectures, film series, and after-school and community programs, the GCAC has improved CSUF's visibility in the region. At the time of our previous review, the GCAC director worked directly with both the art department and the dean's office. Now, with a new management structure, the GCAC director does not work with the Art Department but reports solely to the COTA dean.

Previously the GCAC provided numerous opportunities for our Exhibition Design and Graphic Design students as part of their studies. Some of these student-centered projects were to participate in community outreach at the GCAC as part of their curricular experiences. These opportunities have diminished in scope or discontinued entirely. They are:

- Graphic Design students no longer participate in the creation of promotional materials for GCAC brochures and exhibits. This was a significant learning experience in our Art 495 Practicum class, and has reduced by 50% the art department's publication program—an important university outreach mode.
- The GCAC programming focus has narrowed and no longer reflects the diversity in the department curriculum, resulting in lost opportunities for related-exhibitions and some proposed by exhibition design students. Hence, public exposure of the emerging talent of our exhibition design students is decreased. This is a departure from the language and intent of the original 1994 Memorandum of Understanding (MOU) between CSUF and the Community Development Agency of the City of Santa Ana, which stated, "The [GCAC] Exhibition Gallery will feature changing exhibitions organized by the Art Department through the Exhibition Design/Museum Studies Program." (*See section II.C Item Exh: Exhibitions pp. 184-186, for a discussion of the venue change that resulted for the exhibition design practicum.*)

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In terms of community outreach and the development of our alumni community:

- The Art Department has lost its direct relationship with a consortium of community leaders that had provided both promotional and financial support from the beginning of the development of the GCAC. GCAC management has discontinued the successful publishing venture partially supported by this group.
- The COTA lost the advantages of the Sales and Rental Gallery that had regularly exhibited the work of our current students and alumni. These exhibitions were a significant draw for alumni to reconnect at openings and to continue their contact with university faculty. Although this central gallery space has been redesigned as an education gallery, ostensibly a good opportunity, its previous Art Department student-centered approach, with its alumni outreach activities, has been diminished. This is also a departure from the original MOU, which stated, “The Gallery Store will sell art by CSUF faculty, students, and alumni; other related gifts and exhibition catalogs will also be available.”

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K. ARTICULATION WITH OTHER SCHOOLS

In response to State Senate Bill 1440 (Padilla, 2010), the Academic Senates for CCC and CSU developed a faculty-led, state-wide, concerted effort to identify the course content for new associate degrees for transfer, which simultaneously award students an associate degree and prepare them for special benefits/guarantees upon transfer to CSU. The C-ID infrastructure is being used to develop and vet the transfer model curriculum (TMC) in each of the most common transfer majors. Further, C-ID is being used to develop “descriptors” for all the courses in the TMCs, providing assurances to students and faculty that courses offered at one institution are comparable to those elsewhere, provided they have the same C-ID number. Once a TMC has been drafted by constituent discipline faculty, it is vetted on the C-ID site, where feedback is posted by a wider sampling of faculty. Once finalized, TMCs become available for community colleges to use as they develop their associate degree for transfer.

Associate degrees for transfer are either AS-T degrees (for STEM and CTE programs) or AA-T degrees (for all other programs).

L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

The university offers various non-degree granting programs for the community serving the young to the retired student.

- Starting with its youngest constituents, *Art Camp* is designed for “children who are artistically inclined or for those who would like to be.” Art Camp is a summer fee-based program for youth between the ages of 7-12. The programs typically run for two weeks. University Extended Education Division administers the program.²¹
- *Ryman Arts*, originally established in 1989 as a tribute to Disney’s Herbert Dickens Ryman, offers over 30 arts classes for 450 scholarship students annually, engages 4,500+ teens and provides outreach activities to 7500+ inner city high school students, and assists them with portfolio preparation and college applications. Many

²¹ <http://extension.fullerton.edu/childrens/artcamp.aspx>

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art department students and alumni are employed by Ryman Arts. CSUF is one of only two colleges in all of Southern California to host this weekend program. ²²

- The *Osher Lifelong Learning Institute* (OLLI) offers programs to retired persons in the Ruby Gerontology Center for a minimal fee. There are occasionally art classes offered by both retirees and regional faculty. ²³

M. OPERATIONAL STANDARDS FOR ALL INSTITUTIONS FOR WHICH NASAD IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

WASC is the Accreditation Commission for the university. (*See also IV. I.M. for text of the Donahoe Act.*)

N. OPERATIONAL STANDARDS AND PROCEDURES FOR PROPRIETARY INSTITUTIONS, *Not applicable.*

O. OPERATIONAL STANDARDS FOR BRANCH CAMPUSES AND EXTERNAL PROGRAMS

The Irvine campus was established in fall of 2002 to meet the higher education needs of central and south Orange County. Students are admitted through the regular admission process or are already enrolled at the main campus. CSUF faculty teach Irvine Campus courses and the main campus' curriculum committees approve all courses. IT, the library, counseling, financial aid etc. offer services on the branch campus. The Irvine campus is managed by a dean, who reports to CSUF's provost and vice president for academic affairs.

Thus far, only a limited number of arts courses are offered in art history and art education: 101 Introduction to Art, 311 Foundations of Modern Art, 312 Modern Art, and 380 Art and Child Development. In 2012 an additional building was purchased and

²² <http://www.ryman.org/>

²³ <http://olli.fullerton.edu/AboutOlliCsuF/AboutCsuFOlli.aspx>

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is now being remodeled. A proposal for additional courses and facilities was submitted by the Art Department and the COTA (fall 2013) and is currently under review.

Areas of Concern

Due to a misunderstanding of the specific technology needs for teaching art classes, art history classes on the Irvine campus were assigned rooms that did not match their curricular content. This problem was neither articulated by part-time faculty nor addressed within the Art Department, but has now been resolved. The Irvine campus is also considering designing a large lecture hall in the new building, similar to VA113, which might give us additional scheduling opportunities.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

A. CERTAIN CURRICULUM CATEGORIES

Item UP: Professional Baccalaureate Degrees in Art And Design–Common Body of Knowledge And Skills:

1. Studio

With the exception of students with a concentration in art history, all undergraduate students majoring in art take a common foundation curriculum. The foundation (core) courses include classes in each of the following subjects: two dimensional design, three dimensional design, beginning drawing, beginning painting, two semesters of art history survey, and a life drawing laboratory. Although color theory is not offered as a separate class, it is an integral part of these foundation-level classes. These courses develop fundamental skills in the application of the formal elements, or non-verbal language, of art and design. Theories of art, problems of content and meaning, problem-solving, and critical thinking are integrated into the core curricula. Transfer students have often completed these core courses at their previous institution.

At all levels, students are encouraged to develop individual responses to visual phenomenon, and to explore various ways of organizing concepts, perceptions and expression. Students are required to take an upper-division writing course in which they must demonstrate they can communicate clearly and effectively. Students regularly receive input from their peers and instructors during class critiques and must pass core courses with a “C” grade for credit in the BFA major. Competency and proficiency in the articulated NASAD Common Competencies are developed and refined as students progress through their concentration curricula. A list of Learning Goals and Student Learning Outcomes for the Bachelor of Arts and Bachelor of Fine Arts degrees in Art is published in the university catalog (*see 2013–2015 university catalog, pp. 170–171*).

2. Art/Design History

Both art history and studio courses provide introductions to matters related to cultural context, heritage, and conventions. The art history component of the core curriculum

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

provides a familiarity with major achievements in the history of world art. We emphasize an understanding of significant artworks from multiple cultures. In advanced art history courses, research and critical thinking are given greater emphasis and students are exposed to issues of diversity and difference both in art history and other GE courses. Southern California is a region rich in museums, galleries, visual culture and industry, so we have the opportunity for students to learn from viewing actual artworks, as opposed to relying simply on digital surrogates. Art history faculty guide students to analyze the ideological presentation of culture within larger socio-economic contexts, and to defend their point of view. Discipline-specific art history courses are offered to develop student competence in a variety of fields, including the histories of animation, contemporary art, graphic design, illustration, and photography. The repetition of vocabulary and methods of analysis in both studio and art history courses develops student skills. Activity courses within individual concentrations also engage students with major issues and directions within their fields and two types of professional practices courses are among the elective offerings.

3. Technology

Students are taught to utilize, make, and appreciate a variety of media in their studio courses. Students learn the unique properties and characteristics of their materials, and the technical and poetic processes of image making. Competency with the equipment, materials, and technology necessary to produce art is required and students are trained in the technologies applicable to their coursework and areas of specialization. Studio classrooms are assigned based on the equipment provided within the space (*see also Section IV.I.F. Facilities List*).

4. Synthesis

In combination with their university general education courses, students advancing to senior level courses demonstrate “synthesis” through their completion of increasingly challenging assignments in all concentrations. Independent study courses, controlled by faculty approval, are another opportunity for students to prove independent thinking and

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

creativity and to receive individual mentoring. Internships promote collaboration and leadership and are strongly encouraged.

Artwork, the primary document of accomplishment for a studio artist, may be displayed in various glass cases around the department. In addition, faculty or students may organize group exhibitions, sometimes competitively, when the “Exit” undergraduate gallery is available or when the graduate galleries are not otherwise reserved. Non-art department on-campus venues and off-campus locations in the community are also used when available. Another exhibition space is available in the Student Union for student-sponsored exhibitions. When displayed, student work is not only shared between disciplines, but also demonstrates the diversity of the concerns of our students. Through these experiences, students are exposed, albeit briefly, to exhibition practices. Some concentrations emphasize portfolio review over exhibition.

The Special Studies series are our capstone classes in the studio disciplines; they are discipline specific. The Media Exploration class is the capstone for the teaching concentration and the Seminar class is the capstone experience in art history. In each course students must produce work that demonstrates their competence in the concentration in the form of a research paper, project, exhibition or portfolio. There is no capstone class in the Bachelor of Arts in Art degree with a concentration in General Studio Art. The department requires a passing “C” grade in one/or more of the following courses for graduation depending on the student’s area of concentration:

- **Art 481 Seminar in Art History** is required of all senior art history students. They undertake a research project, submit a final written paper, and make a class presentation.
- **Art 441 Media Exploration for Teaching Art** must be taken by all graduating teaching students (*see Section II.A. Item AE for description, pp. 85+*).
- The **Art 484 Special Studies in Ceramics** classes are the culminating courses and an essential part of developing a portfolio to enter the field as a professional or pursue graduate study.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

- The **Art 485 Series of Special Studies in Crafts** are capstone classes where students are encouraged to have at least a group exhibition, although most hold a solo show in the Exit Gallery. Some students create portfolios for graduate school or fellowships. They are also required to do a 495 Internship.
- **Art 489 Special Studies in Creative Photography** is the capstone class that all photography students must take twice during their senior year with the goal of completing a portfolio or a body of finished work. Also part of the senior curriculum is the Art 418 Seminar in Creative Photography and 478 Studio Expanded. Exhibitions are encouraged but not required for graduation.
- **Art 487A, B, C, Special Studies in Drawing or Painting.** These are senior portfolio-building courses. This 15-unit experience collectively provide the opportunity for students to rigorously refine, strengthen, and build professional portfolios of original images and works for graduate school applications and/or job applications. Solo or group exhibition projects are encouraged.
- **Art 487E Special Studies in Animation** provides the opportunity for senior students to refine their focus and build a reel or portfolio in character animation (digital or traditional), storyboarding for animation, special topics in three-dimensional digital imaging, or to participate in a group project.
- Art 484B Special Studies in Glass Blowing and 484C Special Studies in Casting are required of all glass majors.
- **Art 483A Special Studies in Graphic Design** requires graphic design students to create a portfolio for their final project.
- **Art 483C Special Studies in Illustration** provides the opportunity for senior students to define their area of focus and develop an illustration portfolio (digital or traditional). This 6-unit, 2-semester experience allows students to develop a project towards a specific area of illustration (e.g., editorial, children's book, visual development, cover art, cartooning, etc.).

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

- **Art 486 Special Studies** is required of Bachelor of Fine Arts sculpture students to hone their artistic voice in self-directed study. This affords them the time to build strong, coherent portfolios that will help to advance them to the next level, whether it be through admission into a graduate program or an employment opportunity. While internships are encouraged, an exhibition and defense of the exhibition is emphasized.

Item AE: Teacher Preparation

1. Describe and evaluate your intern teaching program

Credit allotment

The teacher preparation program for art educators at CSUF most often takes the form of students declaring a teaching concentration requiring a total of 120 credits. The art classes include 30 credits of lower division art credits that cover the full breadth of foundational skills and knowledge in the visual arts. Because we are focused on excellence in visual art skills, we often work with students who are pursuing their Bachelor of Arts degree and are concurrently preparing for the credential program through advisement. We require strong foundational skill development and insist on both breadth and depth from our students. The depth comes through the students' selection of an area of emphasis.

Students' selection of an area of emphasis guides them as they choose the 24-upper division art requirement classes. The areas of emphasis are generally divided into three categories:

- Drawing and Painting
- Crafts (three dimensional)
- Creative photography/Computer

There is a common core of upper division classes taken by students in all three areas of emphasis that includes:

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- Art 300 Writing in the Visual Arts
- Art 363B Digital Illustration
- Art 312 Modern Art History (or substitution of contemporary or cultural-based art history)
- Art 441 Media Exploration in Teaching

The Art 441 class is the capstone teaching class (*previously mentioned Item UP*) and is an intensive preparation of students for lesson plans, studio skills, arts integration, history of and theory in art education classroom management, and more, all focused on content specific education applications and practices. Also in this class, students meet with current student teachers for information, mentoring, and advice regarding the Single Subject Credential Program application and portfolio review process. This class is usually taken during the fall semester of the senior year in preparation for applying for admission into the Single Subject Credential Program.

The application process includes a formal portfolio review/interview where students have the opportunity to display their breadth and depth of studio skills, talk about their work, and answer questions from a panel of reviewers. This panel includes the art education faculty members as well as invited master teachers from the surrounding school districts who have acted as supervising teachers for CSUF in the past.

In addition to the required classes listed above, there are five secondary education classes that are required for admission into the Single Subject Credential Program but are not required for graduation. Two of these classes can be used to fulfill general education requirements.

- EDSC 304 Proficiency in Educational Technologies
- EDSC 310 The Secondary Teaching Experience: Participation
- EDSC 320 Adolescence
- EDSC 330 Literacy Development in Secondary Schools

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- EDSC 340 Teaching Diverse Populations in Secondary Schools

The Single Subject Credential Program at CSUF is a full-year program. Applicants from other Universities often need to take some extra classes to prepare them for admission to the credential program, including the listed EDSC classes and sometimes art classes to make sure they meet the rigorous breadth and depth of artwork that will be required during the portfolio review process.

We are fortunate to have a great number of high quality art teachers and art programs in our area where we have placed student teachers over the years. One of the program requirements is that at least 25% of one or more classes taught by the student teacher must consist of students whose ethnic, cultural, or socioeconomic background differs from that of the student teacher. Additionally, each candidate must work at different levels of instruction and must also have the opportunity to work with special populations and English learners. The process for selecting supervising teachers and sites is a balance between finding a site that allows the student teacher to fulfill the diversity requirements, is geographically reasonable, and gives them the best situation for developing into an excellent art teacher.

There are mandatory training sessions for supervisors and master teachers making sure that master teachers and supervisors are aware of their responsibilities.

The Single Subject Credential Program at CSUF is a full year long. Student Teachers are concurrently enrolled in four classes during their first semester of student teaching:

- EDSC 440S Foundations of Secondary School Teaching
- EDSC 440F Supervised Fieldwork in Secondary Schools
- ARTED 449E Externship Student Teaching
- ARTED 442 Teaching Art in the K-12 Schools
- EDSC 410 Teaching English Learners in Secondary Schools is also taken if it has not been taken previously

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During the second semester of student teaching, student teachers are concurrently enrolled in 3 classes:

- ARTED 449I Internship in K-12 Teaching
- ARTED 449S Seminar in K-12 Teaching
- EDSC 460 Teaching Performance Assessment Preparation

2. Describe any special requirements for state certification

In California, all credential candidates must demonstrate that they meet the state teaching performance expectations. At CSUF, this takes the form of a series of four teacher performance assessments spaced throughout the year of student teaching. In addition, students must take and pass the California Basic Educational Skills Test (CBEST) general academic knowledge test. At present, the Teaching Program at CSUF is preparing the paperwork for our periodic reevaluation with the Center for Teaching Credentials through the California Department of Education. This is a lengthy process and in the meantime our students must take and pass a two-part test called the California Subject Examinations for Teachers (CSET) in Art in order to enter the credential program.

The State of California does not currently fund K-8 teaching education. Teaching instruction for K-8 students is generally found only at private schools or some charter schools. We do, on occasion, have student teachers with placements in elementary art, but the majority of our student teachers' experiences are in middle and secondary schools.

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Item GR: Graduate Programs

1. Provide a List of the titles of graduate theses

Thesis and Permanent Record Binders 2009-2013

Art History

TITLE	MO/YEAR	CONCENTRATION
Marcus Antonius Jansen: Paintings of Urban America 2000-2009	May-09	Art History
Paul Gauguin's Tahitian Dream	Jan-13	Art History
The Cement Sanctuary: Contemporary Street Art in Los Angeles	Jan-12	Art History
Art for the People, Art By the People	Jan-12	Art History
Memories of the Cultural Revolution: Three Generations of Chinese Contemporary Artists	Jan-13	Art History

MFA

TITLE	MO/YEAR	CONCENTRATION
The Value of Art in Education	May-10	Illustration
Modernism Undefined	Jan-11	Illustration
Artists' Secret Agendas Within Children's Illustrations The Analysis of "Dark" and "Light-hearted" Aesthetic Styles of: Arthur Rachkham Winsor McCay, and Maurice Sendak	Jan-11	Illustration

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“Do It For Satan” Symbolism and Actuality – The Power of Robert Mapplethorpe	Jan-09	Creative Photography
Importance of Myth in Contemporary Culture	Jan-13	Illustration
Depicting the Female Body: A Study of Works By Eva Hesse, Louise Bourgeois, Jenny Saville, Marlene Dumas and Kiki Smith	Jan-10	Drawing and Painting
The Old Irony versus The New Sincerity: Creating a Revolutionary Artistic Discourse in Contemporary Art through Originality, Nostalgia, and Personal Conviction	May-11	Illustration
Avoiding Design Prognostication: A Pedagogic Way Around an Inherent Design Problem	Jan-12	Graphic Design
The Seductive Virus: Evolution of the New Kingdom and its Integration into Human Existence	Jan-11	Sculpture
The Wordless Picture Book: Not as Simple as It Looks	Jan-11	Illustration
Digital Medium as an Evolutionary Step for Illustrators	Jan-09	Illustration
Ephemeral Art, Eternal Dilemma	May-12	Ceramics
The Aura of the Machine; A View on Technology-Based Sculpture	May-10	Sculpture
When Sculpture Becomes an Inadequate Term: Responding to Recent Exhibitions on New Sculptural Work	Jan-11	Sculpture

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Why Artists Are Responsible for the Longevity of Their Works, or, If A Tree Falls In The Forest And No One Is There To Photograph It, Is It Still A Work Of Art?	May-12	Ceramics
Hollywood's stranglehold on American culture	May-11	Illustration
Exhibition Design and Museum Studies	May-10	Exhibition Design
The Rise of Peer-to-Peer Communication and Its Effect on the Necessity of Social Media Marketing For the Success of Middle-Grade or Young Adult Fiction Novels	Aug-12	Illustration
Classic to Decompressed: The Evolution of Storytelling in the Superhero Comic	Jan-13	Illustration
Islamic Calligraphy: Journey into Contemporary Art	May-10	Drawing and Painting
An Analysis of Jenny Saville	Jan-12	Drawing and Painting
Grids, Ratios, and Computers: Their Harmful Effects on the Eyes of Novice Graphic Designers	May-10	Graphic Design
Disney's Inspiration: The Influence of European Illustration on Walt Disney	May-12	Illustration
We Perceive in Our Own Image: Embodiment in Art	May-09	Drawing and Painting
The Death of the Performer An Analysis of the Jackass Performance Troupe and Their Role in Contemporary Performance Art	May-12	Sculpture
Light, Architecture, Space and the Art of	May-11	Sculpture

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James Turrell and Robert Irwin

Color Theory for Art within Contemporary Times: Creating awareness between color education versus art color policies	Jan-13	Illustration
Tradition Transformed: Manabu Ikeda's Aesthetic and Contemporary Japanese Art	Jan-13	Drawing & Painting
Photography in the Face of Digital Revolution	May-12	Creative Photography
A Fine Line	Jan-09	Illustration
The Paradox of Javanese Shadow Puppet Theatre: Thriving in the Face of Oppression		Illustration
Art and Culture: The Bridges to Promoting Community Activism and Social Empowerment		Exhibition Design
Off The Wall Propaganda And Transcendence Of Social Groups As It Pertains To Neo-Graffiti Art		
Hayao Miyazaki vs. Tim Burton		Illustration
Re-enactments and Refacements: Jake and Dinos Chapman and Cy Twombly		Drawing and Painting
On Heidegger and Rothko: How Art Reveals Truth		Painting and Drawing
Social Action through the Arts: Using Art Therapy as Method of Aid with Female Prisoners	May-12	Illustration
Depictions of a Conquered Nation	May-11	Illustration

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Urban Album Cover Art: The Hidden Identities of Black Imagery in Marketing and Black Art	May-10	Drawing & Painting
Totemic Creatures and Levitating Monsters in Search of their Origins: The assimilation of Ancient Peruvian Myths and Cultures in the Work of Tilsa Tsuchiya	Jan-11	Drawing & Painting
Toward a Dutch Calvinist Aesthetic in 16 th Century Antwerp	Jan-12	Creative Photography
The Sticking Point: Why We Need to Move Past the Male Gaze and What to Talk About in its Place	Jan-13	Drawing & Painting
Hans Bellmer and Francesca Woodman: Between Autonomy and Immolation	May-12	Exhibition Design
Understanding Visual and Spatial Thought: Communicating in a Visual Language	Jan-12	Glass
Locating Meaning in Contemporary Utilitarian Ceramics	May-09	Ceramics
On the Reunion of Art and Faith in Performance	Jan-09	Drawing, Painting and Printmaking
The Transubstantiation of Art: How Chris Ofili and Andres Serrano Revived the Byzantine Icon as an Expression of Faith	Jan-11	Drawing & Painting
The Art of Drew Struzan: Adding Dimension to Contemporary Illustration	May-09	Illustration
Smoke and Mirrors: Influence of the Photographer Within the Youth Nightclub	Jan-09	Creative Photography

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Hand Made Inference: The Emergence of Conscious Craft	May-11	Illustration
The Ethical Dilemma of Transgenic Art	Jan-09	Drawing & Painting
The Green Man: A Re-evaluation of the Ancient Archetype and Its Link to the Popular Culture of Comics and Environmental Movements	May-09	Illustration
Graphic Content: How American Splendor Integrated Graphic Novel Elements Into Film	May-09	Illustration
The Beautiful Tangent: Empathy, Humility, and Bravado in Bay Area Figurative Painting	Jan-11	Drawing & Painting
The Benefits of a Curatorial Approach: Art Auctions as Fundraisers for non-profit Art Organizations	Jan-12	Exhibition Design
The Unleashed Art of the Crossover Artist	Jan-10	Illustration
Cut, Cast, Compose: Three artists that activate Negative Space Rachel Whiteread, Gordon Matta-Clark and Toba Khedoori	May-12	Drawing & Painting
Evidence of Concept of Angels in Ancient Chinese Art	May-11	Illustration
Exploring the Evolutionary History of Mass Media	Jan-11	Sculpture

2. Describe and evaluate the institution's approaches to the development of breath of competence

The Art Department has nineteen graduate programs (ten master of arts and nine master of fine arts) in ten disciplines. Each discipline has its own curriculum that

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develops the breath of competencies for graduate students within that area. Each area cultivates the skills necessary to either prepare graduate students to take up leadership roles within the professional community, Ph.D. programs, or for academic life. To that end, below is a list, by area, of the graduate programs offered, the approaches to breath of competency, professional related skills, and teaching preparation/opportunities.

3. Describe and evaluate the institution's approaches to the development of teaching

Note; if qualified, the institution offers graduate students the opportunity to teach undergraduate courses. This typically takes place within their second year of studies. Also, the Art Department makes available paid graduate positions. These assistantships are usually in the form of graduate assistants for large enrollment courses.

Areas of Concern

Currently, all master of fine arts programs within the Art Department are out of compliance with the CSUF graduate studies office, the CSU chancellors office, and NASAD standards. These nine programs do not offer a minimum of 50% graduate coursework that is solely taught to graduate students. Seventy-five percent, or 45 units, are either 400-level undergraduate courses, or 500-level graduate courses that are offered in combination with 400-level courses. This means that graduate students are put into undergraduate courses that typically have over twenty undergraduate students. Hence, the professor is expected to teach two different courses at the same time, or is otherwise expected to make accommodations. These master in fine arts programs have been operating in this manner since their inception in 1983, but it is only now that the department understood the compliance issues raised by the curriculum structures currently in use.

There is no doubt that if the graduate coursework standards were raised to 50% / 65% (the chancellors office requires 65% for new programs, and 50% for existing programs), a qualitative result would be achieved. The programs would be more rigorous, and graduate students would achieve greater depth and breath within their education.

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The department is exploring the development of 500-level special topic graduate courses for each master of fine arts area, 500-level seminar courses, and/or 500-level art history courses. However, these courses are dependent upon regular release time for the faculty within these areas to meet compliance standards.

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B. SPECIFIC CURRICULA

1. Degree titles, emphasis, statement of purposes, aspirations for student achievement

Undergraduate Concentrations–Application for Renewal of Final Approval

The following information on our degree programs is from the COTA section of the university website. On the website navigate via the right menu by the specific area of study.

<http://www.fullerton.edu/arts/art/programs/generalstudio.html>

Bachelor of Arts in Art with a concentration in Art History

Art history offers a visual perspective from which to examine the history of world cultures and civilizations. Courses examine the history of art production and display focusing on global themes and concerns, such as iconography, patronage, gender, the built environment, politics and power, and religion.

The department offers the Bachelor of Arts and Master of Art with a concentration in Art History. Art history classes are divided into lower-division (100 and 200 level), upper-division (300 and 400 level), and graduate courses (500 level). The undergraduate courses are divided into those classified as general education courses and those geared specifically to art majors. Among lower-division courses, Introduction to Art (101) is a general education course developed for non-majors. It is topically organized to include the expression of ideas that take different forms in different cultures and eras. The other lower-division courses (201A and B), required for art majors, examine the history of visual culture produced from some of the most important centers of art production in Africa, Asia, the Americas, and Europe, from prehistoric times to the present. Art 201A and B are also listed as general education courses for non-majors. Upper-division courses include two that are listed as general education courses (311, Foundations of Modern Art and 312, Modern Art); these also carry credit for art majors. Additional 300 and 400-level courses focus on specific subjects in art history. Four advanced courses (480T, 481, 511, 512) were designed especially for those in the art history concentration and art history graduate students. These courses address a variety of art historical problems and

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examine special topics. The emphasis in these courses is to hone art historical skills and methodologies, such as stylistic and iconographic analysis, critical thinking, historical research and scholarly writing.

The students taking art history classes are most often pursuing careers in studio art, industry, art history, and museums and galleries. Together the students represent a large cross-section from the university, all bringing their own interests to the study of art history, but sharing the conviction that art is a meaningful expression of the human experience.

Bachelor of Arts with a concentration in General Studio Art

Upon entering CSUF in pursuit of an art degree, each undergraduate begins as a candidate for the Bachelor of Arts in Art. This degree is one of the two undergraduate art degrees offered here at CSUF. As a liberal arts degree it focuses on art and design in the context of a broad program of general studies. It affords the student opportunities to work, study and/or experience the visual arts from cultural sources, historical periods, and a breadth of studio courses exploring a diverse range of media. This degree program is particularly appropriate for those interested in seeking a liberal arts experience with the emphasis placed upon developing a high degree of visual literacy.

Bachelor of Arts in Art with a concentration in Teaching

The teaching concentration provides coursework and field experiences for candidates who teach visual arts in the diverse classrooms of California. The teaching concentration involves an academically rigorous and intellectually stimulating training in studio art, art history and teaching. Candidates develop a commitment to academic scholarship in breadth of knowledge, and deepen abilities as a specialist in visual arts through the program coursework.

Students select from three emphasis disciplines: drawing and painting; crafts/three-dimensional; computer/creative photography. The emphasis develops student expertise in the practice of a studio discipline for teaching with passion, competency and relevance

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with respect to the State-adopted Academic Content Standards for K-12 Students and Curriculum Frameworks for California Public Schools. The program provides a broad and deep base for lifelong learning and teaching throughout a professional career.

The teaching program curriculum adapts the art interests of students to support the growth of dedicated, professionally oriented artist/teacher practitioners. The program design reflects the notion that preparation for careers as visual artists is the foundation for successful, subject-centered arts teaching. Candidates exceed the “highly qualified teacher” standard demanded by the No Child Left Behind legislation. CSUF assigns high priority and strongly supports the program as an essential part of its mission. The university recognizes teaching as an approved concentration for the bachelor of arts degree and the opportunity for students to engage the major through an emphasis aligned with their interests in the visual arts. Furthermore, the Art Department recently reaffirmed its commitment to the teaching concentration as a core aspect of the department’s mission.

Teaching concentration has one full-time professor and a full-time lecturer, both committed artists and art educators, who provide direction for the concentration integrated with the university’s highly respected Single Subject Credential Program. Students who plan to earn a Single Subject Credential in Art participate in field experiences and other pre-requisite courses in secondary education and general pedagogic preparation aligned with the teaching performance assessment. There are 15 units of pre-requisites, which are not part of the concentration, nor are they required for earning the bachelor of arts degree.

Most students who participate in the teaching concentration intend to become art teachers in middle or high school art classrooms, although some elementary school districts hire art specialists. Candidates who wish to earn a multi-subject credential for general K-6 teaching should visit the Center for Careers in Teaching.

Students must make an application to the credential program through the Department of Secondary Education. Applications to the Single Subject Credential Program are due in March prior to the fall start of the program. Students who intend to apply to the

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program must have advisement with art education instructors and must also attend a credential overview seminar offered by the Department of Secondary Education.²⁴

Applicants must also submit passing scores on the CBEST exam, the CSET in Art exam, and be able to complete all pre-requisite courses by the beginning of the Credential courses in the fall. All qualified applicants will be invited to participate in a portfolio review conducted by a committee of master teachers and teaching concentration staff.

It is not necessary to be a teaching concentration student to apply for the Single Subject Credential Program. Students in other bachelor of arts and bachelor of fine arts programs can complete coursework for the Subject Matter Preparation Program (SMPP), Secondary Pre-requisites and portfolio review for application. Students from other colleges who apply to the CSUF program must pass the CSET Art as evidence of subject matter competency, or meet with teaching concentration advisors to schedule coursework that will fulfill SMPP requirements. All candidates for admission to the program must meet with a teaching concentration advisor, and participate in a portfolio review.

Bachelor of Fine Arts in Art with a concentration in Ceramics (includes Glass)

We believe it is important for ceramic and glass students to understand their role as artists and we encourage them to explore the potential of their chosen media for developing an individual direction and personal art aesthetic. Emphasis is placed on helping students to develop their technical proficiency as they explore both sculptural and functional approaches. As they expand their decision-making skills within the complexities of their chosen media, students participate in all process phases, from the making of clay and development of glazes, to kiln firing and kiln working.

²⁴ <http://ed.fullerton.edu/adtep/Overviews.htm>

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Courses follow a chronological sequence from lower-division introductory experiences to specialized upper-division courses in ceramic sculpture, and glass casting, forming and blowing, as well as architectural stained glass.

Bachelor of Fine Arts in Art with a concentration in Crafts (includes jewelry, metalsmithing, and woodworking)

The goal of the Crafts program is to develop artists who use three-dimensional media as their principle media of expression. The program's main objective is to develop creative and productive artists with a professional attitude who can objectively evaluate their work. Technical competence is important and integral to the process, but is not secondary to the ability of defining and creating unique and inspired solutions. The art faculty melds the realms of ideas and expression with reality. They assist students in developing insights, problem solving strategies, and technical skills, and they encourage pursuit of individual direction and purpose. Students create and produce one-of-a-kind signature pieces, which provide a basis for designing for limited production. The program prepares students to be professional artists, designers in industry, museum specialists, or writers/critics.

The goals of the concentration are:

- Provide students with the technical information for each media [paper, metal, fiber, wood] and expose them to traditional and non-traditional material-based practices and processes of the functional arts.
- Provide a broad understanding of visual language as it applies to the art of crafts.
- Encourage conceptual and visual problem-solving in each media.
- Encourage creativity, innovation, and experimentation.
- Explore historical and contemporary trends in the crafts.
- Inform the students of the studio dedication and professional practices of a media-based functional artist.

Foster an enthusiasm for designing and making functional art objects from inception to fruition.

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In this digital computer-dominated age, there is a growing desire to have hands-on experience and an increasing interest in hand-made objects. The excitement of designing a wooden bowl, selecting the wood and going through all the technical and finishing processes is a rewarding experience. We make very few things in the United States currently and most of us have little or no understanding of materials and the processes that an object goes through to become a consumer good. Our professors, through sharing their own studio practices and successful artistic careers, bring their experiences into the academic environment. This gives the student a professional worldview that can inspire his or her own endeavors. These aspiring artists, in the camaraderie of their peers, challenge each other through their individual solutions to each of the projects. Their creations inspire a higher level of success in each other, which also helps in preparing them for professional life.

Freshmen and sophomore students in crafts take foundation courses in two and three-dimensional design, drawing and painting, and art history. Two lower division crafts classes add to the foundation experience. These foundational courses prepare students for in their third year, students are required to take courses in crafts and/or jewelry and metalsmithing to improve their techniques, and fine-tune advanced problem-solving skills. A variety of elective courses support personal interests and career goals: a full range of sculpture classes, flat glass, glass casting and glass blowing, papermaking and bookmaking, as well as sequential classes in ceramics and ceramic sculpture. Next, students concentrate on portfolio-building and networking. Seniors take three Special Studies in crafts, jewelry, and metalsmithing to create portfolio pieces. Building from the first semester to the next a grouping of complex projects demonstrates their advanced knowledge of the media, techniques and processes. Finally, to jump-start seniors' careers, an internship in a business related to their field prepares them for job hunting and professional practices.

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Bachelor of Fine Arts in Art with a concentration in Drawing and Painting

The Drawing and Painting area of concentration prepares students to be leaders in an increasingly visual world. Painters creatively pose and solve visual problems through complex image-making.

Our students learn both the conceptual and formal approaches to painting, from representation to abstraction to experimental practices. Students study pictorial space, color mixing, life studies, and painterly applications. Our students frequently travel on fieldtrips to museums, galleries, and alternative spaces in Los Angeles and Orange County.

At the core of instruction are individual and group critiques conducted by faculty and visiting artists. The Drawing and Painting faculty are dedicated educators, accomplished artists, and respected scholars. Our faculty are known for being actively engaged in helping each student develop her or his ideas, technical skills, confidence and professional knowledge.

Drawing and Painting facilities include twenty-hour studios and undergraduate and graduate exhibition galleries. Students also have access to video, photography, motion graphics, glass, ceramic, metal, and sculpture labs. Graduate studios, living spaces, and galleries are part of our graduate facility at the GCAC.

Our students are a diverse group of artists who excel at visualizing their distinctive experiences, cultures and voices. Students develop habits and problem-solving skills that will inform a lifetime of creative endeavors. Our students become active participants in painting's uniquely vital, and continually strong, presence in the contemporary art world.

Bachelor of Fine Arts in Art with a concentration in Entertainment Art/Animation

The mission of the Entertainment Art/Animation program is to provide students with conceptual understanding, technical skills, practical experience, and opportunities to be

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successful entertainers, communicators and storytellers with a focus on character animation.

The goals of the concentration are:

- Acquire a knowledge and understanding of character animation principles, concepts, and techniques as used to create character based performances.
- Demonstrate through the creation of personal animated work, an understanding of the animation process and its use as a storytelling medium.
- Develop a critical appreciation of historical and contemporary animation forms.
- Develop expertise applicable to professional practice as evidenced within a portfolio and reel of animation and related art
- Develop the capability to creatively expressing one's personal experience and thought with visual skill and clarity.

Freshmen and sophomore students will focus on the foundations of the visual arts: color, composition, rendering, figure anatomy, perspective, and design. Animation students study drawing for animation, emphasizing gesture, expressiveness, and storytelling through drawing the figure. Courses studying the principles of digital and traditional animation are introduced in the sophomore year.

Two courses in art history, covering prehistoric to contemporary times expand your understanding of the evolution of art in human development. The core of the upper division studies is the completion of a personal animated short film during the third year. The experience of creating a short film is modeled after the animated feature film-making production process, introducing students to the various roles artists fulfill in an animated production, as well as developing their capacity as a storytellers, getting them in touch with their own voices while developing their abilities to use animation to communicate with an audience. A variety of elective courses are available to provide the opportunity to focus more specifically on career goals and enhance their personal interests: three-dimensional digital animation; digital painting; additional life drawing and painting courses; motion graphics; cartooning and caricature; storyboarding; comic

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book and children's book illustration; background painting; landscape painting; and more. A recommended course on the history of animation is available to enhance their knowledge of the profession and its application to other areas of communication.

At the senior, special studies level, we offer opportunities for students to refine their focus and build a reel or portfolio in character animation (digital or traditional), develop storyboarding for animation, or to participate in a group project. Finally, to jump-start seniors' careers, an internship in a business prepares you for job hunting and industry practices.

Bachelor of Fine Arts in Art with a concentration in Graphic Design

The Graphic Design program has distinguished itself in the larger Orange County and Los Angeles metropolitan area. Its faculty and student accomplishments are recognized in numerous national and international venues.

The program's faculty and students reflect a rich diversity that is part of the Southern California experience. Its faculty are committed to the idea that diversity enhances learning and that students benefit from their East Coast, West Coast and Pacific Rim perspectives. Students are encouraged to explore various methods in the design process. The program is neither dogmatic nor liberal to any one approach. Its strength is in its ability to explore various problem solving processes and their relationship to the visual language.

Students also benefit from the area's commitment to professional development. Many alumni mentors and other professionals have enriched the student experience with their ongoing commitment to the program.

Professional development is also reflected in the studio experience. Over twenty years ago, the Graphic Design area fully embraced the latest professional digital tools available. It was among the first Graphic Design programs in the country to completely commit to digital processes. It continues to lead in its commitment in technology and professional

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development. Students have the opportunity to develop their digital, professional, and academic abilities in every Graphic Design class. Each graphic design classroom is a twenty-four station digital studio.

The program is also privileged to have influenced other academic institutions. Many of its master of arts and master of fine arts graduates have gone on and joined the faculty of other colleges and universities, including: Fullerton College; Long Beach City College; Rio Hondo College; Santa Ana College; Cal Poly Pomona; California State University, Long Beach; San Diego State; University of Monterrey, Mexico; and Hanyang University, Ansan, South Korea.

Like the field of graphic design, this program has grown. Twenty-five years ago, it was comprised of two full-time faculty members. Currently there are five faculty, along with an equal number of adjunct faculty. As demand has grown, the faculty remain committed to meeting all the academic needs of the students. They work hard at avoiding enrollment limitations and the burden of additional requirements, such as portfolio reviews. If you meet the qualifications, you will not be turned away. All students have the opportunity to learn and demonstrate problem-solving methods explicit to graphic design. With the right foundation, every student has the potential for success.

Bachelor of Fine Arts in Art with a concentration in Illustration

The mission of the CSUF Illustration concentration is to provide students with conceptual understanding, technical skills, practical experience and opportunities to explore the art of illustration in order to become effective and creative communicators and visual storytellers. The goals of the concentration are to: provide students with the technical know-how required for their craft and expose them to traditional and digital media and applications; and to provide a broad understanding of visual language as it applies to the art of illustration.

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- Encourage conceptual and visual problem solving.
- Encourage creativity, innovation, and experimentation.
- Explore historical and contemporary trends in illustration.
- Inform students on professional business practices and ethical standards.
- Fuel passion for the picture-making process.

Not every artist can produce an image worth a thousand words. In the information age, global media will need picture-makers and visual storytellers to communicate with clarity, efficiency, and flair. Our faculty know that tomorrow's skilled illustrators will craft the next generation of images that will touch people's minds and hearts. The program's professors, who manage successful artistic careers alongside their teaching, provide a challenging, yet nurturing environment to bring out the best in illustration students. These aspiring artists, in the camaraderie of their peers, learn the fine craft of creating pictures to inform, educate, and entertain; to excite and inflame passions; to arouse curiosity; to amuse; and to recreate the past and contemplate the future.

As a freshman and sophomore, students hone in the foundations: color, composition, rendering, figure anatomy, perspective, design, and typography. Meanwhile, two courses in art history (from prehistoric to modern art) expand your visual knowledge. As students draw and paint, they progress from traditional to digital media. At the third-year level, students' required courses include traditional and digital illustration, as well as in figure drawing and painting, start them off in visual storytelling, help them perfect their techniques, and fine-tune their advanced picture problem-solving skills. A variety of elective courses cater to personal interests and career goals: digital painting; cartooning and caricature; sequential art; animation backgrounds; and landscape painting; among others. A recommended history of American illustration rounds out their knowledge of this profession. Students then focus on portfolio-building and networking. As seniors taking two Special Studies in Illustration courses, students create portfolio pieces, beginning the first semester with imagery illustrating a common literary source (a novel, tales, myths, etc.), before tailoring a set of artworks demonstrating their

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unique talents, style, and vision. Finally, to launch seniors' careers, an internship in a business prepares them for job hunting and industry practices.

Bachelor of Fine Arts in Art with a concentration in Sculpture

The underlying approach to the CSUF Sculpture program focuses on the application of traditional processes to contemporary ideas. Whether it is an object cast in metal, or the movement of a kinetic piece, the creation of sculpture relies on the ability to work with a complete variety of materials and techniques. This, coupled with background knowledge of both historical and contemporary artists, results in a better understanding of the field. We are also committed to exposing students to the future career possibilities through our workshops and field sessions held at various professional sites throughout Southern California.

The lower division courses are designed to guide the beginning student through a diverse conceptual approach to sculpture, along with the appropriate technical support. Upper-division courses become increasingly self-directed as the student's personal means of expression comes into focus. All levels of students are taught to the proper and safe use of shop tools and machinery. This includes equipment for woodworking, plastic forming, welding, and metal casting. In addition, students will learn vocabulary pertinent to the area of sculpture, which is beneficial in the discussion of their work along with that of their peers.

Graduate Degree Concentrations—9 Renewal of Final Approval and 11 Plan Approval and Final Approval (*see Section II.B.4.d for explanation, pp.171+*).

Master of Arts in Art with a concentration in Art History

The Master of Arts program in Art History is a 30-unit degree. The program's main focus is to prepare graduate students for teaching positions, jobs in arts organizations, or further study at the doctoral level. Our program is tailored to the individual student's interests and career goals at every stage, from study plan to thesis topic. The student

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

works with a faculty advisor (committee chair) to develop a program that allows them to explore the field of art history, gaining skills in visual analysis, research, presentations and scholarly writing. A successful graduate student will possess the ability to communicate their expertise in the field, as well as the principles of art historical research and teaching methodologies.

The Art History Thesis, *Art 598*, is a 6-unit class designed to prepare students for teaching and research. The successful completion of the fifty-page Master's thesis gives the student skills to pursue teaching jobs, a career in an art organization, such as a museum, or apply to doctoral programs. The thesis process offers students time to determine their area of expertise, encouraging both primary research (interviews and archival work) and secondary research (scholarly monographs and journal articles) that helps them define their academic path through this intense work in visual analysis, critical thinking and scholarly writing in the field of art history.

Master of Fine Arts in Art with a concentration in Ceramics

The Master of Fine Arts in Ceramics (60 units) at CSUF pursue areas of practice and research in pottery, sculpture, installation, design, decoration and other diverse ceramic processes and ideas. Graduate students are encouraged with both contemporary and traditional context investigations and research to support individual artistic development in consultation with program advisor, faculty and peers.

Ceramics at CSUF promotes an open learning environment where students can develop visual literacy within a contemporary art context while understanding the tradition. Students should not limit their ideas and work based on the tradition of the material. Students should not be confined by limits, but be willing to explore materials and ideas during the development of their work. Graduate level classes (*Art 484, 504, 599*) encourage advanced aesthetic and conceptual development through self-directed exploration and teaching pedagogy. Students must understand how their art responds to, or develops from, others' art and how it fits in with major art developments, social changes, or political issues. The contemporary craft art field is extremely competitive.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

The Master in Fine Arts in Ceramics program reflects this reality: students are challenged within the classroom environment to develop their creativity, problem solving skills, self-discipline, and time management skills so that they can be successful in the 21st century art world as a professional artists.

Advice on professional practices is discussed in class. These skills are necessary for students to thrive as a professional artist once they are capable of producing a cohesive body of work. Professional practice introduces the students to the practical aspects of being a professional artist including photographing work; showing work in a gallery and museums—including contractual arrangements and interpersonal negotiation—packing and crating work; installing and de-installing a show; building a resume; applying for juried shows; and applying for jobs.

Master of Arts in Art with a concentration in Ceramics

Ceramics Master of Art (30 units) program pursues areas of practice and research in pottery, sculpture, installation, design, decoration and other diverse ceramic processes and ideas. Graduate students are encouraged with both contemporary and traditional context investigations and research to support individual artistic development in consultation with their program advisor, other faculty, and peers.

Ceramics at CSUF promotes an open learning environment where students can develop their visual literacy within a contemporary art context while understanding the tradition. Students should not limit their ideas and work based on the tradition of the material. Students should not be confined by limits, but be willing to explore materials and ideas during the development of their work. Graduate level classes (Art 484, 504, 599) encourage advanced aesthetic and conceptual development through self-directed exploration and teaching pedagogy. Students must understand how their art responds to or develops from others' art and how it fits in with major art

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

developments, social changes or political issues. The contemporary art and/or craft field is extremely competitive.

Master of Arts in Art with a concentration in Crafts

The Master of Arts in Art with a concentration in Crafts program is a 30-unit degree within the studio arts. The emphasis of the Master of Arts in Crafts is to help students refine their studio technical skills and design abilities to become practicing artists within the field of crafts. To that end, Master of Arts graduate students study contemporary issues in crafts with an emphasis on hand-skills, technologies, processes, aesthetic principles, and individual stylistic development for media-based functional art. They also study the business aspects of developing a line of objects that are the products of their studio practice. A successful graduate student will possess the ability to sustain a crafts studio in their chosen media and communicate their skills visually with a culminating professional gallery presentation of their project. The Master of Arts program is designed so that a graduate of the program can sustain a productive crafts studio in professional practice. A Master of Arts in Art with a concentration in Crafts is also a preparatory program towards the terminal degree of Master of Fine Arts in Art with a concentration in Crafts.

Master of Fine Arts in Art with a concentration in Crafts

The Master of Fine Arts in Art with a concentration in Crafts program is a 60-unit terminal degree within the studio arts. The program's main focus is to prepare graduate students to be professional artists and/or become educators in their field of study. The Master of Fine Arts in Crafts curriculum explores media-based research that is both visually rich and focuses on the development of the student as an individual craft artist. The design of the curriculum, incorporating graduate faculty advising, graduate seminar coursework and critiques, focuses on the development the student's ability to communicate visually, verbally, and in written form. Through the exploration of functional art in contemporary context and visual expression, graduate students work

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

closely with faculty to develop their own personal aesthetic. Their acquisition of technical and visual skills enables them to make and sustain significant bodies of artwork. A successful graduate student will possess the knowledge and skills to sustain a professional career in the visual arts while making a unique contribution in their chosen field/media. A successful studio practice as exemplified visually by a culminating gallery presentation of their project is a clear indicator of success in the Master of Fine Arts in Crafts program.

Master of Fine Arts in Art with a concentration in Creative Photography

The Master of Fine Arts program within Creative Photography is a 60-unit terminal degree within studio arts. Graduate work in our program investigates the visual literacy and relevancy of lens-based imaging within our contemporary society. We encourage self-expression and artistic discovery via an interdisciplinary approach that includes video, film, sound, performance, installation, and public art. Graduate students are urged to take full advantage of the university community by crossing disciplines and strengthening their studio practice with allied investigations into the humanities, social and physical sciences, psychology, and political science. Because the very nature and definition of a photograph and all optically derived medias are in constant flux, students experiment and confront issues brought about by a field undergoing accelerated change, transition and dynamic expansion. Above all, the Creative Photography program at CSUF believes art making is an experimental endeavor that thrives in an open, rigorous and collaborative environment. To that end, a graduate student must seek a personal vision culminating in a body of work that is intellectually and artistically challenging. The completion of a Master of Fine Arts degree in Creative Photography at CSUF represents a mastery in the area of lens-based media within studio art, a depth in the history and theory of the photographic medium, and a proven ability to create a significant and culturally relevant body of work with demonstrated capacity for sustaining a viable art practice. Our Master of Fine Arts graduates are prepared for 21st century careers as fine and commercial artists, academics, designers and creative problem

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

solvers across the spectrum of many professions that require photographically-based solutions.

Master of Arts in Art with a concentration in Creative Photography

The Master of Arts program within Creative Photography is a 30-unit degree within studio arts. The focus of the program is to prepare graduate students to advance in their careers as secondary-level art educators and administrators with an emphasis and background in photography and other lens-based media. Graduate work in our program investigates the visual literacy and relevancy of lens-based imaging within our contemporary society. We encourage self-expression and artistic discovery via an interdisciplinary approach that includes video, film, sound, performance, installation and public art. Our Master of Arts program equips students with the tools to take up a leadership role within the professional secondary educational community. To that end, Master of Arts students study contemporary issues with an emphasis on pragmatics, methodology, processes, aesthetic principles, visual thinking, and visual problem-solving skills as related to photography and video. A successful graduate student will possess the ability to communicate these ideas, both visually and verbally, to others. The Master of Arts program is designed so that a graduate student can advance in their teaching careers at the middle and high school levels.

Master of Fine Arts in Art with a concentration in Drawing and Painting

Graduate work in Drawing and Painting encourages individual expression unlimited in conceptual scope. The program encourages passionately committed students to develop a serious approach to the development of meaningful art forms. Students will engage in dialogue that helps to inform their intent as creative artists. The sharing of ideas results in a highly energized and intense program in which students receive constant encouragement and challenges to excel.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

Master of Arts in Art with a concentration in Drawing and Painting

Same as above.

Master of Fine Arts in Art with a concentration in Exhibition Design

The Master of Fine Arts program within Exhibition Design is a 60-unit terminal degree within studio arts. The program's main focus is to prepare graduate students for academic life, and/or to work in a leadership role in a museum, gallery, or design firm. The program features both conceptual study and extensive hands-on experience. Students work as a team alongside experienced professionals to select, design, install, light, and generate supportive interpretive material for exhibitions in the Begovich Gallery. Most of these exhibitions are accompanied by extensive exhibition catalogs produced in conjunction with graphic design students and faculty. Most of the students in this program also earn, concurrently, the Certificate in Museum Studies.

Courses leading to the certificate are designed to educate students in museum practices in preparation for entry into the museum profession. The curriculum includes instruction in the historical development and philosophical basis of collections, exhibitions and their design, and curatorship. A museum internship is required. The certificate in museum studies may be undertaken as a self-contained program or in conjunction with the Master of Arts in Art degree or the Master of Fine Arts in Art degree or, by special permission, with other graduate degrees in the university.

Master of Arts in Art with a concentration in Exhibition Design

The Master of Arts program within is a 30-unit degree within studio arts. The focus of the program is to prepare graduate students to reenter the workforce, and to take up a leadership roles within the design and museum community. The use of critical thinking skills and teamwork are paramount for students in this program. Graduate and undergraduate students of varied backgrounds and skill levels work together to solve theoretical and practical problems.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

Master of Fine Arts in Art with a concentration in Glass

The Master of Fine Arts program provides in-depth study within a 60-unit approved plan in the Glass area of concentration. Entrance to this program is by portfolio review.

Our primary goals in the glass graduate program are to:

- Encourage students to invent their own informed definition of art, one that allows them to use the process of making and rigorous investigation in the service of their own individual needs.
- Encourage critical thinking and a questioning of form, image, material, and technique, rather than a seeking of answers.
- Encourage students to develop professional design skills and craftsmanship and to use these tools in their personal conceptual development.

Graduate students in the Glass program are involved in every aspect of the contemporary studio glass experience. They assist in the design and construction of technical studio glass-making equipment, such as glass-melting furnaces and annealing ovens. They serve as teaching assistants in the undergraduate glass courses, supervising studio exercises, technical drills, and participating in group critiques of undergraduate work.

In order to expose our students to the relatively smaller world of contemporary artists working in glass, we have developed the Greater Southern California Glass Symposium. This Visiting Artist Program brings internationally renowned visiting glass artists to our studios each semester. This gives our graduate students an opportunity to assist some of the best artists working in glass in the world today. We have hosted more than thirty visiting artists lectures and workshops in the past ten years.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

Glass graduate students are also required to apply to summer glass workshops, such as the Pilchuck Glass School, the Pennland School of Crafts, the Haystack School of Crafts and the Studio at the Corning Museum of Glass. CSUF was approved to the *Pilchuck Partners Scholarship Program* in 2009, and we receive a 50% scholarship from this premier glass school to help one of our students to participate in an intensive workshop each summer.

Our graduate glass program provides an important service to several other graduate programs in this department. We emphasize and encourage a mixed-media approach to art making in our program. Graduate students in other concentrations frequently take graduate-level glass courses in order to explore the use of glass in combination with other media such as Crafts/Metals, Sculpture, Ceramics, Video and Photography. Professors in the glass area work closely with these students and frequently serve on their graduate committees.

Master of Arts in Art with a concentration in Glass

The Master of Arts is a 30-unit rigorous study program for students with advanced proficiency and focus who are committed to becoming professional artists.

Master of Fine Arts in Art with a concentration in Graphic Design

The Master of Fine Arts program within Graphic Design is a 60-unit terminal degree within studio arts. The program's main focus is to prepare graduate students for academic life, and to explore theoretical research that is both visually rich and tailored to the individual. Through the exploration of function and expression graduate students will work closely with faculty to engender visual communication dealing with pragmatics, methodology, processes, aesthetic principles, visual thinking, and visual problem solving skills in a contemporary context. A successful graduate student will possess the ability to communicate these ideas, both visually and verbally, to others.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

To that end, the Master of Fine Arts Graphic Design program offers unpaid teaching assistantships, paid teaching associates, and independent studies (Art 599) that deal with graphic design teaching pedagogy, philosophy, and pragmatics, including the development of student projects, project descriptions, and syllabi. Art 500C Graphic Design Graduate Seminar and 500D Graphic Design Thesis (500C taken in the Fall, and 500D in Spring) are designed to prepare a student for academic life and teaching. If successfully completed, the thesis outcome should enable students to determine their area of expertise, and engender original research that helps to define their creative and scholarly path through written and visual outcomes.

Master of Arts in Art with a concentration in Graphic Design

The Master of Arts program within Graphic Design is a 30-unit degree within studio arts. The focus of the program is to prepare graduate students to reenter the workforce, and to take up a leadership role within the professional design community. To that end, Master of Arts graduate students study contemporary issues with an emphasis on pragmatics, methodology, processes, aesthetic principles, visual thinking, and visual problem-solving skills for visual communications. A successful graduate student will possess the ability to communicate these ideas, both visually and verbally, to others. The Master of Arts program is designed so that a graduate student can reenter the workforce, or as a preparatory program towards a terminal degree.

Master of Fine Arts in Art with a concentration in Illustration

The Master of Fine Arts program within Illustration is a sixty-unit studio arts terminal degree. The degree objectives are to prepare graduate students for academic life and/or to develop a broader experience to the goals described in the Master of Arts concentration demonstrated by superior illustration skills and understanding of craft through critical inquiry and theoretical research. Students will explore a body of work that demonstrates a personal vision, which is both visually rich and effective in its communication. Graduate students work closely with faculty to present a cogent exhibition of their graduate art project thesis.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

The Master of Fine Arts Illustration program offers teaching opportunities to selected students. The courses taught are at the undergraduate level. The faculty will work with them to develop a teaching pedagogy, philosophy, and pragmatics, including the development of student projects, project descriptions, and syllabi.

Master of Arts in Art with a concentration in Illustration

The Master of Arts program within Illustration is a 30-unit studio arts degree. The focus of the program is to deepen the students understanding of craft and visual problem-solving skills demonstrated in a portfolio that prepares graduate students to reenter the workforce. The Master of Arts graduate students study contemporary and historic issues in illustration with an emphasis on story concepts, design, color theory, perspective, theatrical composition and lighting, stylization, further development of the drawing and painting process, visual problem solving, and portfolio presentation in order to communicate these ideas, both visually and verbally, to others. The Master of Arts program is designed so that a graduate student can either reenter the workforce, or use it as preparation towards a terminal degree.

Master of Fine Arts in Art with a concentration in Sculpture

The Master of Fine Arts program in Sculpture is a 60-unit degree within studio arts and is considered to be the terminal degree within the field. As a result, the focus of the curriculum allows students to refine the quality of their undergraduate or Master of Arts portfolios to a peak professional level and to prepare them to eventually enter the job market as instructors or working artisans. While the curriculum offers the candidate ample opportunity to pursue and develop their individual directions, it also provides them with a breadth of experience through other studio electives, along with art history and writing course requirements. Regularly scheduled committee assessments are also required. Technical information as related to the field of sculpture is also covered. Topics here are concerned with developing a deeper understanding of the processes related to the field, along with the maintenance and safety issues that exist without a fully operational sculpture studio, which in our case includes a metal casting foundry. Their program ultimately culminates with a capstone project in the form of a solo

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

exhibition of their work. In addition, teaching opportunities are also available that provide the students first-hand classroom teaching experience.

Candidates for the Master of Arts and Master of Fine Arts degrees also serve as sculpture lab monitors throughout their program. This is a voluntary position that allows us to maintain supervised open lab times outside of classes. These open labs provide important additional access for students to work on their projects. The sculpture master's candidates also gain valuable experience by overseeing and assisting undergraduate students with design and technical issues related to their work.

Master of Arts in Art with a concentration in Sculpture

The Master of Arts program in sculpture is a 30-unit degree. The Master of Arts program can effectively serve two main purposes. One, in that it provides a means for a student interested in earning a graduate degree to do so in a more streamlined manner, as compared to the Master of Fine Arts degree. Coursework, commitment assessments and capstone exhibition requirements still exist. Also, this option serves those students who do not have professional aspirations that would require the Master of Fine Arts, the terminal degree in the field. They are simply seeking to explore and build upon their undergraduate artistic experience. Secondly, the Master of Arts program can also serve as a stepping stone to a Master of Fine Arts program. Often times, students will choose to earn a Master of Arts at CSUF and then pursue a Master of Fine Arts at another institution. In this case, the Master of Arts affords the student the opportunity to develop and refine their artistic direction begun as an undergraduate and produce a solid and coherent portfolio, before entering a Master of Fine Arts program.

2. Curricular tables

What follows are the curricular tables for the Certificate in Museum Studies, Bachelor of Arts in Art, Bachelor of Fine Arts in Art, Master of Arts in Art, and Master of Arts in Fine Art.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Certificate In Museum Studies

One Year Certificate Program

Program Submitted for Renewal of Final Approval

Program Supervisor: Michael McGee

Exhibition Design (Major Area)	Art History	Museum Education	Total
18 units	3 units	3 units	24 units

Exhibition Design

ART 464 Museum Conservation	3
ART 483D Exhibition Desi	3
ART 495 Internship in Art	3
ART 501 Curatorship	3
ART 503D Exhibition Design (3,3)	6

Total Exhibition Design: 18

Art History

ART 481 Seminar in Art History	3
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Museum Education

Art 466 Museum Education	3
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TOTAL UNITS: 24

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Arts in Art with a concentration in Art History

Four Year Baccalaureate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 41 Program Supervisor: Joanna Roche

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
12 units	33 units	51 units	24 units	120
10%	28%	43%	20%	100% Total

Studio or Related Areas

<i>Lower-division Studio Electives</i>	6
ART 300 Writing in the Visual Arts	3
<i>Approved upper-division Art History elective</i>	3
ART 301 Ancient Art	
ART 302 Medieval Art	
ART 311 Foundations of Modern Art	
ART 312 Modern Art	
ART 320 History of Architecture Before the Modern Era	
ART 413 History of Contemporary ART	
ART 431 Renaissance ART	
ART 460 Pre-Columbian ART	
ART 461 American ART: 20th Century	
ART 462 Latin American ART from 1800 to the 1950s	
ART 463 Native North American ART	
ART 465 ART of Sub-Saharan Africa	
ART 470 History and Aesthetics of Photography	
ART 472 Native ARTs of California and the Southwest	
ART 480T Selected Topics in ART History (course offerings listed next page)	
ART 481 Seminar in ART History (course offerings listed next page)	
Total Studio or Related Areas	12

Art/Design History

ART 201A,B Art and Civilization	6
ART 480T Selected Topics in ART History	3
ART 481 Seminar in ART History	3
<i>21 units of upper-division Art History courses</i>	21
Total Art/Design History	33

General Studies

<i>includes 4 upper-division units</i>	
fullerton.edu/aac/GE_Degree_Requirements/GEGlance.pdf	51

Electives

<i>Approved electives in art, American studies, anthropology, history,</i>	9
<i>General Electives</i>	15
Total Electives	24

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

ART 480T Selected Topics in Art History Offerings

- Aesthetics of Sexuality
- Aesthetics of Violence
- Animation Aesthetics
- Art World
- Asian Art
- Contemporary Asian Art
- Contemporary Theory
- Formations of the French Academy
- History of Graphic Design
- History of Illustration
- History of Impressionism
- History of Printmaking
- Mexican Muralism
- Southern California Art

ART 481 Seminar in ART History Offerings

- African Masquerade
- Art and Architecture of New Spain
- Arts of Haitian Vodou and Their African Roots
- Japanese Prints
- History and Methods in Art History of National Identity
- Museums on Display: Exhibiting 'Others' and Making of 'Ourselves' in the Formation
- Performance Art in Mexico and Central America
- Theories in Contemporary Art

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Arts in Art with a concentration in General Studio Art
 Four Year Baccalaureate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 752 Program Supervisor: Jade Jewett

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
42 units	12 units	51 units	15 units	120
35%	10%	43%	13%	100% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
<i>Six units Lower-division Studio Electives</i>	6
<i>Two separate courses from: Ceramics, Crafts, Creative Photography, Design, Drawing and Painting, Printmaking, or Sculpture</i>	
ART 300 Writing in the Visual Arts	3
<i>Upper-division Area Requirements</i>	12
<i>One course from each: drawing and painting; sculpture, creative photography, printmaking; crafts and ceramics; graphic design, illustration, entertainment art/animation.</i>	
<i>Upper-division Studio Electives</i>	6
<i>Two separate courses from the following categories: drawing and painting;</i>	
Total Studio or Related Areas	42

Art/Design History

ART 201A,B Art and Civilization	6
<i>Upper Division Art History</i>	6
Total Art/Design History	12

General Studies

fullerton.edu/aac/GE_Degree_Requirements/GEGlance.pdf	51
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Electives

<i>includes 4 upper-division units</i>	15
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SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Arts in Art with a concentration in Teaching
 Four Year Baccalaureate Program, One Year Credential Program
 Program Submitted for Renewal of Final Approval
 Current Semester's Enrollment in Majors: 17

Program Supervisor: Elizabeth Holster

Crafts Emphasis

Art and Design (Studio, History, etc.)	Art Teaching	General Studies	Electives	BA Total
51 units	3 units	51 units	15 units	120 units
43%	3%	43%	13%	100%

Art Teaching Credential

Art Education	Professional Education	Credential Requirements
19 units	29 units	48 units
16%	24%	40%

BACCALAUREATE PROGRAM

Art and Design (Studio, Art/Design History, etc.)

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 106A Beginning Ceramics	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 201A,B Art and Civilization	6
ART 205A Beginning Crafts	3
ART 207A Drawing and Painting	3
ART 300 Writing in the Visual ARTs	3
ART 305A Advanced Crafts	3
ART 306A,B Advanced Ceramics	6
ART 312 Modern Art	3
ART 315A Jewelry	3
ART 363B Illustration	3
Total Total Art and Design:	51

Art Teaching

ART 441 Media Exploration for Teaching Art	
Total Art Teaching:	3

General Studies

fullerton.edu/aac/GE_Degree_Requirements/GE_Glance.pdf	51
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Electives

<i>includes 4 upper-division units</i>	15
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TOTAL UNITS	120
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SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

K-12 SINGLE SUBJECT PREPARATION TEACHER ACCREDITATION PROGRAM

Art Education		
ARTE 442	Teaching Art in the K-12 Schools	3
ARTE 449E	Externship in K-12 Teaching	3
ARTE 449I	Internship in K-12 Teaching	10
ARTE 449S	Seminar in K-12 Teaching	3
Total Art Education:		19
Professional Education		
EDSC 304	Educational Technologies for Secondary Teachers	3
EDSC 310	The Teaching Experience: Participation	3
EDSC 320	Adolescence and Education	3
EDSC 330	Developing Literacy in Secondary Schools	3
EDSC 340	Diversity in Secondary Schools	2
EDSC 400	methods for internship candidates	3
EDSC 410	Teaching English Language Learners in Secondary Schools	3
EDSC 440F	Supervised Fieldwork in Secondary Schools (2)	2
EDSC 440S	General Pedagogy of Secondary School Teaching (4)	4
EDSC 460	Teaching Assessment Seminar	3
Total Secondary Education:		29
CERTIFICATE PROGRAM TOTAL:		48

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Arts in Art with a concentration in Teaching
 Four Year Baccalaureate Program, One Year Credential Program
 Program Submitted for Renewal of Final Approval
 Current Semester's Enrollment in Majors: 17

Program Supervisor: Elizabeth Holster

Drawing and Painting Emphasis

Art and Design (Studio, History, etc.)	Art Teaching	General Studies	Electives	BA Total
51 units	3 units	51 units	15 units	120 units
43%	3%	43%	13%	100%

Art Teaching Credential

Art Education	Professional Education	Credential Requirements
0 units	0 units	0 units
0%	0%	0%

BACCALAUREATE PROGRAM

Art and Design (Studio, Art/Design History, etc.)

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 106A Beginning Ceramics	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 201A,B ART and Civilization	6
ART 205A Beginning Crafts	3
ART 207A Drawing and Painting	3
ART 300 Writing in the Visual ARTs	3
ART 307A Drawing and Painting	3
ART 310A Watercolor	3
ART 317A Life Studies	3
ART 347A Printmaking	3
ART 363B Illustration	3
<i>Upper division art history ART 470 or ART 312</i>	3

Total Art and Design: 51

Art Teaching

ART 441 Media Exploration for Teaching Art	3
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Total Art Teaching: 3

General Studies

fullerton.edu/aac/GE_Degree_Requirements/GEGlance.pdf 51

Electives

includes 4 upper-division units 15

TOTAL UNITS 117

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

K-12 SINGLE SUBJECT PREPARATION TEACHER ACCREDITATION PROGRAM

Art Education

ARTE 442 Teaching Art in the K-12 Schools	3
ARTE 449E Externship in K-12 Teaching	3
ARTE 449I Internship in K-12 Teaching	10
ARTE 449S Seminar in K-12 Teaching	3

Total Art Education: 19

Professional Education

EDSC 304 Educational Technologies for Secondary Teachers	3
EDSC 310 The Teaching Experience: Participation	3
EDSC 320 Adolescence and Education	3
EDSC 330 Developing Literacy in Secondary Schools	3
EDSC 340 Diversity in Secondary Schools	2
EDSC 400 methods for internship candidates	3
EDSC 410 Teaching English Language Learners in Secondary Schools	3
EDSC 440F Supervised Fieldwork in Secondary Schools (2)	2
EDSC 440S General Pedagogy of Secondary School Teaching (4)	4
EDSC 460 Teaching Assessment Seminar	3

Total Secondary Education: 29

CERTIFICATE PROGRAM TOTAL: 48

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Arts in Art with a concentration in Teaching
Four Year Baccalaureate Program, One Year Credential Program
Program Submitted for Renewal of Final Approval
Current Semester's Enrollment in Majors: 17

Program Supervisor: Elizabeth Holster

Creative Photography and Computer Design Emphasis

Art Teaching Credential

Art and Design (Studio, History, etc.)	Art Teaching	General Studies	Electives	BA Total
51 units	3 units	51 units	15 units	120 units
43%	3%	43%	13%	100%

Art Education	Professional Education	Credential Requirements
19 units	29 units	48 units
16%	24%	40%

BACCALAUREATE PROGRAM

Art and Design (Studio, Art/Design History, etc.)

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 106A Beginning Ceramics	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 201A,B Art and Civilization	6
ART 205A Beginning Crafts	3
ART 207A Drawing and Painting	3
ART 300 Writing in the Visual Arts	3
ART 312 Modern Art	3
ART 338A,B Creative Photography	6
ART 363B Illustration	3
ART 478 Studio Expanded	
<i>Three units from the following:</i>	3
ART 483F Design for Interactive	
ART 483E Computer Assisted Graphics	
<i>Three units from the following:</i>	3
ART 301 Ancient Art	
ART 302 Medieval Art	
ART 311 Foundations of Modern Art	
ART 320 History of Architecture Before the Modern Era	
ART 401 History of Women Artists	
ART 413 History of Contemporary Art	
ART 431 Renaissance Art	
ART 460 Pre-Columbian Art	
ART 461 American Art: 20th Century	
ART 462 Latin American Art from 1800 to the 1950s	
ART 463 Native North American Art	
ART 464 Museum Conservation	
ART 465 Art of Sub-Saharan Africa	
ART 466 Museum Education	
ART 470 History and Aesthetics of Photography	
ART 472 Native Arts of California and the Southwest	
ART 475 Professional Practices in the Arts	

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

ART 480T Selected Topics in Art History	
ART 481 Seminar in Art History	
Total Art and Design	51
Art Teaching	
ART 441 Media Exploration for Teaching Art	
Total Art Teaching:	3
General Studies	
fullerton.edu/aac/GE_Degree_Requirements/GEGlance.pdf	51
Electives	
<i>includes 4 upper-division units</i>	15
TOTAL UNITS	120

K-12 SINGLE SUBJECT PREPARATION TEACHER ACCREDITATION PROGRAM

Art Education	
ARTE 442 Teaching Art in the K-12 Schools	3
ARTE 449E Externship in K-12 Teaching	3
ARTE 449I Internship in K-12 Teaching	10
ARTE 449S Seminar in K-12 Teaching	3
Total Art Education:	19
Professional Education	
EDSC 304 Educational Technologies for Secondary Teachers	3
EDSC 310 The Teaching Experience: Participation	3
EDSC 320 Adolescence and Education	3
EDSC 330 Developing Literacy in Secondary Schools	3
EDSC 340 Diversity in Secondary Schools	2
EDSC 400 methods for internship candidates	3
EDSC 410 Teaching English Language Learners in Secondary Schools	3
EDSC 440F Supervised Fieldwork in Secondary Schools (2)	2
EDSC 440S General Pedagogy of Secondary School Teaching (4)	4
EDSC 460 Teaching Assessment Seminar	3
Total Secondary Education:	29
CERTIFICATE PROGRAM TOTAL:	48

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Fine Arts in Art with a concentration in Ceramics

Four Year Baccalaureate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 6

Program Supervisor: Nobuhito Nishigawara

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
69 units	12 units	51 units	0 units	132
58%	10%	43%	0%	110% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 106A,B Beginning Ceramics	6
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
<i>Lower-division studio electives</i>	6
ART 300 Writing in the Visual Arts	3
ART 306A,B Advanced Ceramics	6
ART 326A,B Ceramic Sculpture	6
ART 424A,B Glass Blowing	6
<i>Nine units from the following:</i>	9
ART 484A Special Studies Ceramics	
ART 484 B Special Studies Glass Blowing	
ART 484 C Special Studies Glass Casting	
Upper-division studio art electives	12
Total Studio or Related Areas	69

Art/Design History

ART 201A,B Art and Civilization	6
<i>Upper Division Art History</i>	6
Total Art/Design History	12

General Studies

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CURRICULAR TABLE

Program :Bachelor of Fine Arts in Art with a concentration in Creative Photography
Four Year Baccalaureate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 28 Program Supervisor: Linda Kroff

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
69 units	12 units	51 units	0 units	132
58%	10%	43%	0%	110% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 238 Photo Visual Concepts	3
ART 247 Introduction to Linoleum and Woodcut Prints	3
<i>Lower-division studio electives</i>	6
ART 300 Writing in the Visual Arts	3
ART 338A,B Creative Photography	6
ART 348 Artists' Books	3
ART 410 The Digital Studio	3
ART 418 Seminar in Creative Photography	3
ART 439 Creative Photo Studio Projects	3
ART 478 Studio Expanded: Other Genre	3
ART 489 Special Studies, Creative Photo	6
<i>Upper-division studio art electives</i>	12
Total Studio or Related Areas	69

Art/Design History

ART 201A,B Art and Civilization	6
<i>Upper Division Art History</i>	6
Total Art/Design History	12

General Studies

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SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Fine Arts in Art with a concentration in Crafts

Four Year Baccalaureate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 9

Program Supervisor: Christina Smith

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
69 units	12 units	51 units	0 units	132
58%	10%	43%	0%	110% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 123 Descriptive Drawing	3
ART 205A,B Beginning Crafts	6
<i>Lower-division studio elective</i>	6
ART 300 Writing in the Visual Arts	3
ART 305A,B Advanced Crafts	6
<i>Twelve units from the following:</i>	12
ART 306A, B Advanced Ceramics	
ART 315A,B Jewelry	
ART 330 Creative Papermaking	
ART 364A Stained Glass	
ART 364B Stained Glass/Kiln Working	
<i>Six units from the following:</i>	6
ART 448 Special Studies: Artists' Books and Art	
ART 485A Jewelry	
ART 485B General Crafts	
ART 485C Metalsmithing	
ART 485F Papermaking	
ART 495 Internship in Art	
<i>Upper-division studio art electives</i>	12
Total Studio or Related Areas	69

Art/Design History

ART 201A,B Art and Civilization	6
<i>Upper Division Art History</i>	6
Total Art/Design History	12

General Studies

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SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

**Program: Bachelor of Fine Arts in Art with a concentration in Drawing and Painting
Four Year Baccalaureate Program**

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 26 Program Supervisor: Kyung Sun Cho

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
69 units	12 units	51 units	0 units	132
58%	10%	43%	0%	110% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 207A,B Drawing and Painting	6
<i>Lower-division studio electives</i>	6
ART 300 Writing in the Visual Arts	3
ART 307A,B Drawing and Painting	6
ART 317A,B Life Studies, Drawing and Painting	6
ART 487A Special Studies, Painting	3
ART 487B Life Studies, Drawing and/or Painting	3
<i>Nine units from the following:</i>	9
ART 487A Senior Critique, Drawing and Painting	
ART 487B Special Studies, Life Painting	
ART 487C BFA Capstone, Drawing and Painting	
<i>Upper-division studio art electives</i>	12
Total Studio or Related Areas	69

Art/Design History

ART 201A,B Art and Civilization	6
<i>Upper Division Art History</i>	6
Total Art/Design History	12

General Studies

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SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

**Program: Bachelor of Fine Arts in Art with a concentration in Entertainment Art/Animation
Four Year Baccalaureate Program**

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 156 Program Supervisor: Chuck Grieb

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
69 units	12 units	51 units	0 units	132
58%	10%	43%	0%	110% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 217 Life Drawing for Animation	3
ART 253 Introduction to Traditional Animation	3
ART 255 Introduction to 3D Computer Animation	3
<i>Lower-division Studio Electives</i>	3
ART 300 Writing in the Visual Arts	3
ART 317A Life Studies, Drawing and Painting	3
ART 337 Animal and Wildlife Drawing	3
ART 353A Drawing for Animation	3
ART 353B Animation	3
ART 487E Special Studies in Entertainment Art/Animation	3
<i>Select nine units from:</i>	9
ART 317B Life Studies, Painting	
ART 317C Sculpting Life Forms	
ART 355 3D Computer Animation	
ART 353A,B Animation Preproduction	
ART 367 Elements of Sequential Art	
ART 373 Cartooning and Caricature	
ART 483B Visual Development and Background Painting	
ART 483C Special Studies in Illustration	
ART 483I Motion Graphics Design	
ART 487E Special Studies in Entertainment Art/Animation	
ART 487S Special Studies in Sequential Art	
ART 495 Internship in Art	
<i>Select three units from:</i>	3
ART 483B Visual Development and Background Painting	
ART 483C Special Studies in Illustration	
ART 487E Special Studies in Entertainment Art/Animation	
ART 487S Special Studies in Sequential Art	
<i>Upper-division studio art electives</i>	12
Total Studio or Related Areas	69

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

Art/Design History	
ART 201A,B Art and Civilization	6
Upper Division Art History	6
Total Art/Design History	12
General Studies	
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SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Fine Arts in Art with a concentration in Graphic Design

Four Year Baccalaureate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 181 Program Supervisor: John Drew

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
69 units	12 units	51 units	0 units	132
58%	10%	43%	0%	110% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 223A,B Lettering and Typography	6
ART 223C Typography into Graphic Design	3
<i>Lower-division studio elective</i>	3
ART 300 Writing in the Visual Arts	3
ART 323A,B Graphic Design	6
ART 338A Creative Photography	3
ART 363A,B Illustration	6
ART 483A Special Studies in Graphic Design	6
ART 483E Computer Assisted Graphics	3
ART 483F Design for Interactive Art	3
ART 495 Internship in Art	3
<i>Upper-division studio art electives</i>	9
Total Studio or Related Areas	69
ART 201A,B Art and Civilization	6
<i>Upper Division Art History</i>	6
Total Art/Design History	12

General Studies

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SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Fine Arts in Art with a concentration in Illustration

Four Year Baccalaureate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 112 Program Supervisor: Cliff Cramp

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
69 units	12 units	51 units	0 units	132
58%	10%	43%	0%	110% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 123 Descriptive Drawing	3
ART 223A Lettering and Typography	3
<i>Lower-division studio electives</i>	6
ART 300 Writing in the Visual Arts	3
ART 317A,B Life Studies, Drawing and Painting	6
ART 318A Drawing and Painting the Head and Hands	3
ART 323A Graphic Design	3
ART 363A,B Illustration	6
ART 483C Special Studies in Illustration	6
ART 495 Internship in Art	3
<i>Upper-division studio art electives</i>	12
Total Studio or Related Areas	69

Art/Design History

ART 201A,B Art and Civilization	6
<i>Upper Division Art History</i>	6
Total Art/Design History	12

General Studies

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SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program: Bachelor of Fine Arts in Art with a concentration in Sculpture

Four Year Baccalaureate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 5 Program Supervisor: Jim Jenkins

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
69 units	12 units	51 units	0 units	132
58%	10%	43%	0%	110% Total

Studio or Related Areas

ART 103 Two-Dimensional Design	3
ART 104 Three-Dimensional Design	3
ART 107A,B Beginning Drawing and Painting	6
ART 117 Life Drawing	3
ART 216A,B Beginning Sculpture	6
<i>Lower-division studio elective</i>	6
ART 300 Writing in the Visual Arts	3
ART 316A,B Sculpture	6
<i>Six units from the following:</i>	6
ART 317A Life Studies, Drawing	
ART 317B Life Studies, Painting	
ART 317C Life Studies, Sculpting Life Form	
ART 326A Ceramic Sculpture	3
ART 336 Moldmaking and Cast Sculpture	3
ART 346 Kinetic Sculpture	3
ART 486A Modeling and Fabrication	6
<i>Upper-division studio art electives</i>	12
Total Studio or Related Areas	69

Art/Design History

ART 201A,B Art and Civilization	6
<i>Upper Division Art History</i>	6
Total Art/Design History	12

General Studies

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CURRICULAR TABLE

Program: Master of Arts in Art with a concentration in Art History

Three Semester Graduate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 1

Program Supervisor: Joanna Roche

Major Studies in Art History	Other Studies in Art History	Electives (exploratory coursework)	Total Number of Units
12 units	15 units	3 units	30
40%	50%	10%	100% Total

Major Studies in Art History

ART 511 Seminar on the Content & method of Art History	3
ART 512 Seminar on Selected Topics in Art History	3
ART 598 Thesis	6
Total Major Studies in Art History	12

Other Studies in Art History

<i>Three approved 400-level course Art History</i>	3
ART 401 History of Women Artists	
ART 413 Contemporary Art	
ART 431 Renaissance Art	
ART 460 Pre-Columbian Art	
ART 461 American Art: 20th Century	
ART 462 Latin American Art from 1800 to the 1950s	
ART 463 Native North American Art	
ART 465 Art of Sub-Saharan Africa	
ART 470 History and Aesthetics of Photography	
ART 472 Native Arts of California and the Southwest	
ART 480T Selected Topics in Art History <i>(course offerings listed next page)</i>	
ART 481 Seminar in Art History	
<i>Six approved 500-level course in Art History</i>	6
ART 511 Seminar on the Content and Method of Art History <i>(course offerings listed next page)</i>	
ART 512 Seminar on Selected Topics in Art History	
ART 580T Selected Topics in Art History (course offerings listed on next page)	
ART 599 Independent Graduate Research	
<i>Six approved 400 or 500 level Art History course</i>	6
Total Other Studies in Art History	15

Electives (exploratory coursework)

<i>Three approved 400 or 500 level Art History course</i>	3
Total Electives	3

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

Art 480T Selected Topics in Art History Offerings

- Aesthetics of Sexuality
- Aesthetics of Violence
- Animation Aesthetics
- Art World
- Asian Art
- Contemporary Asian Art
- Contemporary Theory
- Formations of the French Academy
- History of Graphic Design
- History of Illustration
- History of Impressionism
- History of Printmaking
- Mexican Muralism
- Southern California Art

Art 511 Seminar in Art History Offerings

- African Masquerade
- Art and Architecture of New Spain
- Arts of Haitian Vodou and Their African Roots
- Japanese Prints
- History and Methods in Art History
- Museum of National Identity
- Performance Art in Mexico and Central America
- Theories in Contemporary Art

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Crafts

Three Semester Graduate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 0

Program Supervisor: Christina Smith

Major Studies in Art/Design	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level Art History course	3
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500-Level in Jewelry/Metalsmithing</i>	6
ART 505B General Crafts	
ART 504C Glass Casting	
ART 505A Jewelry	
<i>Six approved units at 500 or 400 level courses pertinent to Jewelry/Metalsmithing</i>	6
ART 505B General Crafts	
ART 485A Jewelry	
ART 485B General Crafts	
ART 485C Metalsmithing	
ART 504C Glass Casting	
ART 505A Jewelry	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Drawing and Painting
Three Semester Graduate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 2

Program Supervisor: Kyung Sun Cho

Major Studies in Art/Design	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level Art History course	3
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500-Level in Painting and Printmaking</i>	6
ART 507 Graduate Studies in Drawing, Painting and Printmaking	
ART 507A Graduate Seminar: Painting and Image Making	
ART 507B Graduate Studies: The Figure	
ART 507C Special Topics in Art	
ART 507D Printmaking	
<i>Six approved units at 500 or 400 level courses pertinent to Painting and Printmaking</i>	6
ART 487 Special Studies in Drawing and Painting and Printmaking	
ART 487A Senior Critique, Drawing and Painting	
ART 487B Special Studies, Life Painting	
ART 487C BFA Capstone, Drawing and Painting	
ART 487D Special Studies, Printmaking	
ART 507 Graduate Studies in Drawing, Painting and Printmaking	
ART 507A Graduate Seminar: Painting and Image Making	
ART 507B Graduate Studies: The Figure	
ART 507C Special Topics in Art	
ART 507D Printmaking	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Sculpture

Three Semester Graduate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 0

Program Supervisor: Jim Jenkins

Major Studies in Art/Design	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level Art History course	3
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500-Level in Sculpture</i>	6
ART 506A,B Graduate Problems in Sculpture	
ART 599 Independent Graduate Research	
<i>Six approved units at 500 or 400 level courses pertinent to Sculpture</i>	6
ART 486A Modeling and Fabrication	
ART 486B Casting	
ART 486 Special Studies in Sculpture	
ART 506A,B Graduate Problems in Sculpture	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Crafts

Three Year Graduate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 2

Program Supervisor: Christina Smith

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Major Studies in Art/Design

<i>Approved 400-level Art History course</i>	9
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

<i>Twelve approved units at 500-Level in Jewelry/Metalsmithing</i>	12
ART 505B General Crafts	
ART 504C Glass Casting	
ART 505A Jewelry	
<i>Twelve approved units at 500 or 400 level courses pertinent to Jewelry/Metalsmithing</i>	12
<i>Crafts and Jewelry/Metalsmithing Options</i>	
ART 505B General Crafts	
ART 485A Jewelry	
ART 485B General Crafts	
ART 485C Metalsmithing	
ART 504C Glass Casting	
ART 505A Jewelry	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	24

Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives	12

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Creative Photography
 Three Year Graduate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 3

Program Supervisor: Linda Kroff

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Major Studies in Art/Design

<i>Approved 400-level Art History course</i>	9
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

<i>Twelve approved units at 500-Level in Crtv. Photogr.</i>	12
ART 508A,B Graduate Problems in Creative Photography	
ART 510 Graduate Problems: The Digital Studio	
ART 518 Graduate Seminar in Creative Photography	
ART 578 Graduate Studio Expanded: Other Genre	
ART 579 Graduate Problems: Aesthetics and Advanced Techniques of Video	
ART 588T Graduate Topics in Creative Photography	
ART 599 Independent Graduate Research	
<i>Twelve approved units at 500 or 400 level courses pert. to Crtv. Photogr.</i>	12
<i>Creative Photography Options</i>	
ART 410 The Digital Studio	
ART 418 Seminar in Creative Photography	
ART 448 Special Studies: Artists' Books and Art	
ART 439 Creative Photo Studio Projects	
ART 475 Professional Practices in the Arts	
ART 478 Studio Expanded: Other Genre	
ART 479 Video: Aesthetics and Techniques	
ART 488T Selected Topics in Creative Photography	
ART 489 Special Studies in Creative Photography	
ART 508A,B Graduate Problems in Creative Photography	
ART 510 Graduate Problems: The Digital Studio	
ART 518 Graduate Seminar in Creative Photography	
ART 578 Graduate Studio Expanded: Other Genre	
ART 579 Graduate Problems: Aesthetics and Advanced Techniques of Video	
ART 588T Graduate Topics in Creative Photography	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	24

Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives	12

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Drawing and Painting
 Three Year Graduate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 19

Program Supervisor: Kyung Sun Cho

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Major Studies in Art/Design

<i>Approved 400-level Art History course</i>	9
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

<i>Twelve approved units at 500-Level in Painting and Printmaking</i>	12
ART 507 Graduate Studies in Drawing, Painting and Printmaking	
ART 507A Graduate Seminar: Painting and Image Making	
ART 507B Graduate Studies: The Figure	
ART 507C Special Topics in Art	
ART 507D Printmaking	
<i>Twelve approved units at 500 or 400 level courses pertinent to Painting & Printmaking</i>	12
<i>Drawing and Painting Options</i>	
ART 487 Special Studies in Drawing and Painting and Printmaking	
ART 487A Senior Critique, Drawing and Painting	
ART 487B Special Studies, Life Painting	
ART 487C BFA Capstone, Drawing and Painting	
ART 487D Special Studies, Printmaking	
ART 507 Graduate Studies in Drawing, Painting and Printmaking	
ART 507A Graduate Seminar: Painting and Image Making	
ART 507B Graduate Studies: The Figure	
ART 507C Special Topics in Art	
ART 507D Printmaking	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	24

Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives	12

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Sculpture

Three Year Graduate Program

Program Submitted for Renewal of Final Approval

Current Semester's Enrollment in Majors: 4

Program Supervisor: Jim Jenkins

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Studio or Related Areas

<i>Approved 400-level Art History course</i>	9
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

<i>Twelve approved units at 500-Level in Sculpture</i>	12
ART 506A,B Graduate Problems in Sculpture	
ART 599 Independent Graduate Research	
<i>Twelve approved units at 500 or 400 level courses pertinent to Sculpture</i>	12
<i>Sculpture Options</i>	
ART 486A Modeling and Fabrication	
ART 486B Casting	
ART 486 Special Studies in Sculpture	
ART 506A,B Graduate Problems in Sculpture	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	24

Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives (exploratory coursework)	12

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Ceramics

Three Semester Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors:0

Program Supervisor: Nobuhito Nishigawara

Major Studies in Art/Design	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level Art History course	3
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500-Level in Glass</i>	6
ART 504A Ceramics	
ART 505B General Crafts	
ART 599 Independent Graduate Research	
<i>Six approved units at 500 or 400 level courses pertinent to Ceramics</i>	6
ART 485B General Crafts	
ART 484A Ceramics	
ART 504A Ceramics	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Creative Photography

Three Semester Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 0

Program Supervisor: Linda Kroff

Major Studies in Art/Design	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level Art History course	3
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500-Level in Creative Photogr.</i>	6
ART 508A,B Graduate Problems in Creative Photography	
ART 510 Graduate Problems: The Digital Studio	
ART 518 Graduate Seminar in Creative Photography	
ART 578 Graduate Studio Expanded: Other Genre	
ART 579 Graduate Problems: Aesthetics and Advanced Techniques of Video	
ART 588T Graduate Topics in Creative Photography	
ART 599 Independent Graduate Research	
<i>Six approved units at 500 or 400 level courses pertinent to Creative Photogr.</i>	6
<i>Creative Photography Options</i>	
ART 410 The Digital Studio	
ART 418 Seminar in Creative Photography	
ART 448 Special Studies: Artists' Books and Art	
ART 439 Creative Photo Studio Projects	
ART 475 Professional Practices in the Arts	
ART 478 Studio Expanded: Other Genre	
ART 479 Video: Aesthetics and Techniques	
ART 488T Selected Topics in Creative Photography	
ART 489 Special Studies in Creative Photography	
ART 508A,B Graduate Problems in Creative Photography	
ART 510 Graduate Problems: The Digital Studio	
ART 518 Graduate Seminar in Creative Photography	
ART 578 Graduate Studio Expanded: Other Genre	
ART 579 Graduate Problems: Aesthetics and Advanced Techniques of Video	
<i>ART 588T Graduate Topics in Creative Photography</i>	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Exhibition Design

Three Semester Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 3

Program Supervisor: Mike McGee

Major Studies in Art/Design	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level Art History course	3
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500-Level in Exhib. Design</i>	6
ART 501 Curatorship	
ART 503D Exhibition Design	
ART 599 Independent Graduate Research	
<i>Six approved units at 500 or 400 level courses pertinent to Exhib. Design</i>	6
ART 453A,B Exhibition Design	
ART 464 Museum Conservation	
ART 466 Museum Education	
ART 475 Professional Practices in the Arts	
ART 483D Special Studies in Exhibition Design	
ART 495 Internship in Art	
ART 501 Curatorship	
ART 503D Exhibition Design	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Glass

Three Semester Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 0

Program Supervisor: John Leighton

Major Studies in Art/Design	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level Art History course	3
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500-Level in Glass</i>	6
ART 504B Glass Blowing	
ART 504C Glass Casting	
ART 505B General Crafts	
<i>Six approved units at 500 or 400 level courses pertinent to Ceramics</i>	6
ART 424A,B Glass Blowing	
ART 484B Glass Blowing	
ART 484C Glass Casting	
ART 485B General Crafts	
ART 499 Independent Research	
ART 504B Glass Forming	
ART 504C Glass Casting	
ART 505B General Crafts	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Graphic Design

Three Semester Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 6

Program Supervisor: John Drew

Major Studies in Art/Design	Other Studies in Art/Design	Art Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level course Art History	3
ART 500A,B Graduate Seminar in Major Field*	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500 courses in Graphic Design</i>	6
ART 503A Graduate Problems in Graphic Design	
ART 599 Independent Graduate Research	
<i>Six approved units at 500 or 400 level courses pertinent to Graphic Design</i>	6
ART 483A Special Studies in Graphic Design	
ART 483E Computer Assisted Graphics	
ART 483F Design for Interactive Art	
ART 483G Entertainment Graphics	
ART 483I Motion Graphics Design	
ART 495 Internship in Art	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Art Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Arts in Art with a concentration in Illustration

Three Semester Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 3

Program Supervisor:

Major Studies in Art/Design	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
12 units	12 units	6 units	30
40%	40%	20%	100% Total

Major Studies in Art/Design

Approved 400-level Art History course	3
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	3
Total Studio or Related Areas	12

Other Studies in Art/Design

<i>Six approved units at 500-Level in Illustration</i>	6
ART 503B Visual Development and Background Painting	
ART 503C Graduate Problems in Illustration	
ART 563C Graduate Studies in Digital Narrative Illustration	
ART 503H Landscape Painting and Location Drawing	
ART 563C Graduate Studies in Digital Narrative Illustration	
ART 599 Independent Graduate Research	
<i>Six approved units at 500 or 400 level courses pertinent to Illustration</i>	6
<i>Illustration Options</i>	
ART 483B Visual Development and Background Painting	
ART 483C Special Studies in Illustration	
ART 483H Landscape Painting and Location Drawing	
ART 487S Special Studies in Sequential Art	
ART 483J Children's Book Illustration Children's Book Illustration	
ART 503B Visual Development and Background Painting	
ART 503C Graduate Problems in Illustration	
ART 503H Landscape Painting and Location Drawing	
ART 510 Graduate Problems: The Digital Studio	
ART 563C Graduate Studies in Digital Narrative Illustration	
ART 495 Internship in Art	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	12

Electives (exploratory coursework)

<i>Six approved Studio units at 500 or 400 level courses pertinent to Art</i>	6
Total Electives	6

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Ceramics

Three Year Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 3

Program Supervisor: Nobuhito Nishigawara

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Major Studies in Art/Design

<i>Approved 400-level Art History course</i>	9
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

<i>Twelve approved units at 500-Level in Glass</i>	12
ART 504A Ceramics	
ART 505B General Crafts	
ART 599 Independent Graduate Research	
<i>Twelve approved units at 500 or 400 level courses pertinent to Ceramics</i>	12
<i>Ceramics Options</i>	
ART 485B General Crafts	
ART 484A Ceramics	
ART 504A Ceramics	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	24

Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives	12

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Exhibition Design
 Three Year Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 8

Program Supervisor: Mike McGee

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Major Studies in Art/Design

<i>Approved 400-level Art History course</i>	9
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

<i>Twelve approved units at 500-Level in Exhib. Design</i>	12
ART 501 Curatorship	
ART 503D Exhibition Design	
ART 599 Independent Graduate Research	
<i>Twelve approved units at 500 or 400 level courses pertinent to Exhib. Design</i>	12
<i>Exhibition Design Options</i>	
ART 453A,B Exhibition Design	
ART 464 Museum Conservation	
ART 466 Museum Education	
ART 475 Professional Practices in the Arts	
ART 483D Special Studies in Exhibition Design	
ART 495 Internship (in Exhibition Design)	
ART 501 Curatorship	
ART 503D Exhibition Design	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	24

Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives	12

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Glass
 Three Year Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 2

Program Supervisor: John Leighton

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Major Studies in Art/Design

<i>Approved 400-level Art History course</i>	9
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

<i>Twelve approved units at 500-Level in Glass</i>	12
ART 504B Glass Blowing	
ART 504C Glass Casting	
ART 505B General Crafts	
<i>Twelve approved units at 500 or 400 level courses pertinent to Glass</i>	12
<i>Glass Options</i>	
ART 424A,B Glass Blowing	
ART 484B Glass Blowing	
ART 484C Glass Casting	
ART 485B General Crafts	
ART 499 Independent Research	
ART 504B Glass Forming	
ART 504C Glass Casting	
ART 505B General Crafts	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	24

Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives	12

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Graphic Design

Three Year Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 2

Program Supervisor: Chen Wang

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Major Studies in Art/Design

<i>Approved 400-level course Art History</i>	9
ART 500C Graphic Design Graduate Seminar	3
ART 500D Graphic Design Thesis	3
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

ART 503A Graduate Problems in Graphic Design	12
ART 599 Independent Graduate Research	3
<i>Nine approved units at 500 or 400 level courses pertinent to Design</i>	9
<i>Graphic Design Options</i>	
ART 483A Special Studies in Graphic Design	
ART 483E Computer Assisted Graphics	
ART 483F Design for Interactive Art	
ART 483G Entertainment Graphics	
ART 483I Motion Graphics Design	
ART 495 Internship (in Graphic Design)	
Total Other Studies in Art/Design	24

Art Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives	12

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

CURRICULAR TABLE

Program Title: Master of Fine Arts in Art with a concentration in Illustration

Three Year Graduate Program

Program Submitted for Plan Approval and Final Approval

Current Semester's Enrollment in Majors: 14

Program Supervisor: Cliff Cramp

Studio or Related Areas	Other Studies in Art/Design	Electives (exploratory coursework)	Total Number of Units
24 units	24 units	12 units	60
40%	40%	20%	100% Total

Major Studies in Art/Design

<i>Approved 400-level Art History course</i>	9
ART 500A,B Graduate Seminar in Major Field	6
ART 597 Project	6
ART 599 Independent Graduate Research	3
Total Studio or Related Areas	24

Other Studies in Art/Design

<i>Twelve approved units at 500-Level in Illustration</i>	12
ART 503B Visual Development and Background Painting	
ART 503C Graduate Problems in Illustration	
ART 503H Landscape Painting and Location Drawing	
ART 563C Graduate Studies in Digital Narrative Illustration	
ART 599 Independent Graduate Research	
<i>Twelve approved units at 500 or 400 level courses pertinent to Illustration</i>	12
<i>Illustration Options</i>	
ART 483B Visual Development and Background Painting	
ART 483C Special Studies in Illustration	
ART 483H Landscape Painting and Location Drawing	
ART 487S Special Studies in Sequential Art	
ART 483J Children's Book Illustration	
ART 503B Visual Development and Background Painting	
ART 503C Graduate Problems in Illustration	
ART 503H Landscape Painting and Location Drawing	
ART 510 Graduate Problems: The Digital Studio	
ART 563C Graduate Studies in Digital Narrative Illustration	
ART 495 Internship in Art	
ART 599 Independent Graduate Research	
Total Other Studies in Art/Design	24

Electives (exploratory coursework)

<i>Twelve approved Studio units at 500 or 400 level courses pertinent to Art</i>	12
Total Electives	12

CURRICULAR TABLE

Open Notes Space:

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

3. An assessment of compliance with NASAD Standards

a. Assessment of competencies...

The Art Department offers a diverse variety of art degrees and credentials, both at the undergraduate and graduate level. Currently the art department offers thirty degree titles in twelve different programs.

Supporting each area of discussion are the NASAD Standards Curriculum Rubrics for all undergraduate areas including certificate, bachelor of arts, and bachelor of fine art programs (*see included sample; the remaining rubrics are filed in Appendix B*). A solid dot indicates that a standard or recommendation is developed/mastered within the individual course, and a hollow dot indicates an introduction of curriculum content. The rubrics are designed so that the Art Department, at a glance, can review the areas in a macro/micro relationship—an individual class in relationship to the overall curriculum structure—and how curriculum content within one area is cross pollinated into other areas for greater breath.

This assessment addresses the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

b. Required levels of achievement

Minor in Art (24 units)

A “C” (2.0) or better is required for a minor in art; a minimum of twelve units in upper-division courses in residence. A basic course in each of the following areas is required: art history, theory, analysis and criticism; design; drawing and painting; and crafts.

Recommended courses to meet the “basic courses” requirement are: ART 201A or B; 103 or 104; 107A or B; 106A or 205A or B; 216A. Completing these courses will provide a reasonable foundation for entry into upper-division courses. Students planning

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to qualify for a standard teaching credential specializing in elementary or secondary teaching with art as a minor must obtain approval from the Art Department.

Bachelor of Arts (120 units)

The Bachelor of Arts Degree is offered with concentrations in art history, general studio art and teaching. The program objectives are to provide correlative experiences, information and theory.

In addition to the requirements listed below for the major, students must meet the other university requirements for a bachelor of arts degree. Students in the teaching concentration must also meet specific requirements for the desired teaching credential.

All art majors must take ART 300 after achieving third-year standing (60 units).

To earn a Bachelor of Arts in Art, students must achieve a “C” (2.0) or better in all art courses required for the degree.

Art History concentration

The Art History concentration emphasizes art history, theory and appreciation, and is particularly recommended for students who wish to pursue graduate studies in art history or museum studies.

Preparation for the major (21 units)

ART 201A, B Art and Civilization (3, 3)

Lower-division studio courses (3, 3)

Approved electives in art, American studies, anthropology, history, literature, music, philosophy or theatre (3, 3, 3)

Major requirements (33 units)

ART 300 Writing in the Visual Arts (3)

ART 480T Selected Topics in Art History (3)

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ART 481 Seminar in Art History (3)

Approved upper-division elective (3)

Upper-division art history (21)

General Studio Art concentration

The General Studio Art concentration is a varied curriculum that provides a broad education in the visual arts.

Lower Division (27 units)

ART 103 Two-Dimensional Design (3)

ART 104 Three-Dimensional Design (3)

ART 107A, B Beginning Drawing and Painting (3, 3)

ART 117 Life Drawing (3)

ART 201A, B Art and Civilization (3, 3)

Art Electives (6)

Select at least two courses from two of the following areas: graphic design; entertainment art/animation; illustration; printmaking; creative photography; sculpture; ceramics; crafts; drawing and painting.

Upper Division (27 units)

ART 300 Writing in the Visual Arts (3)

Art History (3, 3)

Studio Area

Select one course from each of the following: drawing and painting; sculpture, creative photography, printmaking; crafts and ceramics; graphic design, illustration, entertainment art/animation (12)

Choose two courses from at least two different categories of the following: drawing and painting; printmaking; creative photography; sculpture; crafts; glass;

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

ceramics; graphic design; illustration; exhibition design; art education; entertainment art/animation, electives (6)

Bachelor of Arts in Art with a concentration in Teaching (and credential programs)

General Program Requirements

- Students will be advised by a faculty adviser in art education;
- fulfill credential requirements listed in the credential program section of the university catalog “Teaching Credentials” pp. 59-62 and “Secondary Education” pp. 554-560);
- meet the requirements listed under the teaching concentration;
- apply and be admitted to a credential program prior to enrollment in ARTE 442, professional education courses and student teaching. Contact the Admission to Teaching Education office in the College of Education;
- be accepted for teacher education and student teaching based on candidate quotas, portfolio review and evidence of success in completed university coursework;
- be recommended by the faculty adviser in art education;
- complete secondary education prerequisites 310 and 320 or equivalents prior to applying to the teacher education program for the single subject credential;
- pass CBEST exam prior to admission to the credential program;
- complete secondary education prerequisites 330, 340 and 404/407 before extern semester; and

have a GPA of 2.89 overall, 3.0 in major.

Single Subject Credential Preparation

First semester (extern): 15 units

Second semester (intern): 15 units

Upon completion of above program, the student is eligible for a partial or preliminary credential. A clear credential requires nine additional units of state-mandated courses within a specified period of time.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

Multiple Subject Credential Preparation

The following three courses are recommended for all students intending to teach in elementary schools in multiple subject classrooms.

ART 380 Art and Child Development (3)

MUS 333 Music and Child Development (3)

THTR 402A or B Dramatic Activities for Children (3)

The following additional courses are strongly recommended for students who wish to expand their knowledge in any or all of the arts:

ART 101, 103, 104, 106A, 107A, 201A, B, 310A, B, 330, 380, 441

DANC 101, 112, 122, 132, 142, 323A, B, 422

MUS 111, 281B, P, S, W, 283

THTR 100, 263A, B, 276, 277, 370A, B, 402A, B, 403A, B

Bachelor of Fine Arts in Art (132 units)

The Bachelor of Fine Arts degree is a professional program providing directed studies in eight studio concentrations within the visual arts. The program is designed for students seeking in-depth preparation for specialized goals selected from one of the following areas: ceramics, crafts, creative photography, drawing and painting, entertainment art/animation, graphic design, illustration and sculpture. The program develops the understanding and advanced specialized skills applicable to professional practice and to meet entrance requirements to graduate school.

Admission Requirements

Upon admission to the university as an art major, students are placed in the bachelor of arts category, whether entering as a freshman or transferring from a community college. Upon proof of completion of the twelve lower-division studio units listed below with a “B” (3.0) or better GPA, students may contact the Art Department for changing their

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

academic objective to the Bachelor of Fine Arts in Art.

ART 103 Two-Dimensional Design (3)

ART 104 Three-Dimensional Design (3)

ART 107A Beginning Drawing (3)

ART 107B Beginning Painting (3)

Program Requirements

The program requires a minimum of eighty-one units in art: The twelve units of studio art “admission requirements,” plus twelve units of art history and fifty-seven units of art. The major is divided into twenty-one units of lower-division preparation and forty-eight upper-division units. In addition to the minimum sixty-nine unit requirement for the bachelor of in fine arts. degree, students must meet the other university requirements for a bachelor’s degree.

To earn a bachelor of in fine arts, students must achieve a “C” (2.0) or better in all art courses required for the degree.

In addition to ART 300 Writing in the Visual Arts.

3.c. If program involves distance or correspondence learning

Not applicable to the programs offered within the Art Department. Pilot online course is hybrid in format.

3.d. If program designed as multi- or interdisciplinary

Not applicable to the programs offered within the Art Department.

3.e. If a program id focused on electronic media

Not applicable to the programs offered within the Art Department.

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

4. Institutions offering graduate degrees

a. Proficiencies required for entrance to the program

(See section I.H.1., pp. 64+ for additional graduate admissions details.)

Postbaccalaureate Unclassified

Students who do not have the prerequisites to qualify for the graduate program may apply to the university as a postbaccalaureate-unclassified student. Typically, students in this category have a bachelor's degree in art but need to meet the prerequisites for a different concentration; or did not major in art and must complete courses for the twenty-four upper-division art unit requirement. To qualify for admission, an applicant must hold a baccalaureate degree from an accredited institution, have attained a GPA of at least 2.5 in the last 60 units attempted and have been in good standing at the last college attended. Admission with postbaccalaureate standing does not constitute admission to the art graduate program or graduate degree curricula.

Admission Requirements

Students must meet the CSU requirements for admission to a master's degree program. Please consult the graduate admissions section in the university catalog for complete information. In addition, applicants must meet the following:

Classified standing

A baccalaureate degree in art with the same concentration as the graduate degree objective from an accredited institution, or twenty-four upper-division units in art of which twelve units must be in a concentration completed with a "B" (3.0) or better in all courses. Applicants are advised that most upper-division courses require lower-division prerequisites. A faculty adviser should be consulted with regard to recommended courses.

- Pass a semiannual comprehensive review. This comprehensive review is an evaluation of the candidate by a committee comprising faculty teaching in the area of

SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

concentration. The committee reviews the student's creative work, statement of purpose, academic and other relevant qualifications; assigned research papers are required of art history applicants in lieu of a portfolio. Procedures, dates and appointment times are available through the art department graduate secretary.

Certificate in Museum Studies (24 units)

Courses leading to the certificate are designed to educate students in museum practices in preparation for entry into the museum profession. The curriculum includes instruction in the historical development and philosophical basis of collections, exhibitions and their design, and curatorship. A museum internship is required. The certificate in museum studies may be undertaken as a self-contained program or in conjunction with the Master of Arts in Art degree or the Master of Fine Arts in Art degree or, by special permission, with other graduate degrees in the university. (For a Master of Arts in Art or Master of Fine Arts in Art. in Art degree with an exhibition design emphasis, see Master of Arts and Master of Fine Arts in Art emphases under the design concentration.)

Prerequisites

Bachelor of Arts in Art or other major by special permission

12 units in upper-division art history

6 units in design and exhibition design

3 units of advanced writing (COMM 435 Editorial and Critical Writing; or COMM 362 Public Relations Writing; or ENGL 301 Advanced College Writing)

3 units of beginning accounting

Study Plan

ART 464 Museum Conservation (3)

ART 481 Seminar in Art History (3)

ART 483D Exhibition Design (3)

ART 495 Internship in Art (3)

ART 501 Curatorship (3)

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ART 503D Exhibition Design (3, 3)

Course in museum education (3)

Master of Arts in Art and a Master of Fine Arts degree in Art

(See also section I.H.1., pp. 64+.)

The proficiency requirements for entrance into the Master of Arts and Master of Fine arts programs are as follows:

A written and/or visual portfolio review is conducted prior to entrance into either the master of arts and master of fine arts programs, or the quality of one, each, or both is the primary indicator for acceptance. With the exception of the Graphic Design program, interviews are also conducted with each candidate.

b. Research and professional tools required....

No research or professional tools are required for entrance into the studio arts programs, nor are they needed for completion of programs. Within art history there is no foreign language requirement.

c. The institution's policy for conducting a comprehensive review...

The Art Department policies for conducting comprehensive review, initial graduate degree candidates, and terminal graduate degree candidates have been established since July 16, 1964 (Master of Arts) and August 3, 1983 (Master of Fine Arts).

- The following goals and learning outcomes have been established for students pursuing a Master of Arts degree or a Masters of Fine Arts degree in Art (*see university catalog, pg. 171*).

Practitioners and Scholars

- Develop a personal art/design philosophy.

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- Become creatively, intellectually, technically and technologically prepared for Master of Fine Arts study and/or career aspirations.
- Become competent and reflective practitioners in their discipline.
- Exercise professional standards of oral and written communication.
- Present a cogent thesis and/or exhibition of their graduate art or design project.

d. Candidacy and final project requirements...

Advancement to Candidacy is a formal review that takes place at the half-way-point for both the Master of Arts and Master of Fine Arts programs. Each concentration may conduct the process differently, but this formal review acts as a gatekeeper for those students that are under performing. The individual faculty members responsible for graduate studies within their concentration areas typically conduct these reviews. Other additional forms are as follows:

- In the Graphic Design area, a graduate student must be able to form a committee. If the graduate student cannot, this signifies the student is underperforming, and a formal review is scheduled with the Graphic Design Graduate Review Committee at large. At that time, a remedy is discussed that may include remedial courses, or disqualification.
- The study plan requires approval by the student's graduate committee, 15 units must be 500-level courses. The plan must be completed with "C" (2.0) or better, a "B" (3.0) average, and "B" (3.0) or better in all courses in the area of concentration. In the Graphic Design area the first year graphic design graduate coordinator is responsible to make sure the student completes the study plan form.
- Graduate students must have three mandatory meetings with their graduate committee per semester.

In general, there are two different approaches depending upon the area of concentration for candidacy and final project requirements. Graphic Design (Master of Fine Arts program only) operates slightly differently than other areas. Within this program, the thesis document is tied to the student's exhibition. The exhibit is geared towards visually

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proving or disproving the hypotheses within the student's thesis by demonstrating empirically the value of the experiment. The written thesis is produced within 500C Graphic Design Graduate Seminar and 500D Graphic Design Thesis, and completed before and/or at the same time that the show is being produced, (599 Independent Research and 597 Studio Projects). These courses are conducted within the second year of graduate studies. 500C and 500D are three unit courses that are used in place of 500A and 500B (six units total). This change in curriculum represents a 10% change from the past curriculum structure.

Graduate Degree Candidates

Master of Arts graduate students work closely with their graduate committee to create the thesis project. The thesis project is typically three to six units (597 Project for Studio Arts, and 598 Thesis for Art History). In both options the graduate students' committee chair and graduate coordinator have the responsibility of signed approval, and this process acts as a terminal comprehensive review.

Master of Fine Arts graduate students work closely with their graduate committee to create the thesis project. This capstone experience is nine units (599 Independent Research, and 597 Studio Project). The graduate students' committee chair and graduate coordinator has the responsibility of signed approval, and this process acts as a terminal comprehensive review.

In the case of the Master of Fine Arts in Art with a concentration in Graphic Design, 500C Graphic Design Graduate Seminar and 500D Graphic Design Thesis are substituted for 500A and 500B, and are part of the curriculum capstone experience. The total number of units within the graphic design capstone experience is 15 units. These units are arranged differently than other concentrations on the Master of Fine Arts study plan, but do not increase the total number of units (60 units). The graduate students' committee chair and graduate coordinator has the responsibility of signed

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approval for both the thesis and studio project, and this process acts as a terminal comprehensive review.

The other eight Master of Arts and Master of Fine Arts graduate programs are conducted in the same way as they have been for decades (approval date for the Master of Arts programs July 16, 1964, and the Master of Fine Arts programs August 3, 1983). To that end, the Master of Fine Arts program within Graphic Design is primarily the same as it is been for decades (90%). These “new” graduate programs (eleven in total) are only new in title. In the past these programs have been bundled in groups, but have operated, as a practical matter, independently from one another with 70% to 85% of the curriculum found within each program unique to it. When unpacking the degree it is not until one gets to the syllabi level that this becomes apparent. To meet reporting line standards the Art Department has sought to unbundle these degrees for clarity of offerings. To that end, the purpose of the curriculum requirements and how they serve the objectives of the programs remain the same.

The new Master of Arts and Master of Fine Arts titles are listed below, and were approved by the university on February 26, 2013.

- Master of Arts in Art with a concentration in Ceramics
- Master of Arts in Art with a concentration in Creative Photography
- Master of Arts in Art with a concentration in Exhibition Design
- Master of Arts in Art with a concentration in Glass
- Master of Arts in Art with a concentration in Graphic Design
- Master of Arts in Art with a concentration in Illustration
- Master of Fine Arts in Art with a concentration in Ceramics
- Master of Fine Arts in Art with a concentration in Exhibition Design
- Master of Fine Arts in Art with a concentration in Glass
- Master of Fine Arts in Art with a concentration in Graphic Design
- Master of Fine Arts in Art with a concentration in Illustration

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The following Master of Arts and Master of Fine Arts programs have not changed:

- Master of Arts in Art with a concentration in Art History
- Master of Arts in Art with a concentration in Crafts
- Master of Arts in Art with a concentration in Drawing and Painting
- Master of Arts in Art with a concentration in Sculpture
- Master of Fine Arts in Art with a concentration in Creative Photography
- Master of Fine Arts in Art with a concentration in Crafts
- Master of Fine Arts in Art with a concentration in Drawing and Painting
- Master of Fine Arts in Art with a concentration in Sculpture
- Certificate in Museum Studies – need bullet

5. Results of the program related to its purposes

Assessment

The Art Department programs in relationship to its purpose, including evaluating student competencies and levels of achievement, are demonstrated in the curriculum rubrics in section II. B.3.a. These rubrics are a hybrid of *Bloom's Taxonomy* and compare each undergraduate degree/certification program in relationship to the NASAD standards. By doing so, each area can evaluate the degree to which these standards are being met within each course offered, as well as the area as a whole, including when content is introduced, developed, mastered, and assessed.

The methodology used to collect this information was brought about through part and full-time faculty participation. Faculty members filled out the rubric in relationship to their teaching responsibilities. For example, a graphic design faculty member would be responsible for filling out the courses he/she was assigned within their normal teaching load. If full-time faculty members did not cover an individual course, part-time faculty participated. Each course on the rubric was filled out in relationship to the content of the individual course. By doing so, curriculum flow can be analyzed both on an

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individual level, and more importantly to adjust course content so progression towards graduation can be achieved using best practices.

For a description of each undergraduate program – see question 3.

Curriculum Rubric

VII.1.G.2.a A general knowledge of the monuments and principal...
 VII.1.G.2.b A general knowledge of world history.
 VII.1.G.2.c Knowledge of the tools and techniques of...
 VII.1.G.3. Functional knowledge of the creative process...
 B.2.a. Learn to analyze works of art/design...
 B.2.c. Develop an understanding of the common...
 B.3. Acquire the ability to place work...
 B.4. While synthesis is a lifetime process...

Art History BA Program												
Art 201A Art and Civilization	0	0	0	0	0	0	0	0	0	0	0	0
Art 201B Art and Civilization	■	■	0	0	■	0	0	0	0	0	0	0
Art 103, 107A, 107B Lower division elective	See the Drawing & Painting curriculum rubric for NASAD standards within this area.											
Art 106, and 205A Lower division elective	See the Ceramics and Crafts curriculum rubric for NASAD standards within this area.											
<i>Select 3 Electives From Following:</i>												
Art 101 Introduction to Art	0	0	■	■	■	■	0	0	0	0	0	0
Anthropology (ANTH 100)	See the University Catalog for curriculum description of course.											
History (HIST 110B)	See the University Catalog for curriculum description of course.											
Literature (ENGL 101)	See the University Catalog for curriculum description of course.											
Music (MUS 100)	See the University Catalog for curriculum description of course.											
Philosophy (PHIL 101)	See the University Catalog for curriculum description of course.											
Theater (THIR 100)	See the University Catalog for curriculum description of course.											
Art 300 Writing in the Visual Arts	0	0	■	■	■	■	0	0	0	0	0	0
Art 480 Selected Topics / Art History	■	■	0	■	■	■	■	0	0	0	0	0
Art 481 Seminar / Art History	■	■	■	■	0	■	■	■	■	0	0	0
Art 306A, B and 315AB Upper Division Elective	See the Crafts curriculum rubric for NASAD standards within this area.											
Art 311 Art History	■	■	0	■	■	■	■	■	■	0	0	0
Art 312 Art History	■	■	0	■	■	■	■	■	■	0	0	0
Art 320 Art History	■	■	0	■	■	■	■	■	■	0	0	0
Art 413 Art History	■	■	0	■	■	■	■	■	■	0	0	0
Art 431 Art History	■	■	0	■	■	■	■	■	■	0	0	0
Art 462 Art History	■	■	■	■	■	■	■	■	■	0	0	0
Art 470 Art History	■	■	0	■	■	■	■	■	■	0	0	0

(See Appendix B for NASAD Curriculum Rubrics for all undergraduate areas: NASAD Specific curricula rubric.pdf.)

6. An assessment of strengths, areas for improvement, challenges and opportunities including an assessment.

The extent to which the program is meeting institution-wide or art/design unit aspirations for excellence is listed program by program. To that end, the following is an analysis of each areas' curriculum content.

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Undergraduate Programs

Bachelor of Arts in Art with a concentration in Art History

An analysis of the curriculum content in relationship to NASAD standards finds the art history program compliant. The standard (*VII.fI.G.3*) is achieved by the GE program two-year foreign language requirement. The common body of knowledge and skills, B3, is achieved through the required lower and upper division electives.

Bachelor of Arts in Art with a concentration in General Studio Art

An analysis of the curriculum content in relationship to NASAD standards finds the General Studio Art program compliant.

Bachelor of Arts in Art with a concentration in Teaching

An analysis of the curriculum content in relationship to NASAD standards finds the program noncompliant as a Bachelor of Arts program in Teaching. The areas of concern are the number of art history, and professional education and practice teaching coursework. The teaching area is currently offering 7.5% of art history courses, and 3% of professional education/practice teaching coursework. However, this is misleading. The Teaching Bachelor of Arts program is a prerequisite for entrance into the credential program for either single or multiple subject teaching credentials. The Single Subject Education teaching credential is a 45 unit/credit program, and when combined, exceeds bachelor of fine arts NASAD standards in the areas of professional education and practice teaching coursework.

To rectify the situation, the teaching program will be proposing a Bachelor of Fine Arts in Art Education, and will be moving EDSC 304 Personal Proficiency in Educational Technology, EDSC 310 The Secondary Teaching Experience: Participation, EDSC 330 Literacy Development in Secondary Schools, EDSC 340 Teaching Diverse Populations in Secondary Schools, and EDSC 410 Teaching English Learners in Secondary School, into the bachelor of art program. Currently, this coursework is not

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part of the bachelor of arts program, nor is it part of the credential program. However, this coursework is a prerequisite for entrance into the credential program. Therefore, to reduce student confusion, and meet standards this no-cost common sense approach offers a unique opportunity. In addition, one to two studio electives or requirements will be replaced with upper division art history courses making the program compliant. (The number of art history course(s) is dependent upon what area of emphasis a student takes within the Bachelor of Arts program. The program has three areas of emphasis, drawing and painting, crafts, and creative photography. Currently, drawing and painting has two art history courses, needing two more to be compliant. Crafts has two, needing two more, and creative photography has three, needing one more art history course).

Bachelor of Fine Arts in Art with a concentration in Ceramics

An analysis of the curriculum content in relationship to NASAD standards finds the Ceramics program compliant. The standard (*VII.fl.G.3*) is achieved by the General Education program two-year foreign language requirement. The common body of knowledge and skills, B3, is achieved through the required lower and upper division electives.

Bachelor of Fine Arts in Art with a concentration in Crafts

An analysis of the curriculum content in relationship to NASAD standards finds the Crafts program compliant. To further improve the level of program excellence in relationship to NASAD standards the following areas need to be further cultivated: *IX.J.K.3.g. and IX.J.K.3.h.* The standard (*VII.fl.G.3*) is achieved by the General Education program two-year foreign language requirement. The common body of knowledge and skills, B3, is achieved through the required lower and upper division electives.

Bachelor of Fine Arts in Art with a concentration in Creative Photography

An analysis of the curriculum content in relationship to NASAD standards finds the Creative Photography program compliant. The standard (*VIII.A.6.a.2*) is achieved by the general education requirements (*see 2013-2015 university catalog, p. 104+*).

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Bachelor of Fine Arts in Art with a concentration in Drawing and Painting

An analysis of the curriculum content in relationship to NASAD standards finds the Drawing and Painting program compliant. The standard (*VIII.A.6.a.2*) is achieved by the general education requirements (*see 2013–2015 university catalog, p. 104+*).

Bachelor of Fine Arts in Art with a concentration in Entertainment Art/Animation

An analysis of the curriculum content in relationship to NASAD standards finds the Entertainment Art/Animation program compliant. To further improve the level of program excellence in relationship to NASAD standards, the following areas need to be further cultivated: *VIII.A.6.a.1*, *VIII.A.6.a.4*, *VIII.A.6.a.6*, and *VIII.B1.a.*. The standards (*VIII.A.6.a.2*, *VIII.A.6.a.7*, *VIII.A.6.b.1*, and *VIII.A.6.b.2*) are achieved by the general education requirements (*see 2013–2015 university catalog, p. 104+*). *VIII.A.6.a.3* is achieved by the required art history courses within the program. *VIII.A.6.a.5* is achieved through lower and upper division studio electives and requirements. Although *IX.A.4.e* is not filled out on the curriculum rubric, these resources are available through the brick and mortar Pollak Library, as well as the online Pollak Library databases, and the inter-library loan borrowing program.

Bachelor of Fine Arts in Art with a concentration in Graphic Design

An analysis of the curriculum content in relationship to NASAD standards finds the Graphic Design program compliant. The standards (*VIII.A.6.a.2*, *VIII.A.6.a.7*, *VIII.A.6.b.1*, and *VIII.A.6.b.2*) are achieved by the general education requirements (*see 2013–2015 university catalog, p. 104+*). To increase the level of excellence within the program, assessment processes should be developed for NASAD standards *X.C.3.e*, *X.C.3.f.3*, *X.C.4.a*, and *X.C.4.b* within Art 495.

Bachelor of Fine Arts in Art with a concentration in Illustration

An analysis of the curriculum content in relationship to NASAD standards finds the Illustration program compliant. To further improve the level of program excellence in

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relationship to NASAD standards, the following areas need to be further cultivated:

VIII.A.6.a.1, VIII.A.6.a.4, VIII.A.6.a.6. The standard (*VIII.A.6.a.2, VIII.A.6.a.7, VIII.A.6.b.1, and VIII.A.6.b.2*) are achieved by the general education requirements (*see 2013–2015 university catalog, p. 104+*). *VIII.A.6.a.3* is achieved by the required art history courses. *VIII.A.6.a.5* is achieved through lower- and upper-division studio electives and requirements.

Bachelor of Fine Arts in Art with a concentration in Sculpture

An analysis of the curriculum content in relationship to NASAD standards finds the Sculpture program compliant. To further improve the level of program excellence in relationship to NASAD standards, the following areas need to be further cultivated: *VIII.B1.a, VIII.B1.b.* The standard (*VIII.A.6.a.2 and VIII.A.6.b.1*) are achieved by the general education requirements (*see 2013–2015 university catalog, p. 104+*).

Master of Fine Arts Graduate programs

The Self Study process reveals that the department Master of Fine Arts graduate programs, in all areas, are noncompliant in relationship to NASAD standards, CSUF curriculum graduate policy, and the CSU Chancellor's Office policies and procedures for graduate studies. The Master of Fine Arts programs need a greater number of 500 level courses designated solely for graduate students. Currently, most graduate coursework is taught at the same time and place as undergraduate courses (stack classes). These combination courses do not serve the graduate or undergraduate students by diminishing the ability for depth and breath within the graduate experience. The college needs to address funding issues such as faculty assigned time for graduate courses. Currently the Master of Fine Arts programs have 15 units dedicated solely for graduate students, or 25% of coursework.

To rectify the situation, the Art Department is in the initial planning stage to create a stand alone graduate art history course, as well as special topic coursework for each area, so that professors can garnish release time from undergraduate duties and rotate into the

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individual area's graduate program. Fortunately, no new course proposals are needed. Art 503A will serve in the capacity of special topics. Full-time professors are typically assigned these courses as part of the current stack class configuration. Pulling the Art 503A courses apart from the undergraduate coursework will achieve the 50% "chosen studio or design field" threshold.

7. A rationale for continuation of program.

Does not apply.

8. Plans for addressing weaknesses and improving results.

See 6. Assessment of strengths (above).

9. Indicate the means for assuring that requisite student competencies ...

The means for assuring requisite student competencies and levels of achievement will be developed exists in the graduate program requirements: graduate students must complete a minimum of 60 credit hours in order to earn a degree. Credits can be earned from taking individually directed classes with faculty and group classes with faculty. Graduate students must earn a grade of B or better in order to receive graduate credit for a course. Each graduate student is required to have several official meetings with his/her committee chairperson and committee per semester to confirm progress toward the degree. There is a written record of each meeting with specific feedback and suggestions. In terms of developing critical thinking and communication skills, graduate students must complete written artists' statements about their own work, as well as a written thesis on a scholarly topic. These written documents are completed in a semester-long class, which includes edits peer writing. In terms of assuring a high level of competency, each graduate student in a studio discipline is required to present a solo thesis exhibition that is reviewed by his/her committee.. Exhibition design students must curate and install a thesis exhibition during their graduate studies.

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As was stated earlier in section II.B.4.d, the eleven graduate programs are not “new,” but instead reflect merely changes in title. The assessment of student competencies and levels of achievement remain the same.

10. Identify each member of the current art/design faculty...

As was stated earlier in section II.B.4.d, the eleven graduate programs are not “new,” but instead reflect merely changes in title; the faculty remains the same.

The following full-time faculty are involved with the following graduate programs at CSUF:

- Master of Arts in Art with a concentration in Crafts: Christina Smith
Master of Arts and Master of Fine Arts in Art with a concentration in Ceramics:
Nobuhito Nishigawara
- Master of Arts in Art and Master of Fine Arts in Art with a concentration in Glass:
John Leighton
- Master of Arts in Art and Master of Fine Arts in Art in Art with a concentration in
Graphic Design: John Drew, Arnold Holland, Sergio Lizarraga, Theron Moore,
Chen Wang
- Master of Arts in Art and Master of Fine Arts in Art with a concentration in
Illustration: Cliff Cramp, Christian Hill, Larry Johnson, Hala Swearingen,
Dana Lamb
- Master of Arts in Art and Master of Fine Arts in Art with a concentration in
Exhibition Design: Mike McGee
- Master of Arts in Art and Master of Fine Arts in Art with a concentration in
Creative Photography: Linda Kroff, Julie Orser
- Master of Arts in Art and Master of Fine Arts in Art with a concentration in
Drawing and Painting: Kyung Sun Cho, Jade Jewett, Joe Forkan, Joe Biel
- Master of Arts in Art and Master of Fine Arts in Art with a concentration in
Sculpture: Jim Jenkins

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- Master of Arts in Art in Art History: Elisa Mandell, Joanna Roche, Christopher Slogar

In addition to faculty listed above, the following full-time faculty are involved with some or all of the graduate programs listed above: Joe Biel, Bryan Cantley, Andrew Dickson, Andy Fedak, Joe Forkan, Charles Grieb, Wendy Grieb, and Lawrence Yun.

11. Describe the present and projected fiscal resources...

As was stated earlier in section II.B.4.d. the eleven graduate programs are not “new,” but are merely a title change. Therefore, the present and projected fiscal resources relevant to these programs are the same as in the past in all aspects, including personnel, financial aid for students, physical plant, library, and equipment. No additional costs are required for these title changes.

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

The curriculum for these programs is not “new,” and therefore does not constitute a fiscal burden on the Art Department. These programs have been thriving for decades (Master of Arts programs for forty-nine years, and the Master of Fine Arts programs for thirty), and represent a mainstay component of the department’s budget.

13. Provide a description (or listing) of current and/or projected library holdings and learning resources...

Since the curriculum is not new, existing resources together with regular additions of new titles in books, electronic resources and serials are deemed adequate to support the programs. (*See section I. G., pp. 57-58, for discussion of University Library materials collections. See also Section I.G., pp. 60-61, for policy on the addition of visual resources materials.*)

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

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a. Reasons for adding this program;

The Art Department has numerous umbrella degree titles used within the Master of Arts in Art and the Master of Fine Arts in Art that need to be broken apart to reflect current accreditation standards.

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

The rationale for the title program changes are to meet current NASAD requirements for accreditation. Each of the title changes in the Master of Arts and Master of Fine Arts concentrations listed above have, at a minimum, 15 units (Master of Arts), and a maximum of 51 units (Master of Fine Arts) of study in the individual areas of concentration. For example, the Graphic Design area has 42 units of graphic design course work within the Master of Fine Arts concentration. It is common for the Master of Fine Arts Graphic Design students to use the 12 units of studio electives within the study plan for further graphic design course work—a total of 51 units. When each of the proposed concentrations is unpacked to the level of syllabi it is clear that these are unique from one another. In the case of a Master of Fine Arts in Art with a concentration in Graphic Design, 42 to 51 units of study are within the discipline and do not overlap with Illustration or Exhibition Design. This is 70% to 85% of the 60-unit degree.

c. Number of students expected to be served

Seventy-four students are expected to be served by the graduate programs in art.

d. Expectations for placement of graduates

Not applicable since program is not new.

15. Describe the relationship between the new program and ongoing programs

The relationship between the new programs and ongoing programs are simply a title change. No additional existing academic, financial or physical resources will be affected by the title changes (*see Section II.B.4.a. pp.171-172 for a list of new titles*). The programs

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listed under the previous umbrella degrees have been operating independently from one another, with 70% to 85% of their respective curricula, unique to the individual program. By making the title changes, the graduate programs will be in compliance with both internal and external reporting lines.

16. Provide a minimum of three transcripts

Please see the graduate secretary in the art office for graduate student transcripts.

C. PROGRAMATIC AREAS

Item VAGE: Visual Arts In General Education

1. The general college student

General education is central to education at CSUF. The program is designed to enhance students' awareness of themselves in a complex universe, drawing upon multiple points of view. The General Education Program at CSUF is divided into five major Areas: A. Core Competencies, B. Scientific Inquiry and Quantitative Reasoning, C. Arts and Humanities, D. Social Sciences, E. Lifelong Learning and Self-Development. These five areas consist of lower division (100- and 200-level) courses in areas fundamental to a university education and upper division (300- and 400-level) courses that draw upon, integrate, apply, and extend the knowledge and skills that are the goals of the lower division courses. Courses that may be taken in general education are listed in the university catalog, pp. 50-58.

Learning Goals for General Education Arts Courses

Introduction to the Arts (3 units minimum) Students taking courses in subarea C.1 shall

- Understand and appreciate the visual and performing arts.
- Become cognizant of the various aesthetic and non-aesthetic values that have contributed to the development of civilization.
- Recognize and analyze the social, historical, and cultural significance of great works of human imagination, including those in the culturally diverse contemporary world.

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- Cultivate, both emotionally and intellectually, an understanding of the interrelationship between the self and the creative arts through the study of the arts or through experiencing the arts, including for example, attending dance recitals, concerts, and plays, and visiting art sites such as museums.

Explorations in the Arts or Humanities (3 units minimum) Courses in this subarea shall draw upon, integrate, apply, and extend knowledge and skills previously acquired in subareas C.1 and/or C.2.

Explorations in the Arts shall

- Gain visual and performance literacy through the scholarly observation of culturally and historically significant art with an emphasis on the endeavor of the artist/creator.
- Cultivate an understanding of a work of art that embodies an objective as well as subjective response to the aesthetic experience, defend an informed opinion, and communicate their view to others.
- Relate the arts to significant social problems.
- Understand the broad, unifying themes in the arts from a wide array of perspectives.
- Deepen previously acquired artistic appreciation and understanding through participation either in making or performing of art forms or through the experience of such a process by direct observation.

General education arts courses include the lower-division Introduction to Art, which is designed solely for non-majors. Lower-division (C.1) courses applicable to both majors and non-majors include the two-semester art history survey and introductory studio courses in design; ceramics; drawing; painting; and crafts. Upper-division courses, open to all students, include two art history courses (Foundations of Modern Art and Modern Art), and a teaching course, Art and Child Development. These, then, are the general education courses applicable to the training of professional artists/designers, as they are required of art majors according to their chosen specializations.

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2. Preparation of the professional artist/designer

The general education component of the undergraduate curriculum provides opportunities for understanding other areas of human achievement, and for developing competencies and knowledge appropriate to a university-educated person. Courses offered in the general education package develop the General Studies Competencies as required in Section VIII.A.6 of the NASAD Handbook.

“The General Education program at Cal State Fullerton [sic] is the basis of a university education. It is the foundation upon which each and every major is built. The goal of the campus is to provide a well-rounded citizen, not only of the region and the nation but the world as well. Thus, this broad-ranging curriculum has been carefully designed to ensure that every graduate is exposed to current thinking and scholarship that hopefully will provide a lifetime of appreciation of the liberal arts and sciences, as well as the ability to grow intellectually, ethically, morally and technologically well into the 21st century” (*see university catalog, pg. 50*).

3. Faculty and administrative involvement

The standing campus-wide General Education Committee includes representatives from each college and is charged by UPS document 411.201 to formulate general education policy; periodically review extant courses; and recommend new course proposals for approval by the Academic Senate. New course proposals are generated by faculty members and must be approved by their respective departments prior to submission to the General Education Committee for review.²⁵

Item EXH: Exhibitions

1. Art/design unit’s specific goals and objectives; and 2. Policies and procedures regarding student exhibitions

Exhibitions in the Art Department encompass several goals. The four galleries under the immediate control of the Department are the *Begovich Gallery*, the *Marilyn and Cline*

²⁵ <http://www.fullerton.edu/senate/documents/PDF/400/UPS411-201.pdf>

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Duff Gallery (Duff), the West Gallery, and the Exit Gallery. Additional galleries include the *University Center Gallery*, which is operated by the Associated Students, and is closely linked to the Art Department, and the *Pollack Library Atrium Galleries*, which frequently host exhibitions that involve and include Art Department faculty and alumni.

In the Visual Arts Center, the *Begovich Gallery* presents exhibitions featuring national and international artists. These exhibitions make scholarly contributions to the visual arts and address topical contemporary subjects and issues. The *Begovich Gallery* serves as a conduit between the Art Department and the larger southern California community. Exhibitions address multiple audiences: the general public, the campus community, the students and faculty in the Art Department, and the art community.

The Art Alliance, an auxiliary support group of the Art Department, provides scholarship funds and contributes to the operation of the gallery, as well as fostering connections between the Department and the community through their participation at openings, gallery talks, and other departmental events.

The Art Department galleries (along with those operated by the Associated Students and the Pollack Library) are vital sites for student high-impact practices: enrichment in seeing actual artworks; collaborative receptions and visits for general education students; forums for historical and contemporary art issues and visiting lecturers; and special events with service, community and cultural outreach components.

The *Begovich Gallery* presents four exhibitions a year organized under the aegis of the gallery director and the Museum Studies Program. Many of the shows have scholarly catalogues and were supported by a variety of funding sources (i.e., NEA, DAC, special grants and gifts, etc.). A faculty show is presented every two to four years in the *Begovich Gallery*.

The *Duff and West Galleries* are used for exhibitions of graduate (Master of Arts and Master of Fine Arts) projects in studio. Students reserve the spaces through the graduate administrative assistant and, after advancement to candidacy, publicly exhibit their

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works as part of the degree requirements. Each exhibition is up for one week, sometimes two. There are continuous graduate shows throughout the year. The *Exit Gallery* is student operated, and provides for continuous exhibition of undergraduate artwork. The approaches and exhibition formats vary in the *Exit Gallery*, from solo shows, juried shows, installations, performances, and group shows. This gallery has an important element of outreach to the families of our student exhibitors. Many of our students are first-generation college attendees and the opportunity for their work to be shown in a professional context at the university in the *Exit Gallery* is enormously important to students and their families and peers. A faculty advisor works with the exhibiting undergraduates, assisting them in procedural, curatorial and professional development.

The Associated Students fund the *University Center Gallery*. They employ a graduate student from art who supervises the space and organizes the exhibition program. Exhibitions are usually of student work, most often (but not always) from the Art Department. An acquisition program initiated by the *University Center Gallery* has created opportunities for our graduate and undergraduate art students and for the Associated Students to build a collection of artwork by emerging artists. To see work by former students hanging in the much-used Titan Student Union is an encouragement to current students.

The GCAC is no longer affiliated with the Art Department. It is a stand-alone unit and no longer reflects the curriculum of the Art Department. We now have a partnership with the Laguna Museum of Art, where students are working with LAM professionals to organize exhibitions of national and international artists.

Item OPA: Other Programmatic Activities

Summer Arts

Our Art Department faculty and administrators have been actively involved in *Summer Arts* since the mid-1980s, when the CSU system first established the *Summer Arts* program to supplement regular institutional offerings. This program is unique in its

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system-wide collaboration among faculty, administrators, students, and visiting professionals. Faculty and professional artists work directly with students in “retreat” or learning-intensive situations. Collaborative projects, exhibitions, and performances are the resulting products. Programming represents all of the creative arts: theatre, dance, music, visual arts, writing, media, and arts education. Course credit is transferable to any the CSU campuses and student scholarships are generous.

In addition to the program’s unique opportunities for students, *Summer Arts* is a unique forum for faculty to tryout new and innovative courses. Faculty are provided funding, teaching assistants, and new equipment. Many new classes are adapted for different CSU campuses.²⁶

²⁶ <http://www.csusummerarts.org/index.shtml>

SECTION III. EVALUATION, PLANNING, PROJECTIONS

A. ART/DESIGN UNIT

1. Describe how the art/design unit evaluates, plans, and makes projections

Department planning is an on-going activity brought into focus by cyclical events, such as schedule design, budget management, position allocation, new course development, and accreditation. COTA deans, the chair, area coordinators, faculty (in meetings and committees), and staff all participate in the planning process. Discussions occur at monthly faculty, area coordinator, and staff meetings. The chair attends a weekly meeting with the dean, associate dean, other COTA chairs, budget coordinator, and development directors. The chair attends a monthly “chairs’ meeting” (with university administrators and staff) to become informed about university operations, policy changes, and planning. All meetings serve the purpose of acquiring information, and evaluating and discussing issues. The dean and associate dean provide additional and important oversight for Art Department planning, decision-making, and projections. They, in turn, report up their chain of administrative command. Thus planning is carefully conducted. Significant decisions are thoroughly reviewed before and after implementation.

Major changes in long-term leadership mark our last ten years. This state of transition is distinctive. Long-serving administrators and chairs have retired within the past few years. After fourteen years of service, Chancellor Charles Reed was succeeded by Chancellor Timothy White (2013). After twenty-two years of service by President Milton Gordon, CSUF now has a newly appointed President Mildred Garcia (2012). In the COTA, our dean Jerry Samuelson retired after thirty-four years as the longest serving dean in the university’s history. Our current dean, Joseph Arnold (2009), was formerly the associate dean for twelve years and he will retire this year—prompting a new national search. Former department chairs Larry Johnson and Dana Lamb retired after serving nine and three-year terms respectively. The new chair, Jade Jewett (2013), is the third chair within ten years. These many changes, occurring within a short time, have directly impacted planning and institutional priorities.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

Under the leadership of President Garcia, the university's 2013-2014 planning models emphasize a student-centered approach to decision-making, with priorities of curricular development, student persistence, increased graduation and retention rates, and narrowing achievement gaps for underrepresented students. To address these issues, data collection and programmatic change has focused on impacted and bottleneck classes, student matriculation patterns, credit limits per student or program, support for first-generation students, and student and faculty ethnicity patterns. In addition, the university has prioritized upgrading facilities, inclusive recruitment practices, and resources to train, retrain, and retain quality faculty.

In tandem, the department is also changing. Following the university's model of engaging its stakeholders in open forums, this past fall (2013) the department held its first faculty retreat in twenty-two years and conducted a "Strengths, Weaknesses, Opportunities, and Threats" (SWOT) analysis. We are in the process of writing strategic goals and three to five-year operational plans. Related to impacted, bottleneck, and gateway classes, the department is reworking scheduling patterns and is better coordinating class times. Two graduate "peer-to-peer" advisors now work in the Art office, and we are setting-up a Student Advising Center (in the former Slide Library space). Each concentration is developing "wish lists" and timetables for faculty hires, equipment replacements, and facilities upgrades, We are transparently discussing budgets, spending, scheduling blocks, and facilities in faculty, staff, and area coordinator meetings.

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

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

For all planning and reporting, the department relies heavily on data collected by the Office of Institutional Research and Analytical Studies, which has also been helpful in preparing this self-study and the annual Heads Reports. Most of the real-time data used

SECTION III. EVALUATION, PLANNING, PROJECTIONS

for scheduling and assessment is accessed through Common Management System (CMS) digital databases. The dean's office and the chair analyze and share this data with faculty and staff.

Curriculum planning is an ongoing process that follows standardized steps with annual timetables. Scheduling of classes is coordinated within the unit by the chair, area coordinators, and the administrative assistant. Individual faculty and groups of faculty (in area disciplines) determine course content. Lower-division courses are coordinated with a statewide assessment committee to match articulation agreements with community colleges. New course proposals, and changes to current courses, must obtain approval by the department curriculum committee and then the Academic Senate's curriculum committee. A few art classes are also part of the university's general education offerings and need approval by the campus General Education Committee. When a course is newly taught as an online or hybrid course, its revised syllabus must be reapproved by the college curriculum committee, after which the dean shall forward a recommendation to the appropriate associate vice president (*see UPS 411.104*). Timetables are either determined by the university, or coordinated within the unit by the chair, administrative assistant, and staff.

Curricular planning continues at the college level with the deans and budget analyst, who then work with the chair to allocate faculty salaries and financing. Within the past ten years, diminished annual operating funds have limited course offerings, part-time faculty budgets, and equipment replacement. We had an approximate 20% cut in class offerings over the past ten years, with minimal monies for maintenance or upgrades. Stalled budgets at the state legislative level created a practice of limiting spending to meet critical needs, with only one-year of advanced planning. Short-term decisions have been based on the previous year's spending. The "holding pattern" weakened growth and programs.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

This past year an influx of state funding has allowed us to offer additional classes and has improved department operations and planning. New and generous presidential initiatives have allowed us to upgrade or replace instructional facilities, computer labs, and outdated equipment. There is renewed planning for curricular programs. The newly dedicated monies for instructional technology will enable us to improve our partnerships with regional arts and entertainment industries — particularly with Nickelodeon, DreamWorks, Disney, and UST-Global, and smaller studios and companies. A newly established relationship with Laguna Art Museum opens curricular possibilities at regional museums and galleries.

B. STUDENTS

The high value placed on student success is reflected in our many contact hours, additional service hours, high-impact practices, and multiple outreach activities. FT faculty members teach three classes each term, either six hour studios or three hour lectures, and spend an additional three to ten hours each week in service to students. Club activities (the eight department clubs), off-site critiques (DreamCrits, visiting lectures, graduate critiques, etc.), advising (academic, professional, and career), and special lectures (technical or materials demonstrations) are routinely part of professional development for students. Outreach programs (such as the Denmark student exchange) and fieldtrips to regional studios, museums and galleries expand student knowledge of the field.

Student evaluation occurs at all program levels. All disciplines have requirements for, and participate in, “high-impact practices.” Capstone classes denote upper-division achievement. Graduate exhibitions and semester reviews mark graduate student achievement. Faculty, professional and peer evaluation also occurs in group exhibitions, solo exhibitions, portfolio days, and visiting critiques (with guest lecturers, on portfolio review days, and with corporate partnerships). Our student club activities continue these types of evaluative and professional development opportunities.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

Individual faculty and area reports are part of the informal tracking of student achievement, with record keeping centralized by the chair. Each year, faculty members report student (and personal) achievements in an online “Academic Affairs Annual Report Database” used by the university for data tracking. Alumni achievements are submitted via to the chair on an ongoing basis, and then collected and annually reported to the dean for a college Annual Report. In August 2013, the college tentatively participated in the national (University of Indiana) STAR report using the College Development Director’s alumni database.

Plans are underway to better manage constituencies, expand relationships, and determine arts-related assessment rubrics. Within the past year, the university has conducted retreats on assessment, general education, advising and admissions procedures, recruitment, high impact practices, and Performance Based Funding. These retreats and new university goals guide department efforts, to include: recruiting diverse faculty, alumni tracking, partnership expansion, social network expansion, and to increase the profile of gallery and other public events. We are expanding partnerships outside of the department in industry and developing collaborations between colleges and other universities.

C. PROJECTED IMPROVEMENTS AND CHANGES

In order to reduce redundancy see previous planning discussions in sections I.B.3, pg. 17; I.C.3 and 6, pp.19 and 23; I.D.3. pg.28.

With the potential for improved system-wide budgets and increased funding to the CSU system, this is a strategic moment to redirect or priorities. In the following in-progress activities, we plan to:

- coordinate class scheduling patterns
- review fall retreat information and connect with university strategic goals
- gather and publish written department policies

SECTION III. EVALUATION, PLANNING, PROJECTIONS

- hire two new tenure-track faculty
- update department inventory lists
- prepare “wish lists” for new and replacement equipment
- write one-year, three-year, and five-year facilities upgrade plans
- prepare safety-related upgrade plans in ceramics and glass
- hire a college staff advisor to track student matriculation and progress towards graduation
- reassess matriculation patterns and graduation plans
- rewrite the graduate handbook
- update online application procedures
- overhaul the department website
- publish calendars and online data access for routine department business
- rework course descriptions and online listings
- write department missions and goals statements
- submit three-year planning from each area
- complete changes for the Bachelor of Arts degree (currently under review by the university General Education Committee)
- Complete proposal for re-certification of teaching program
- increase alumni lectures
- increase collaborative projects in classes
- implement online portfolio delivery systems
- consider portfolio reviews to manage program growth
- improve new student orientation processes
- include meeting with families to improve first-generation student success
- seek Bachelor of in Fine Arts in Art Education
- seek Master of Arts or Master of Fine Arts in Art Education and Entertainment Art/Animation
- study classroom use (i.e., possibilities of finding available space in university and regional buildings)

SECTION III. EVALUATION, PLANNING, PROJECTIONS

- collect/catalog/archive student and alumni achievements to be published online by university (e.g., Titans of Illustration)
- coordinate resources, such as “LinkedIn,” to benefit students
- improve outreach efforts to alumni and community leaders
- continue planning visiting artist lectures on the main campus
- develop additional partnerships with art centers and businesses
- develop the newly established relationship with Laguna Art Museum to open curricular possibilities and outreach to regional museums and galleries.

D. FUTURE ISSUES

The following have been identified as continuing or new issues to address in the future:

- update department standards document
- strategies to make the Art Department’s needs visible to newly hired administrators
- consider the opportunities available at the system level
- procedures for transparency and open disclosure of budgets
- conform to new recruitment procedures mandated by Human Resources; navigate new university idea of “cluster hires”
- review scheduling of office hours – consider spreading out hours for optimal effect
- evaluate part-time faculty entitlements based on new strategic goals
- implement new three-year retention evaluation procedures for PT faculty
- reevaluate facilities, equipment, and health and safety needs
- reconsider expansion to Irvine Campus and Western Law School sites
- verify needs for the University Library collection, development and delivery
- explore delivering digital resources produced by the image collection
- improve advising
- implement new university policies on mandatory advising
- refine portfolio review strategy for larger concentrations
- implement effective recruiting initiatives

- balance student needs with faculty scheduling preferences
- improve new student and first-time freshmen orientation
- upgrade and revise published materials and websites (current graphic design project with students evaluating navigation and content on current site)
- create access to digital forms for students and faculty
- create interactive PDFs for mobile application will be developed
- improve the identity and visibility of Art Department
- build relationship with new director of Community Involvement and Outreach Office
- promote individual relationships with alumni and communities
- improve curricular relationship with GCAC
- promote Art Department representation on the university General Education Committee and other strategic Academic Senate Committees
- implement assessment practices as mandated by the university
- explore the possibility of changing the degree title of the Bachelor of Arts in Art concentration in Art History to a Bachelor of Arts in Art History
- review and adopt university-wide retention and graduation rate initiatives
- develop new courses that emphasize project-based learning
- develop co-opportunity classes where students are funded to work in non-profit organizations during their internships
- develop cross-disciplinary opportunities within the college (e.g., students observing and learning from the performing arts or collaborating on a shared project)
- pursue collaborative courses with other departments, such as the sciences (e.g., medical illustration, forensic sculpture, and mobile applications for illness and/or research)
- build partnerships with the Mihaylo College of Business and Economics for the pursuit of business plans for items such as mobile delivery—promote the use of master of fine arts students on creative research teams

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All documents for the following sections are included on the CD as digital files.

NASAD_2013-14_FORMAT_A_AND_HANDBOOK FOLDER

PSSD-Format –A-NASAD2013-14.pdf

NASAD Handbook_2013-14.pdf

MDP I—PURPOSES AND OPERATIONS FOLDER

A. Purposes

1. Institutional catalogs

(see folder University Catalog 2013-2015)

2. Statement of purposes and specific aims

IV_I_A_2_CSUF-Strategic-Plan.pdf

IV_I_A_2_Purposes_2_Mission Statement.pdf

3. Definitions of the institution’s terminology for designating wholes and parts ...

(see university catalog, pp.67).

B. Size and Scope

HEADS Report_2010-2011.pdf

HEADS Report_2011-2012.pdf

HEADS Report_2012-2012.pdf

HEADS Report_2013-2014.pdf

C. Finances

1. Financial statements for three years

2011-14 Operational Budget Summary

2011-14 Grand Total Summary

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP) INDEX

2011-14 Income Budget Summary

2013-14 Campus Budget Report

D. Governance and Administration

1. Organizational charts

IV_I_D_1_Chart Colleges and Departments.pdf

IV_I_D_1_Organizational Chart Department.pdf

IV_I_D_1_Organizational Chart President to Chair.pdf

IV_I_D_1_Statewide Organizational Structure_Responsibilities.pdf

2. Not applicable

3. Description or outline of art/design executives responsibilities

Discussed in main document (*see Section I.D.1, pp. 23+*). This information is also reflected in department organizational charts above.

4. Outline governance and administration

Discussed in main document (*see Section I.D.1, pp. 23+*) and also reflected in department organizational chart above.

IV_I_D_4_Faculty committees.pdf

5. Terms

Discussed in main document (*see Section I.D.1, p.23+*).

UPS211-100 Appointment chairs.pdf

6. Outline of communication policies and patterns

Discussed in main document (*see Section I.D.1, pg.23+*).

7. Staff support

Discussed in main document (*see Section I.E.8, pp.41+, and IV.I.E. Staff bios*).

8. List of programs offered that are jointly administered with other units.

IV_I_D_8_Joint programs.pdf

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP) INDEX

E. Faculty and Staff

1. Policies and procedures: (a) for calculating faculty loads chart; (b) evaluation of faculty; (c) faculty development; (d) number of staff.

a. Loads

IV_I_E_1_a_Faculty Personnel Policies UPS 210.000.pdf series

IV_I_E_1_a_Loads_CourseClassificationSystem_CO.pdf

(See also discussion of loads in main document Section I..E.4, pp. 35.)

b. Evaluating teaching effectiveness of art/design faculty

IV_I_E_1_b_Art Department Personnel Standards.pdf

IV_I_E_1_b_Criteria for evaluating teaching.pdf

c. Faculty Development Center

IV_I_E_1_c_Faculty Development Center UPS102.001.pdf

d. Technical Support Staff

IV_I_E_1_d_Technical and Support Staff Bios

2. A chart or other format providing the following for each faculty member...with name, hire date, rank, tenure, degrees of all faculty with short biography.

(See folders Full Time Faculty bios, Part Time Faculty bios)

3. List of current faculty teaching assignments and number of classes per week and type.

IV_I_E_3_Full-time faculty teaching assignments

IV_I_E_3_Part-time faculty teaching assignments

4. Duties performed by graduate students.

IV_I_E_4_Graduate Assistants Duties.pdf

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP) INDEX

F. Facilities, Equipment, Health, and Safety

1. List of facilities

IV_F_1_Facilities List.pdf

2. Inventory of equipment

IV_F_2_Inventory.xlsx

3. Plans and/or schedules for replacement and maintenance

IV_I_F_3_Maintenance schedule-Smart Classrooms.pdf

4. Health and safety training; include text or indicate web location of basic info used by institution.

(See main document for summary.)

IV_I_F_4_Illness and Injury Prevention Document.pdf

IV_I_F_4_Safety Handouts folder

IV_I_F_4_Safety training and equipment.pdf

5. Policies, protocols for injury prevention; maintaining fitness of equipment; addressing health related issues.

(Since injury reports include private information, please see exhibits folder while on site visit.)

IV_I_F_4_ Photography Safety Procedures-sample.pdf

6. Documentation of health and safety certificates; relations with health professionals.

IV_I_F_6_Fire Marshall and ENV&H

(2010 VA Inspection Report.pdf; 2013 VA Inspection Report.pdf; and csuf.visualarts.09 fire marshal report.doc.)

G. Library and Learning Resources

1. A description of art/design library holdings and learning resources.

Discussed in main document (*see Section I.G, pp. 56+*).

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP) INDEX

2. Student and faculty access (a) to the institution's library ... of hours of operation, etc.

Discussed in main document (*see Section I.G, pp. 55-58*).

3. Relies substantially on libraries or learning resources beyond the institution.

Not applicable.

4. Expenditures for art/design acquisitions as documented by the institution—ideally, a breakdown with expenditures.

Discussed in main document as it relates to the art department (*see Section I.G, pp. 56+*).

5. Staff and the qualifications of each position

IV_I_G_5_Position Descriptions.pdf

6. Policies and procedures for acquisitions.

Discussed in main document as it relates to the art department (*see Section I.G, pp. 56+*).

7. Plans for library equipment acquisitions and maintenance

Not available.

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

1. Policies, procedures, and art/design unit standards used for recruitment and admissions.

(See <http://www.fullerton.edu/admissions/ProspectiveStudent/Index.asp>.)

Undergraduate programs (*see main document I.H.1, pg.62+ and university catalog, pp. 113, 115-16*).

Graduate programs (*see main document I.H.1, pg.64+ and university catalog, pg. 176*).

2. Policies, procedures, and art/design unit standards regarding retention at each applicable program level.

Undergraduate programs (*see main document I.H.1, pp.69 and <http://success.fullerton.edu/>*

IV_1_H_2_Retention Standards.pdf

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP) INDEX

3. Policies and procedures used for the advisement

IV_I_H_3_ART Advisement Chart.pdf

(Undergraduate see Academic Advisement Center <https://www.fullerton.edu/aac/>; Graduate see main document Section I.H.1, pp. 71+.)

4. Policies concerning the submission, processing, and consideration of student complaints.

IV_I_H_4_a_Grievance and Appeals Process.pdf

IV_I_H_4_b_Student Advocacy Guidelines.pdf

5. Information concerning counseling for students (a) preparing to be elementary/secondary specialist art/design teachers.

IV_1_H_5_Counseling_Art Teaching.pdf

6. Student record-keeping policies and procedures at various program levels.

(See main document Section I.H.1, pp. 69+ and Admissions and Records

<http://www.fullerton.edu/admissions/>.)

IV_I_H_6_UPS 320.005_Retention_Student-Work.pdf

7. Policies concerning maintenance of final project documentation for graduate degrees.

(See main document Section I.H.1, pp. 71.)

I. Published Materials and Web Sites

1. The location of published or Web information required by NASAD Standards regarding content to be included in published materials.

University website: www.fullerton.edu

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP) INDEX

2. Documents or Web locations applicable to the art/design unit that provide public information about the program, public information regarding the Art Department.

Art department website: www.fullerton.edu/arts/art

3. Promotional material used in student recruitment.

Sample of Student Recruitment materials: www.fullerton.edu/arts/art/prospective_students.html

Art Department Admission website.pdf

J. Community Involvement

1. Lists of the most significant community involvements/interactions.

IV_I_J_1_Community Involvement List.pdf

2. Documentation of formal relationships and policies when community involvement is related to a postsecondary degree offering.

IV_I_J_2_Begovich Gallery Past Current Exhibition List.pdf

IV_I_J_2_Entertainment Industry Partnerships Overview.pdf

IV_I_J_2_Example of Academic Partnership.pdf

IV_I_J_2_Grand Central Art Center 2012-13 Summary.pdf

IV_I_J_2_Greater Southern California Glass Symposium.pdf

IV_I_J_2_Guest Artists 2012-13.pdf

IV_I_J_2_Internship Class Invitation for Professionals.pdf

IV_I_J_2_Nick Master Class Fall2013.pdf

IV_I_J_2_Pilchuck Partnership Scholarship.pdf

K. Articulation with Other Schools

1. Published lists or texts of articulation agreements between two-year and four-year degree-granting institutions.

IV_I_K_1_What is C-ID.pdf

2. Copies of any agreements

IV_I_K_2_Articulation Agreements folder

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP) INDEX

L. Non-Degree-Granting Programs for the Community

University Extension homepage: <http://extension.fullerton.edu>

IV_I_L_UEE general flyer.pdf

IV_I_L_UPS450-501 Non-Degree Program Guidelines.pdf

M. Operations Standards

IV_I_M_Donahoe Act Chapter 3.pdf

IV_I_M_Operational Standards History.pdf

N. Operational Standards for Proprietary Institutions

Not applicable

O. Branch Campuses and External Programs

IV_I_O_Irvine Campus Viewsheet.pdf

MDP II—INSTRUCTIONAL PROGRAMS

A. Credit and Time Requirements

1. The institution's definition of a semester- or quarter-hour of credit, including calculations for determining credit hours.

IV_II_A_1_University Catalog Definition.pdf (*See also university catalog, pp. 66-68.*)

IV_II_A_1_CSU Course Classification Chart.pdf

IV_II_A_1_Instructional Programs A CSU Guide.pdf

2. The institution's policies concerning granting course credit to transfer students at undergraduate and graduate levels.

(*See university catalog, pp. 98, 106-107, 120-121.*)

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3. Institutional publication of (a) credit definitions and methods and (b) transfer of credit policies.

University Catalog Definition.pdf (*See also university catalog, pp. 66-68.*)

4. 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.

IV_II_A_1_University Catalog Definition.pdf (*See also university catalog, pp. 66-68.*)

5. The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures.

(*See university catalog, pp. 66-68.*)

6. If the art/design unit uses new or experimental or atypical formats or methods for delivering instruction.

Not applicable.

7. Documentation that credit-hour and transfer policies are published.

(*See university catalog, pp. 116-117.*)

8. For institutions for which NASAD is the designated institutional accreditor.

Not applicable.

B. Evaluation and Development of Competencies

Student evaluation policies and procedures

IV_II_B_Assessment of Student Learning Policy UPS300-022.pdf

IV_II_B_Instructional Programs.pdf

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP) INDEX

C. Distance and Correspondence Learning Programs

1. The institution's written policies, rules, and procedures and other general information about distance and correspondence learning programs.

II_C_1_Online teaching UPS 411 - UPS411.104.pdf

2. If not automatically contained in information provided in item C.1., documentation of the processes used to:

a. Verification methods and b. Protect student privacy and notify students of any additional charges associated with the verification of student identity at the time of registration or enrollment.

IV_II_C_1_Policy on Online Instruction UPS411-104.pdf

IV_II_C_2a_Distance learning validation.pdf

IV_II_C_2b_Computing Resources Use Policy UPS103-004.pdf

D. Teacher Preparation Programs

This item refers to all curricula (undergraduate or graduate) that lead to initial certification as a specialist art/design teacher.

1. Information concerning the intern teaching program with specific reference to credit allotment, and the process for selecting supervising teachers and sites.

Not available.

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

IV_II_D_2_State Certification Requirements.pdf

E. Graduate Programs

1. Rules concerning the curricular percentage or number of credits in courses intended for graduate students only that are required for each graduate degree program.

(See main document Section II.A.Item GR, pg. 95-96)

2. Rules concerning independent study applicable to graduate degrees in art/design.

SECTION V. APPENDICES

IV_II_E_2_Graduate Regulations & Requirements-Page 91.pdf

F. Art and Design Studies in General Education

IV_II_F_GE Course Curriculum.pdf

IV_II_F_GE Courses for Non-Art Majors

IV_II_F_General Education Goals for Student Learning UPS411-201.pdf

IV_II_F_Selection of Faculty for GE courses .pdf

MDP III—EVALUATION, PLANNING, PROJECTIONS

IV_III_A_CSU Fullerton Strategic Plan 2013-2018.pdf

IV_III_B_Assessment of Student Learning UPS300-022.pdf

IV_III_B_Program Performance Review Policy UPS410-200.pdf

SECTION V. APPENDICES

A. (CORRESPONDS TO SECTION I)

V_A_Art Department Degrees Ethnicity

V_A_Art Department Majors S2014

V_A_Art Dept BA vs BFA

V_A_Degrees in Art BA and BFA 2010-13

V_A_Facilities and Safety folder

Annual Crime Reports folder

Faculty Safety and Equipment Requests folder

V_A_Faculty and Staff folder

CSUF vs. National Salary Comparison.pdf

Faculty Payscale Chart.pdf

FTES University Statistics 2012-13.pdf

FTES University Statistics 2006-2013.pdf

SECTION V. APPENDICES

V_A_Room Capacity Data.xlsx

V_A_Sample advising BFA form.pdf

V_A_Student to faculty ratios F2005-2013

B. (CORRESPONDS TO SECTION II)

V_B_NASAD Specific curricula rubrics for all areas.pdf

C. SECTION III

(See Section IV. I. A. 2. for CSUF-Strategic-Plan.pdf.)