

# 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, Chico**

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### **Department of Art and Art History**

**Degrees** for which **Renewal** for **Final Approval** is sought:

Bachelor of Art – 4 years: Art Education

Bachelor of Art – 4 years: Art History

Bachelor of Art – 4 years: Art Studio: Ceramics, Digital Media, Glass Art,  
Painting & Drawing, Photography, Printmaking,  
Sculpture

Bachelor of Fine Art – 4 years: Art Studio: Ceramics, Digital Media, Glass Art,  
Painting & Drawing, Photography, Printmaking,  
Sculpture

Bachelor of Fine Art – 4 years: Interior Architecture

Master of Arts – 2 years: Art History

Master of Fine Arts – 3 years: Art Studio: Ceramics, Digital Media, Glass Art,  
Painting & Drawing, Photography, Printmaking,  
Sculpture

### **Department of Communication Design**

**Degrees** for which **Renewal** for **Final Approval** is sought:

Bachelor of Art – 4 years: Graphic Design

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

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(Date)

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(Signature of Reporting Officer)

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(Name and Title of Reporting Officer)

## Self Study

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## **SECTION I. PURPOSES AND OPERATIONS**

### **A. Purposes of the Institution and Art/Design Unit**

Department of Art and Art History

California State University, Chico is a comprehensive university principally serving Northern California, our state and nation through excellence in instruction, research, creative activity, and public service.

University Mission:

The University is committed to assist students in their search for knowledge and understanding and to prepare them with the attitudes, skills, and habits of lifelong learning in order to assume responsibility in a democratic community and to be useful members of a global society.

College Missions:

College of Humanities and Fine Arts

The College of Humanities and Fine Arts brings together scholars, teachers, and students from multiple disciplines and backgrounds to explore the arts, philosophies, languages, religions, literatures, and histories of diverse cultures. The College is dedicated to the inherent value of arts and ideas and the importance of imaginative and creative work. Here students develop as critical and creative thinkers who are able to communicate clearly in written, oral, and artistic expression; who embrace intellectual curiosity; who cultivate an aesthetic awareness of their world and contemporary culture; who employ appropriate theories, tools, and technologies in pursuit of learning; who use their education to contribute to the common good; and who are at home in a complex world.

Department Goals:

Department of Art and Art History

The Department of Art and Art History is dedicated to developing students' critical thinking skills, creativity, knowledge of aesthetics, and awareness of our Western and non-Western art heritage. Using the highest standards and ideals in the study of the visual arts, the Department of Art and Art History seeks to provide a quality education in art education, art history, art studio, and interior design.

In addition, the department provides curriculum in support of the university's general education and art education programs. We also offer programs for the continued study, research, and training in art and art history leading to the Master of Arts and Master of Fine Arts degrees respectively. In all areas the department endeavors to create an environment which supports professional artistic activities and research.

The faculty of the Department of Art and Art History are committed to fostering a sense of community which enables students to be simultaneously nurtured and challenged. The faculty take pride in being easily accessible -- ready to explore ideas with students and to give advice. They are a dedicated group of artists and scholars deeply involved with their own work. As teachers, they pride themselves on maintaining high standards that employ both well tested and innovative methods. They tend to integrate the investigation of

aesthetic issues with political, historical, and moral issues during class and individual critiques. The faculty encourage students to gain skills in traditional media and new technologies.

Members of the faculty are nationally known, and some are recognized on the international scene. Our artists, scholars, and designers have won significant public commissions, shown with well established galleries, received awards for distinguished teaching, written for key journals, and been speakers and panelists at conferences in the United States and abroad. In addition, renowned visiting artists, art historians, and critics introduce challenging concepts during campus appearances that involve lectures, exhibitions, workshops, and critiques of student work.

1. Describe how concepts and statements art unit and institutional purposes: guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters and resources

#### Department of Art and Art History

To meet the diverse needs of the residents of California and in particular it's northern region, the Department's works to fulfill several objectives that fulfill the Mission of the University, College and Unit. Our basic objective is to offer a selection of degree options within the University's Liberal Arts curriculum that prepares students "with the attitudes, skills, and habits of lifelong learning." Another objective is to support faculty research and creative work. Like the University, the Department believes in the importance of faculty and staff and supports in ways that we can the investment in these resources. A third objective is to maintain currency in our fields both aesthetically and aesthetically and to translate this information to our student constituencies. Finally, the Department seeks to provide exhibition space for students, faculty and the public to exhibit and view art. The interaction and engagement between our public and these performances/exhibitions help serve the educational and cultural needs of Northern California.

2. Describe how concepts and statements regarding art unit and institutional purposes: are used to consider the extent to which policies, practices, resources, and other curricular program components works together to achieve stated purposes for art and design study

University, College and Department mission statements are used as a general guide for Departmental policies and curricular decisions as we continue to work to create environments that supports professional artistic activities and research.

## **A. Purposes of the Institution and Art/Design Unit**

### Communication Design Department

California State University, Chico is a comprehensive university principally serving Northern California, our state and nation through excellence in instruction, research, creative activity, and public service.

#### University Mission:

The University is committed to assist students in their search for knowledge and understanding and to prepare them with the attitudes, skills, and habits of lifelong learning in order to assume responsibility in a democratic community and to be useful members of a global society.

#### College Mission:

The College of Communication and Education is a student-centered learning community focused on the development of human potential through disciplinary knowledge and professional practice that meet the needs of diverse clients. We invest in our collective future through leadership in effective communication, collaborative field experiences, reflective professional practice, and the scholarship of teaching and learning.

#### College Vision:

To be a nationally recognized innovator in effective professional practice in communication and education.

#### College Strategic Plan:

The College of Communication and Education has established five strategic goals that guide our work toward our mission and vision. The goals are focused on the themes of student learning, high-quality programs and learning environments, faculty and staff development, development, and leadership and service. The College of Communication and Education is committed to continual assessment and improvement in our programs.

#### **Student Learning**

**Goal:** Prepare students to be productive and engaged citizens in their professions, careers and communities.

#### **High-Quality Programs and Learning Environments**

**Goal:** Develop and sustain innovative programs.

#### **Faculty and Staff Development**

**Goal:** Recruit, support and retain diverse, high quality faculty and staff.

#### **College Resources and Advancement**

**Goal:** Maintain state support; strengthen and expand external support and constituent relations.

#### **Leadership and Service**

**Goal:** Foster partnerships through communication, collaboration, and outreach.

#### Department Mission:

We prepare students to be professionals and entrepreneurs in media and design. Our instruction focuses on the synergy of art, craft and technology. Our program is built upon a foundation of information literacy. Through our curriculum, students emerge with the critical thinking, collaboration, and leadership skills necessary to thrive in their media professions.

### **Department Student Learning Outcomes**

1. Use critical thinking skills to solve problems in their field
2. Demonstrate industry specific written and oral communication skills
3. Evaluate and apply the principle theories of mediated communications
4. To understand and evaluate both the local and global ethics of mediated communications.
5. Demonstrate current design practices
6. Apply visual and technical skills required to excel as artists and professionals in their fields
7. Understand and exhibit the values, character, and habits of professionals in the field.

1. Describe how concepts and statements art unit and institutional purposes: guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters and resources

#### **Graphic Design Option Mission and Objectives:**

Graphic Design is a process of visualizing ideas and systems, which transforms information into understanding and enhances the human experience with technology. We teach students to communicate with meaningful visual form and space, enabling them to distill complex information into coherent visual interfaces for interactive applications, visualizations and publications that engage, inform and delight users.

2. Describe how concepts and statements regarding art unit and institutional purposes: are used to consider the extent to which policies, practices, resources, and other curricular program components works together to achieve stated purposes for art and design study

University, College and Department mission statements are used as a general guide for Departmental policies and curricular decisions as we continue to work to create environments that supports professional artistic activities and research.

## B. Size and Scope

Department of Art and Art History

1. With regard to its purposes, demonstrate the extent to which the art unit maintains: sufficient enrollment to cover the size and scope of the programs offered.

The Department of Art and Art History has maintained adequate enrollment and majors in all degree options. Our programs include:

- Minor in Art History
- Minor in Art Studio
- Minor in Photographic Studies
- Bachelor of Arts in Art; with concentrations in Art Education, Art History and Art Studio
- Bachelor of Fine Arts in Art; with concentrations in Art Studio (Ceramics, Drawing, Electronic Arts, Glass, Painting, Printmaking and Sculpture) and Interior Architecture
- Master of Arts, in Art History
- Master of Fine Arts in Art, in Art Studio (Ceramics, Drawing, Electronic Arts, Glass, Painting, Printmaking and Sculpture)

Fall 2013 enrollment figures for each of the above programs...

### Minors

- Minor in Art History: 15
- Minor in Art Studio: 8
- Minor in Photographic Studies: 36

**Total Minors: 59**

### BA

- Bachelor of Arts in Art in Art Education: 24
  - Bachelor of Arts in Art in Art History: 12
  - Bachelor of Arts in Art in Art Studio: 134
- Total BA in Art: 170

### BFA

- Bachelor of Fine Arts in Art in Art Studio: 29
  - Bachelor of Fine Arts in Art in Interior Architecture: 95
- Total BFA in Art: 124

### MA

- Master of Arts, in Art History: 4

### MFA

- Master of Fine Arts in Art in Art Studio: 9

**2013 Total (all) Majors: 307**

Fall 2014 enrollment figures for each of the above programs...

### Minors

Minor in Art History: 10  
Minor in Art Studio: 17  
Minor in Photographic Studies: 22  
Total Minors: 49

### BA

Bachelor of Arts in Art in Art Education: 31  
Bachelor of Arts in Art in Art History: 18

Bachelor of Arts in Art in Art Studio: 104

Total BA in Art: 153

BFA

Bachelor of Fine Arts in Art in Art Studio: 21

Bachelor of Fine Arts in Art in Interior Architecture: 77

Total BFA in Art: 98

MA

Master of Arts, in Art History: 4

MFA

Master of Fine Arts in Art in Art Studio: 11

**2014 Total (all) Majors: 266**

2. With regard to its purposes, demonstrate the extent to which the art unit maintains: an appropriate number of faculty and other resources to cover the size and scope of programs offered.

Fall 2015

	Art Education	Art History	Art Studio	Interior Architecture
Tenured & Tenure-Track Faculty	2	3	9	2
½ FERP Faculty			2	
Part-time faculty			9	
Graduate Teaching Assistants			5	

Spring 2016 (projected)

	Art Education	Art History	Art Studio	Interior Architecture
Tenured & Tenure-Track Faculty	2	3	9	2
½ FERP Faculty			1	
Part-time faculty	1		7	
Graduate Teaching Assistants			4	

We have sufficient faculty in Art Education, Art History, Art Studio, Art, and Interior Architecture to cover the size and scope of all programs.

Art Education faculty teach upper-division art ed classes as well general education courses (ARTH 100).

Art History faculty teach both lower-division survey classes as well as upper-division art history.

Art Studio faculty teach both core classes (ARTS 122, ARTS 123, ARTS 125, ARTS 126, ARTS 250) as well as upper-division studios in their areas (ceramics, digital media, drawing, glass art, painting, photography, printmaking and sculpture).

Interior Design faculty teach the gamut of courses offered in the area, lower-division as well as upper-division.

When needed, classes are staffed by qualified part-time faculty and/or graduate teaching assistants.

3. With regard to its purposes, demonstrate the extent to which the art unit maintains: sufficient advanced courses in art/design appropriate areas of study at degree or program levels being offered.

Our upper-division includes both 300 and 400 level courses at the intermediate and advanced levels. We offer advanced courses in all of our degree areas every year, most areas offer these classes every semester. In the Fall 2015, we are offering advanced courses in all of our Art Studio disciplines. In addition, we are offering four advanced sections in Art Education, two in Art History and Interior Architecture. Also, we offer graduate level courses in Art History and Art Studio.

## **B. Size and Scope**

### Communication Design Department

1. With regard to its purposes, demonstrate the extent to which the art unit maintains: sufficient enrollment to cover the size and scope of the programs offered.

The Department of Communication Design offers a 120 unit Bachelor of Arts degree in three Options: Graphic Design, Media Arts, and Mass Communication Design with a total of 390 majors. Graphic Design has 159 majors, Media Arts has 170 majors, and Mass Communication Design has 61 majors.

The Department also offers a Certificate in Web Design and Publishing and minors in Communication Design, Instructional Design and Technology, and Broadcasting.

The number of Graphic Design majors has declined slightly over the years consistent with overall declining majors in Communication Design. However, the current number of majors is ideal for current department capacity. Significant growth cannot be accommodated given current faculty and funding levels. Since the last report, the budget has been significantly cut because of state budget shortfalls.

The Graphic Design Option has 88 female students (55%) and 70 male students (45%). 35% of students are non-white.

2. With regard to its purposes, demonstrate the extent to which the design unit maintains: an appropriate number of faculty and other resources to cover the size and scope of programs offered.

The Department of Communication Design has  
5 tenured faculty  
2 tenure track faculty (search underway for 1 new tenure track faculty member)  
1 full time lecturer  
11 part time lecturers.

Graphic Design Option specific faculty (teaching responsibility is for graphic design students only)

1 tenured faculty  
1 tenure track faculty (does teach 1 non option specific CDES course)  
1 full time lecturer  
2 part time lecturers

Faculty and facilities of other options and the core area supplement the scope of the Graphic Design option. The degree core is taught by faculty in other options and part time faculty. This includes CDES 101: Introduction to Communication, CDES 102: Principles of Communication Design, CDES 206: Introduction to Photography and Digital Imaging, CDES 303: Communication Criticism, and CDES 307: Technology and Communication. In addition, some courses required for Graphic Design students are taught by faculty in other options and part time faculty such as CDES 222: Basic Web Design and CDES 314: Rich Internet Media Design.

The instructional design minor allows graphic design students learning and production opportunities involving creation of visual prototypes that represent the processes involved in content and audience analysis, motivational design, information processing, technical training with an emphasis on performance and societal improvements.

3. With regard to its purposes, demonstrate the extent to which the art unit maintains: sufficient advanced courses in art/design appropriate areas of study at degree or program levels being offered

The Department of Communication Design has more than sufficient advanced courses in graphic design appropriate to the B.A. Post-portfolio graphic design specific courses include:

Graphic Design required classes (offered every semester)

CDES 327: Information Design

CDES 331: History of Graphic Design

CDES 334: Basic Typography

CDES 431: Publication Design

CDES 434: Advanced Typography

CDES 437: Advanced Graphic Design

CDES 439: Presentation and Practice (capstone)

Graphic Design electives (not offered every semester)

CDES 337: Packaging

CDES 432: Sustainable Design

CDES 332: Experimental Letterpress Print

CDES 333: Human Factors

CDES 337: Packaging

CDES 435: Corporate Design Systems

CDES 436: Motion Design

Advanced courses that apply as electives for graphic design students as well as other CDES students include:

CDES 322: Advanced Web Design

CDES 396: Intermediate Photography and Digital Imaging

CDES 414: Rich Internet Media Design II

CDES 496: Applied Photography and Digital Imaging

## C. Finances

1. Describe the overall fiscal operation of the art unit with regard to its purposes, size, and scope, including but not limited to: sources and reliability of operating income.

The major funding source is the State of California. The budgetary process is originated by the State Governor, passed on to the State Legislature, that appropriates an annual budget for the State University System. The CSU Chancellor, who in turn makes fiscal allocations to the individual campuses, administers the State University system. At the campus level, funds are divided and portions are assigned to each College. The College then makes allocations to the individual departments based of the previously mentioned formulas and special needs. The University undergoes an annual audit of our financial statements by outside auditors.

Department budgets are channeled primarily into three areas: Salary, Operating Expenses [OE] and Foundations accounts. Salary dollars are used to pay faculty and staff. OE dollars cover the normal costs of operating a department from day to day, month to month and year to year. Operating Expenses dollars are allocated annually by the College of Humanities and Fine Arts and are based on complicated formulas that have evolved over the years. Individual areas within the Department are in turn, granted OE dollars by the Chair. OE accounts must be spent within the year or the University absorbs them. Foundation funds are on-going dollars that are used for special purposes, usually sitting in interest bearing accounts and are generated mostly by gifts and fund-raising. Foundation accounts can be carried over from year to year.

In the annual process of adjusting OE dollars, the Dean of the College of Humanities and Fine Arts consults with the Department Chair. Departmental allocations are calculated by using the following factors: student enrollment, class size, mode and level, faculty/staff/classroom size, individual discipline requirements and patterns of past expenditures. Based on need, student population and historical spending patterns, the Chair then allocates these funds to the various parts of the Department. While OE funds are used to cover normal departmental expenditures (telephones, printing charges, office supplies etc.).

2. Describe the overall fiscal operation of the art unit with regard to its purposes, size, and scope, including but not limited to: balance of revenues to expenses.

Both the State and College required that we stay within budget. Expenses are planned based on the support received.

3. Describe the overall fiscal operation of the art unit with regard to its purposes, size, and scope, including but not limited to: the extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the art unit from year to year.

Costs for classroom expenses for consumable products like ink, paper, clay, paint etc., are covered by a Consolidated Course Fee account. These fees are charged to all students then distributed to individual Colleges. The Colleges then determine need and distribute these funds to its Departments. The total amount varies year to year as enrollments vary. In 2014-2015 we received \$76,000 in Consolidated Course Fees.

Additionally, for major and minor equipment or non-consumable purchases faculty can apply annually for Student Learning Fee [SLF] dollars. Area Coordinators in the Department used to have an OE account. These largely disappeared in California's budget crisis when the CSU lost 22% of its State funding. The SLF money, which is competitive, has essentially replaced OE budgets.

Part-time personnel budgets vary based on need and enrollments. Our regular budget has been adequate to support on-going programs. As a normal ebb and flow of any unit, as faculty lines open, we may decide to hire to bolster elsewhere in the Department. Likewise, as needs for one space diminish it can and will be turned over to other growing parts of the Department.

4. Describe the overall fiscal operation of the art unit with regard to its purposes, size, and scope, including but not limited to: procedures for developing the budget for the art unit.

The College of Humanities and Fine Arts has a full-time Development Director. She works closely with the Dean and Chairs to develop fund-raising strategies. Identification and research of major and lead-gift prospects works as collaboration between University Advancement and Development Services and de-central college units. Personal solicitations are made at the lead and leadership level by the director, dean, president or combination thereof. Gifts that fall at the \$1,000.00 level, or above, are considered leadership gifts. Gifts of \$25,000.00 or more are considered major gifts. Gifts where the University is named as beneficiary of a testamentary gift, whether it be of real estate, appreciated assets, life insurance, annuities, trusts, a will or retirement account, is considered a planned gift. Planned gift donors are invited to join the University's Heritage Circle. Heritage Circle serves to recognize generous alumni and friends who share a vision for the future of California State University, Chico.

5. Describe the overall fiscal operation of the art unit with regard to its purposes, size, and scope, including but not limited to: development methods including fundraising procedures and results.

The Department has developed three main development accounts each with different funding priorities; the Kohn fund, the Hopper fund and an alumni giving account.

The Kohn fund is an endowed account of \$679,676. Each year we are allowed to spend the interest from this account (usually around \$60,000) on activities related to our visual resource needs.

The Hopper fund comes from two local patrons of the arts. They give \$10,000 annually that is earmarked for Graduate Studies.

The Alumni Giving account has a \$6,252 balance and is used to support visiting artists and emergency equipment needs (not covered by the Student Learning Fees).

6. Describe the overall fiscal operation of the art unit with regard to its purposes, size, and scope, including but not limited to: long range financial planning, including results.

Since California's budget crisis, CSU Chico has gotten away from 5-year financial planning. For years, our funding was so uncertain that it became practically impossible to make long-

range plans. While the budget picture has improved recently, we currently do not have long-range financial planning practices.

### **C. Finances**

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

The primary source of funding for the University is the State of California and student tuition and fees.

The economic support of the Graphic Design option is a sub-function of the annual funds allocated to the Communication Design Department (CDES) from the College of Communication and Education. Since the three options in CDES are highly integrated in terms of core offerings, shared classes, and cross discipline expertise, it is impossible to extract a meaningful percentage of resources that go directly to the Graphic Design option. The option does have the most option exclusive courses per semester.

On an annual basis, the Dean of CME allocates an amount based upon FTES goals and the allocation to the College from Academic Affairs to the Chair of CDES. It is the role of each chair in CME to determine appropriate resource allocation based upon mandates specified by the Dean of CME in concert with the Provost or designee. Fixed salaries go to tenure-track and full time temporary personnel. The remainder salary distribution is then used to employ part-time instructors to backfill unmet course demand, cover sabbaticals or to enhance programmatic offerings. The remainder of the base budget allocation is used for equipment purchases and other forms of faculty or staff development.

For the 15-16 academic year, the Interim Provost changed the budget distribution model. Funds are now broken into two categories: fixed base and operational expenses. Fixed based covers the cost of tenure/tenure track faculty, full time staff and lecturers with three-year contracts. Everything else is covered by operational expenses including lecturers without three-year contracts. The college and department received significant budget cuts under this new model. See Appendix A for three years of budget data.

CDES acquires additional income through recovered indirect funds from grants and contracts and monies from excess FTES generated from Open University. This is a very small amount.

CDES does receive money from the University Consolidated Course Fee. This money is used by purchase expendables such as paper, ink, and SD cards.

In addition, CDES has a series of Foundation accounts that accumulate funds from donations and designated overhead from faculty contracts.

The model for resource allocation in CME is unique among the Colleges in that it has been traditionally decentralized and each unit autonomously manages its resources. This is accomplished democratically in each department through formation of appropriate committees that recommend equipment purchases, and

through faculty deliberation to make decisions concerning tenure-track appointments and part time hiring. The collective bargaining agreement also dictates faculty hiring.

2. Describe the overall fiscal operation of the design unit with regard to its purposes, size, and scope, including but not limited to: balance of revenues to expenses

The State, University and College require that we do not carry forward a deficit. Prior to the budget reduction in 15-16, the Department has saved rollover funds to anticipate special needs such as equipment expenditures, sabbaticals and professional development.

3. Describe the overall fiscal operation of the design unit with regard to its purposes, size, and scope, including but not limited to: the extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the art unit from year to year.

The regular general fund budget has been inadequate to support on-going program needs due to decreased overall university funding. For example, when tenure track faculty have resigned or retired, the department has not been able to hire new tenure track faculty and instead must rely upon cheaper part time faculty. In addition, the department has significant costs for technology including computers, printers, tablets, software, and production equipment. There is no additional funding for the purchase or maintenance of this equipment. The department has received one time funding for equipment purchases in the past. Purchase of consumables such as paper, ink, and SD cards is funding with a Consolidated Course Fee. Faculty can submit a Student Learning Fee proposal to obtain funding for equipment. This is a university wide competitive process. The department regularly receives a little funding for equipment purchases using the process.

4. Describe the overall fiscal operation of the design unit with regard to its purposes, size, and scope, including but not limited to: procedures for developing the budget for the art unit.

The budget for the Department is determined by the Dean's office based upon FTES and the current Academic Affairs budget model. Funding is distributed to the Department. The majority of funding goes first to pay salaries for tenure and tenure track faculty. The flexible portion of the CDES budget resides in the proportion designated for part-time hires and OE. The actual control is the responsibility of the department chair who allocates funding for temporary faculty based upon FTES needs, unmet student demand, assigned time, and faculty entitlement.

5. Describe the overall fiscal operation of the design unit with regard to its purposes, size, and scope, including but not limited to: development methods including fundraising procedures and results

Fundraising methods in all College of Communication and Education (CME) departments and programs occur in three ways: 1) Telemarketing campaigns are conducted late fall or early winter. All alumni with current telephone numbers are contacted by the Chico State Calling Center and solicited for a restricted donation; 2) Direct mail campaigns follow telemarketing campaigns in the spring. All constituents lacking current telephone numbers are mailed a solicitation. In addition, various small, targeted direct mail solicitations are made throughout the year; 3) Leadership, major and planned gifts are solicited in conjunction with identification, cultivation, friend-raising and stewardship activities. The

Dean and Director of Development meet with Chairs individually, and as a group, to discuss fundraising goals and strategies several times each year. The Director works closely with Chairs to plan and write telemarketing scripts, direct mail letters, brochures and publications. Identification and research of major and lead-gift prospects works as collaboration between University Advancement and Development Services and de-central college units. Personal solicitations are made at the lead and leadership level by the director, dean, president or combination thereof. Gifts that fall at the \$1,000.00 level, or above, are considered leadership gifts. Gifts of \$25,000.00 or more are considered major gifts. Gifts where the University is named as beneficiary of a testamentary gift, whether it be of real estate, appreciated assets, life insurance, annuities, trusts, a will or retirement account, is considered a planned gift. Planned gift donors are invited to join the University's Tower Society. The Tower Society serves to recognize generous alumni and friends who share a vision for the future of California State University, Chico.

6. Describe the overall fiscal operation of the design unit with regard to its purposes, size, and scope, including but not limited to: long range financial planning, including results.

Since California's budget crisis, CSU Chico has gotten away from 5-year financial planning. For years, our funding was so uncertain that it became practically impossible to make long-range plans. While the budget picture has improved recently, we currently do not have long-range financial planning practices. In addition the University has not replaced the Vice Provost of Budget and Academic Resources. While in the past, Academic Affairs had a defined budget model – this is no longer the case. The Interim Provost's Academic Affairs new budget distribution model was not received well but plans for a group to study the possibilities for a new model were scrapped when it was announced that she will be leaving March 30<sup>th</sup>.

## **D. Governance and Administration**

Department of Art and Art History

1. Evaluate the extent to which governance and administrative structures and activities: fulfill the purposes of the institution and the art unit.

CSU, Chico is part of a 23 campus CSU system. All 23 campuses are administered by Chancellor Timothy P. White. Paul Zingg serves as CSU, Chico president and Susan Elrod as Provost. Robert Knight serves as the Dean of the College of Humanities and Fine Arts. Robert Herhusky serves as Chair of the Department of Art and Art History.

In addition, the Department of Art and Art History is served by Cameron Crawford as Graduate Advisor and Eileen Macdonald as B.F.A. Coordinator. Each of the individual studio areas (i.e., painting, printmaking, sculpture) is served by a faculty Area Coordinator.

The University President oversees University affairs. The Provost, among other duties, oversees the campus' Academic Affairs. College Deans oversee their academic areas and answer to the Provost. Chairs manage individual Departments and answer to the Dean. Area Coordinators maintain individual disciplines within Art Education, Art History, Art Studio and Interior Architecture.

The administrative structure seems to work well and needs no tampering.

2. Evaluate the extent to which governance and administrative structures and activities: assure fundamental education, artistic, administrative and financial continuity and stability

We assure stability by maintain some consistency in our leadership positions. Normally, the Chair's serves a three-year term. The Art Department Chair is a 12-month .75 administrative position and a 10-month .25 instructional position. The Chair's teaching responsibility is one 3-unit course per semester. Administrative responsibilities require a minimum of 30 hours per week. The Chair's duties are set within the Academic Department Manual and include Administration, Leadership, Budgeting and Course Programming,

The Department is guided by its Constitution and the University's Faculty Personnel Policies and Procedures [FPPP] documents. Departments adjust their Constitutions by a vote of the faculty as long as such issues do not conflict with FPPP regulations.

3. Evaluate the extent to which governance and administrative structures and activities: show evidence of long-range programmatic planning

We regularly discuss long-range goals. Evidence of that can be seen in the recent overhaul of the curriculum and requirements of all of our undergraduate programs.

We use formal assessment procedures in our capstone courses to help determine both student need and the strengths and weaknesses of our programs. Examination of recent results led us to add a Professional Practices course to our curriculum (ARTS 395: Professional Practices for the Studio Artist.

4. Evaluate the extent to which governance and administrative structures and activities: demonstrate a primary focus on supporting teaching and learning

There are several ways the University, College and Department support teaching and learning. We regularly preform peers reviews of teaching. These are done annually for tenure-track faculty and every five-years for tenured faculty. The reviews assess both classroom performances as well as surveying class syllabi and handouts.

The University also supports [CELT] the Center for Excellence in Learning and Teaching. Their Mission Statement: "We recognize that teaching effectiveness is the first, minimum, and indispensable requirement for faculty on this campus. Effective teaching is inseparable from a quality learning environment. Seeking to enhance the quality of our academic environment, the Center for Excellence in Learning and Teaching at California State University, Chico is committed to rewarding and promoting the ability of our faculty to teach well, to finding ways to improve the learning process, and to providing support, training, and mentoring."

CSU, Chico 's CELT program was established in the fall of 1994 to enhance student learning as recommended by the Presidential Task Force Reports. A group of core faculty members, dedicated to teaching and responding to the concerns of their colleagues, met that year to craft a mission statement for CELT. In the fall of 1995, CELT held its first annual teaching conference. Today, CELT continues to support and recognize CSU, Chico faculty, departments, and campus programs.

#### CELT Activities

- Sponsors annual Conference on Excellence in Learning and Teaching
- Administers Learning Enhancement Grants & Scholarship of Teaching and Learning Grants
- Conducts CELT Workshops Throughout the Year
- Maintains a Video Archive of previous workshops and conference sessions
- Contributes to New Faculty Orientation and Support, Academy e-Learning (Ae-L), and Excellence in Online Instruction (EOI)
- Conducts New Faculty Surveys
- Provides Lending Library of Teaching Resources
- Publishes Online Teaching Tips and Resources
- Sponsors Recognition of Student Achievement (Glenn Kendall Award)
- Offers Optional and Personalized Teaching Feedback
- Arranges Individual or Group Consultation
- Supports Graduate Student Teachers

5. Evaluate the extent to which governance and administrative structures and activities: provide mechanisms for communication among components of the unit

We provide the mechanisms for communicating across the Department. The Department holds monthly general meetings with all faculty and staff invited. Meeting minutes are recorded and distributed electronically to all Department faculty and staff. Individual areas within the Department often hold meetings supplemental to the general faculty meeting.

6. Evaluate the extent to which governance and administrative structures and activities: provide the art executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

While there is never enough time to do everything we might want to do, the Department Chair has adequate time to address expected duties. During the academic year, the Chair

spends 75% of the 40 hour work week on administrative duties. The other 25% is in teaching. During the Summer months the Chair's duty is 100% administrative.

When California's budget sank in 2007, it greatly impacted the State's Universities. Class sizes grew while the number of faculty shrank. This forced higher workloads on existing faculty. We are only now starting to recover. During this time, faculty course releases to support time for the other duties besides teaching largely disappeared. Again, that is starting to change and we once again offer some release time for these duties. MFA and BFA Coordinator positions require correspondence and administrative roles not common with other faculty duties. While we used to regularly offer course release time for the faculty serving in these roles, we have only recently done so again. However, the inclusion of release-time options does demonstrate the University's recognition for the need for time for administrative and specialized duties.

#### **D. Governance and Administration**

1. Evaluate the extent to which governance and administrative structures and activities: fulfill the purposes of the institution and the art unit.

CSU, Chico is part of the 23 campus CSU system. Chancellor Timothy P. White administers all 23 campuses. Paul Zingg serves as CSU, Chico president and Susan Elrod as Interim Provost and Vice President of Academic Affairs, Angela Trethewey serves as the Dean of the College of Communication and Education. Jennifer Meadows serves as Chair of the Department of Communication Design.

In addition, the Department of Communication is served by Option Heads. Barbara Sudick is the Option Head for Graphic Design.

The University President oversees University affairs. The Provost, among other duties, oversees the campus' Academic Affairs. College Deans oversee their academic areas and answer to the Provost. Chairs manage individual Departments and answer to the Dean.

2. Evaluate the extent to which governance and administrative structures and activities: assure fundamental education, artistic, administrative and financial continuity and stability

Continuity and stability are assured within the leadership process. Department Chairs are elected by the faculty and serve a three-year term. The Communication Design Chair serves at 12 month .5 administrative and .5 faculty position. The Chair's duties are set by both the Department description and AA 84-18 Responsibilities of Department Chairs.

The Department is also guided by University Executive Memoranda, The Academic Manual, the Faculty Personnel Policies and Procedures, and the Collective Bargaining Agreement.

3. Evaluate the extent to which governance and administrative structures and activities: show evidence of long-range programmatic planning.

The Department regularly discusses long range programmatic planning during faculty and curriculum committee meetings. CDES just completed a 5-year review of the Media Arts and Mass Communication Design Options.

The Department participates in regular assessment of our program using our student learning outcomes. The Department recently has expanded assessment to include the capstone courses for each option.

4. Evaluate the extent to which governance and administrative structures and activities: demonstrate a primary focus on supporting teaching and learning.

There are several ways the University, College and Department support teaching and learning. We regularly perform peer reviews of teaching. These are done annually for tenure-track faculty and part time faculty and every five-years for tenured faculty. The reviews assess both classroom performance as well as surveying class syllabi and handouts.

The University also supports [CELT] the Center for Excellence in Learning and Teaching. Their Mission Statement: "We recognize that teaching effectiveness is the first, minimum, and indispensable requirement for faculty on this campus. Effective teaching is inseparable from a quality learning environment. Seeking to enhance the quality of our academic environment, the Center for Excellence in Learning and Teaching at California State University, Chico is committed to rewarding and promoting the ability of our faculty to teach well, to finding ways to improve the learning process, and to providing support, training, and mentoring."

CSU, Chico 's CELT program was established in the fall of 1994 to enhance student learning as recommended by the Presidential Task Force Reports. A group of core faculty members, dedicated to teaching and responding to the concerns of their colleagues, met that year to craft a mission statement for CELT. In the fall of 1995, CELT held its first annual teaching conference. Today, CELT continues to support and recognize CSU, Chico faculty, departments, and campus programs.

#### CELT Activities

- Sponsors annual Conference on Excellence in Learning and Teaching
- Administers Learning Enhancement Grants & Scholarship of Teaching and

#### Learning Grants

- Conducts CELT Workshops Throughout the Year
- Maintains a Video Archive of previous workshops and conference sessions
- Contributes to New Faculty Orientation and Support, Academy e-Learning (Ae-L), and Excellence in Online Instruction (EOI)
- Conducts New Faculty Surveys
- Provides Lending Library of Teaching Resources
- Publishes Online Teaching Tips and Resources
- Sponsors Recognition of Student Achievement (Glenn Kendall Award)
- Offers Optional and Personalized Teaching Feedback
- Arranges Individual or Group Consultation
- Supports Graduate Student Teachers

5. Evaluate the extent to which governance and administrative structures and activities: provide mechanisms for communication among components of the unit

The Department holds regular faculty and staff meetings to communicate across the department. In addition the Chair regularly shares information of interest to the department via email.

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

While there is never enough time to do everything we might want to do, the Department Chair has adequate time to address expected duties. During the academic year, the Chair spends 50% of the 40-hour workweek on administrative duties. The other 50% is in teaching. During the Summer months the Chair's duty is 100% administrative.

When California's budget sank in 2007, it greatly impacted the State's Universities. Class sizes grew while the number of faculty shrank. This forced higher workloads on existing faculty.

## **E. Faculty and Staff**

### Department of Art and Art History

#### 1. Qualifications

Faculty members, both full and part-time, are hired for their skill, expertise and experience teaching in specific areas of our program. The terminal degrees, M.F.A. in Art Studio or Ph.D. /Ed.D. in Art History, Interior Architecture, and Art Education are generally preferred or required for full-time tenure/ tenure-track positions. In rare circumstances temporary instructors have been hired without terminal degrees. However, these teachers are qualified by a combination of earned degrees, professional experience and demonstrated teaching competence.

#### 2. Number and Distribution

In general, the number of full and part-time faculty and their distribution among the Department's specializations are sufficient to achieve our mission and objectives. Full-time tenured or tenure-track faculty play the largest role in our instruction, though part-time faculty and Graduate Teaching Associates are also hired to supplement our course offerings.

#### 3. Appointment, evaluation and advancement

The institution's published policies concerning appointment, promotion and tenure are printed in the University's F.P.P.P., College RTP Guidelines and the Department RTP guidelines for the personnel process. [See Appendix A].

Faculty whose research outcomes fall outside the academic norm are given fair and equal treatment compared to those in other disciplines. The policies and procedures for evaluating faculty performance are clearly documented and are administered equally to all employees. The Department Personnel Committee and the Department Chair evaluates probationary and

#### 4. Loads

Faculty workloads are standard throughout the University and are based on weighted teaching units. Fifteen weighted teaching units [wtu] are required of full-time faculty. These units are comprised of course assignments, advising, internship and independent study supervision and service.

Our normal three-unit classes are weighted based on class type (lecture, discussion, activity, lab) and duration. Most lecture classes (Art History) receive a standard 3.0 wtu. Art Education and Interior Architecture courses (mixed activity & discussion) are weighted at 3.3 wtu. Art Studio courses (activity) are weighted 3.9 wtu. Given the different types of courses differing faculty may teach, their actual teaching loads may vary.

In addition, faculty are assigned weighted teaching units (awtu) for advising and committee work. A regular semester load for a studio faculty would be three classes (3 x 3.9wtu = 11.7 wtu) plus assigned awtu for advising, committee work, and supervision (in this case 11.7 wtu + 3.3awtu = 15wtu). Art History faculty generally teach four classes per semester (4 x 3 wtu = 12 wtu) and receive assigned wtu for their other units.

At the discretion of the Chair and in consultation with the Humanities and Fine Arts Dean, assigned weighted teaching units can be given to the Graduate Coordinator and BFA

Coordinators. These two services require extra efforts from those faculty and that should be recognized and rewarded. Additionally, the Chair also has the ability to award weighted teaching units to large (or jumbo) classes. Full-time faculty who teach lecture courses with 120 or more students enrolled are credited with 6.0 wtu (rather than the normal 3.0wtu).

#### 5. Student/faculty ratio

##### Fall 2014

1197 Art students taught by 97 faculty = 12.3 student faculty ratio

##### Spring 2015

1361 Art Students taught by 103 faculty = 13.2 student faculty ratio

##### Total 2014-2015

2558 students taught by 200 faculty = 12.79 student faculty ratio

#### 6. Graduate Teaching Assistants

Graduate students become eligible to teach as Graduate Teaching Associates after they have successfully completed Art 689: Graduate Internship, have the consent of the MFA faculty committee and submit a letter and resume to the Chair for inclusion in the TA teaching pool. In Art 689, graduate students are mentored by faculty, both working closely together in a lower-division course to offer direct classroom experience and to examine teaching style and pedagogy.

In the Fall 2014 four sections were taught by TA's and in the Spring 2015, graduate students taught five courses.

#### 7. Faculty Development

The Department encourages and supports faculty development whenever possible. Both the CSU system and CSU, Chico offers competitive grants and leaves for research and travel. The College also offers competitive sabbatical leaves to eligible faculty and unpaid leaves are also possible. To encourage active professional development the College also offers a small (\$800) research account to all tenure-track faculty. Additionally, the Chair receives \$1800 annually in development funds.

Effectuated by the budget year in which they were hired, new faculty are generally given additional development dollars. The amount and length of this commitment varies. Our new hire in 2014-2015 received a one-year \$2000 research stipend (in addition to the \$800 listed above).

Cumulatively, the Department spent \$21,166 in faculty development in 2014-2015.

#### 8. Support Staff

In addition to office staff, the Department of Art and Art History maintains several support staff positions that are invaluable to both instruction and to our studios. The Department's support staff positions are as follows:

Instructional Support Technician: 12 month, full-time position

Half of this person's time is dedicated to the Sculpture area wood and metal shop while the other half of the job provides technical support for the department. In addition to supervising, maintaining and providing safe operations for this important studio, we also use this person to repair and construct studio equipment.

Instructional Support Technician: 12 month, half time

The position supports the ceramics area and supervises, maintains and provides safe operations for this area.

Visual Resource Specialist: 10 month, full-time

The Ira Latour Visual Resource Center contains a large collection of film and electronic slides, books, periodicals, videotapes and DVDs. The collection is housed within the Department of Art and Art History and is open to both faculty and students. The VRC Curator directs, manages, maintains and supervises our collection.

Gallery Director: 12 month, half time, faculty appointment at the Lecturer rank.

The Gallery Director manages the University Art Gallery, the Department's largest and most comprehensive exhibition space. The Director curates exhibitions of international, national and regional focus and facilitates the annual juried student show.

#### Area for Improvement

The Department needs a support staff in the areas of Digital Media, Glass Art, Photography, Printmaking and Interior Architecture. A 12-month, full-time position could be shared by all areas. Currently these labs are maintained entirely by faculty and work-study students. It is not a reasonable expectation for the Department to require this kind of technical expertise from a faculty member and the unit must explore ways to achieve hires for technical support.

### **E. Faculty and Staff**

#### Communication Design Department

##### 1. Qualifications

Faculty members, both full and part-time, are hired for their skill, expertise and experience teaching in specific areas of our program. The terminal degrees, MFA. or Ph.D. is required for full-time tenure/ tenure-track positions. In some circumstances temporary instructors have been hired without terminal degrees. However, these teachers are qualified by a combination of earned degrees, professional experience and demonstrated teaching competence.

##### 2. Number and Distribution

In general, the number of full and part-time faculty and their distribution among the Department's specializations are sufficient to achieve our mission and objectives. Full-time tenured and tenure-track faculty play the largest role in our instruction, though part-time faculty are also hired to supplement our course offerings. Ideally, the Communication Design department would have a greater number of tenure track faculty. In recent years, as tenured faculty have retired or resigned, those lines have not been replaced but rather backfilled with part time faculty. Currently there are 8 full time faculty (including the Chair) in the department. All have terminal degrees for their field. There are four tenured

professors, one tenured associate professor, two tenure track assistant professors, and one full time lecturer.

### 3. Appointment, evaluation and advancement

The institution's published policies concerning appointment, promotion and tenure are printed in the University's Faculty Personnel Policies and Procedures (FPPP) and the Department Retention, Tenure and Promotion (RTP) guidelines for the personnel process. See Appendix B.

Faculty whose research outcomes fall outside the academic norm are given fair and equal treatment compared to those in other disciplines. The policies and procedures for evaluating faculty performance are clearly documented and are administered equally to all employees. The Department Personnel Committee and the Department Chair evaluates probationary and temporary faculty.

### 4. Loads

Faculty workloads are standard throughout the University and are based on weighted teaching units. Fifteen weighted teaching units [wtu] are required of full-time faculty. Course assignments make up 12 wtu. The remaining 3 wtu covers advising, creative and scholarly work, and service.

Our normal three-unit classes are weighted based on class type (lecture, discussion, activity, lab) and duration. Most lecture classes receive a standard 3.0 wtu. Most design courses (mixed activity & discussion) are weighted at 3.3 wtu. Course with labs are weighted either 3.5 wtu or 4 wtu depending upon the nature of the lab. Given the different types of courses differing faculty may teach, their actual teaching loads may vary.

In addition, faculty can get assigned weighted teaching units (awtu) for serving as an assessment coordinator or other major service work such as chairing an important university committee or service as the Ombuds.

The Chair also has the ability to award weighted teaching units to large (or jumbo) classes. Full-time faculty who teach lecture courses with 120 or more students enrolled are credited with 6.0 wtu (rather than the normal 3.0wtu).

### 5. Student/faculty ratio

Student Faculty Ratio: The numbers below are the most current available and reflect the entire Communication Design Department.

	Fall	Spring
2011-2012	25.39	21.01
2012-2013	26.95	23.93
2013-2014	26.46	23.93
2014-2015	22.02	22.55
2016-2016	21.53	

#### 6. Graduate Teaching Assistants

Not applicable

#### 7. Faculty Development

The Department encourages and supports faculty development whenever possible. Both the CSU system and CSU, Chico offers competitive grants and leaves for research and travel. The College also offers competitive sabbatical leaves to eligible faculty and unpaid leaves are also possible. To encourage active professional development the College also offers a small (\$800) research account to all tenure-track faculty. The Chair receives \$1500 annually in development funds.

Affected by the budget year in which they were hired, new faculty are generally given additional development dollars. The amount and length of this commitment varies. Our new hire in 2014-2015 received a one-year \$2000 research stipend (in addition to the \$800 listed above).

#### 8. Support Staff

In addition to our office Administrative Support Coordinator the department has several support staff to help maintain our labs and equipment.

1 full time Instructional Support Technician, who maintains department labs and servers, and 1 11 month Instructional Support Technician that we share with another department who is mainly responsible for equipment maintenance.

## **F. Facilities, Equipment, Health and Safety**

### Department of Art and Art History

Under construction now, the University opens a new Humanities and Fine Arts Building in the Fall 2016. Once finished, this will house our Glass and Ceramics studio areas, Art Education, part of Interior Architecture, the University Art Gallery, the Janet Turner Print Museum, a MFA exhibition space and our MFA art studios. As of this writing, Glass, Ceramics and Art Education are being housed in temporary spaces in various parts of campus and the MFA program is housed in a rented warehouse space a short distance from campus. Art History and the other art studios (Drawing, Painting, Electronic Arts, Printmaking, Photography, Sculpture) remain in our existing building in Ayres Hall.

Safety of the faculty and students is a high priority in the Department and on campus. One of our Instructional Support Technicians is responsible for seeing that procedures and equipment meet health and safety standards. We maintain health and safety data material as required by OSHA and comply with existing laws relating to hazardous materials and ventilation. Students are required to attend a Shop orientation and be tested on the proper use of the equipment before they have access to this space. Safety issues in other areas are addressed through course lectures and demonstrations.

The University police enforce security. Students are issued building passes, good for the semester, which allows them entrance into our studios, labs and classrooms. In non-sensitive areas, students are allowed 24-hour access. Other areas such as they shop, ceramics, glass, darkroom and electronic arts, labs are open only when a supervisor or trained lab tech person is present. The amount of this access varies but is generally between 20-40 hours per week.

#### 1. Art/design students

Art students are trained and tested in the proper use of equipment. Supervision is provided during open hours in all sensitive lab and studio areas. The quality and quantity of equipment is adequate in all of our studios to serve the size and scope of our curricular offerings.

#### 2. General Students

We serve the general student body through our courses. Lab and studio space is available only to students properly registered in Art classes. For those enrolled in Art courses, our faculty or staff makes no distinction between art majors and non-majors.

#### 3. Art/Design faculty

The Department does not offer individual studio spaces to faculty. However, faculty do use some of our studios. The same training and testing of shop use that is required of students is also required for faculty. By permission of the Area Coordinator faculty may use studios outside their own area but must demonstrate ability to safely use the equipment. The equipment is adequate in all areas to our program for faculty to create the basics of their art. However, some faculty need specialized equipment which is housed and maintained in their own private spaces.

#### 4. Curricular offerings and curriculum levels

The equipment and facilities are adequate for the production of student art in all areas served by the department.

## **F. Facilities, Equipment, Health and Safety**

### Communication Design Department

The Department of Communication Design resides in three campus buildings; Tehama Hall, Plumas Hall, and Meriam Library.

Classes are held in University lecture rooms and department labs. Tehama 228 and 230 function as traditional classrooms with chairs, desks and tables. Both rooms have network connections, instructor computers with projection systems. Tehama 224 and 226 are design studio spaces with tables and computers. Both rooms were recently remodeled to include new lighting and better network connections. Tehama 222 is the printer room and houses all graphic design printers as well as paper and toner supplies. Tehama 346 is a video editing lab and teaching space. Tehama 348 is a computer lab for digital audio and media writing instruction.

Plumas 002 is a computer lab and instruction space for digital photography. Plumas 112 is a lab space for letterpress and book binding as well as other graphic design activities and courses.

Meriam Library 041b is the television production studio. This studio had a production equipment upgrade in 2014. It still needs a space remodel. The studio is used by students in the Media Arts and Mass Communication Design Options.

Information on instructional space for Graphic Design courses is listed below.

#### **Facilities**

##### **Plumas 002** (2095 square ft)

Plumas 002 is a photography lab and studio space

#### **Inventory**

(28) Apple iMac, Intel Core i3

(1) Large Format Printer - Epson Stylus Pro 4900

(10) Printer - Epson Stylus Pro R3000

(1) Epson EMP-710 LCD Projector

Tables

Chairs

Desks

Old lighting equipment

##### **Plumas 112** (1770 square ft)

Plumas 112 is a hands-on space focused on making physical artifacts.

Book making, binding, and trimming, letterpress printing and misc. prototyping are all done in this space. It has lots of natural light and good ventilation. (See inventory for a complete list of equipment)

#### **Inventory**

##### **Plumas 112** (1770 square ft)

printing equipment

(1) proofing press-Vandercook 4

misc metal type

- (1) laser jet printer-HP 4000TN
- (1) laser jet printer-8000N
- (2) stylus photo inkjet printers-Epson R2880

paper cutters

- (1) guillotine paper cutter-Champion Challenge
- (1) paper cutter-Dahle
- (1) paper cutter (20"x20")-Premier

computers

- (2) 21" Apple imacs

binding equipment

- (21) book presses
- (21) sewing frames
- (10) punching cradles
- (3) finishing presses

other

- (1) drying rack
- (1) hazards cabinet
- (1) oily waste can
- (1) flat file
- misc cutting boards
- storage cabinets
- tables
- chairs

**Plumas 112b** storage closet (84 square ft)

**Plumas 112c** (440 square ft)

- (1) large 4'x6' light table-Brown
- (1) small 12" x 12" lightbox-NuArc
- (1) shrink wrapper- AIE
- (1) spiral binder- Renz
- (1) comb binder- HIC
- (1) laminator-Seal
- (3) metal book presses
- (1) flat files
- pegboard with misc tools (t-squares, rules, triangles, etc.)

**Tehama 222** (305 square ft)

Tehama 222 is the printer room for graphic design. It contains printers as well as paper storage.

**Inventory**

- (1) Large Format Printer - Epson Stylus Pro 3800
- (1) Large Format Printer - Epson Stylus Pro 4880
- (1) Large Format Printer - Xerox 7880
- (1) Large Format Printer - Ricoh 831DN 831
- (1) Large Format Printer - Epson Stylus Pro 7600
- (1) Black and White Printer - Xerox 5550
- Storage cabinets
- Shelves

Table

**Tehama 224** ( 1,141 square ft)

Tehama 224 is a lab used for instruction in Web Design and Graphic Design.

**Inventory**

- (17) iMac 2.9 Intel Core I5
- (1) Apple TV ‘
- (1) Panasonic PT-AR100U Full HD Projector 1080p
- Tables
- Chairs

**Tehama 226** (1,075 square ft)

Tehama 226 is a classroom used for graphic design courses.

**Inventory**

- (5) iMac 3.2 Ghz Intel Core I5
- (8) Macintosh Thunderbolt Display
- (11) iPad
- (11) iPad Air
- (8) iPad Air 2
- (4) Samsung 55 inch 1080p 240CMR Smart HDTV w/Wi-Fi
- (1) Sharp LC-80LE650U 80-inch Aquos HD 1080p 120Hz Smart LED TV
- (5) Apple TV
- Tables
- Chairs
- Sofa
- Coffee Table

**Tehama 228** (1067 square ft)

Tehama 228 is a traditional classroom with desks and sofas. There is a storage room with large flat file cabinets and shelves for storage.

**Inventory**

- Desks
- Sofas
- Flat File Cabinets
- Shelves

**Schedule of repair**

Equipment is serviced as needed. There is currently no schedule for repair or replacement. This is not included in the funding model for Academic Affairs.

All department and faculty offices are located in Tehama Hall.

There are wall mounted display cases in Tehama Hall to display student work.

**The safety of the faculty and students is a high priority in the Department and on campus. We maintain health and safety data material as required by OSHA and comply with existing laws relating to hazardous materials and ventilation. Safety issues are addressed through course lectures and demonstrations.**

The University police enforce security. For labs with card access students are issued swipe access, good for the semester, which allows them entrance into our labs. In other areas such as the computer and design labs, they are open only when a supervisor or trained lab tech person is present. Labs are available when classes are not in session during the week and during supervised times nights and weekends.

University Police Department <http://www.csuchico.edu/up>  
Environmental Health and Safety <http://www.csuchico.edu/ehs>

#### 1. Art/design students

Design students are trained and tested in the proper use of equipment. Supervision is provided during night and weekend lab hours. Design students are required to purchase their own laptop and design software according to minimum specifications set by the graphic design faculty. The quality and quantity of equipment is adequate in all of our studios to serve the size and scope of our curricular offerings.

#### 2. General Students

General students are served mostly through lecture courses. If a general student is registered in design course they have the same access as design students.

#### 3. Design faculty

There are no special spaces for faculty. Faculty use the lab space. The equipment and space provided by the department is adequate for the faculty to create design work.

#### 4. Curricular offerings and curriculum levels

The equipment and facilities are adequate for the production of student work in graphic design.

### **G. Library and Learning Resources**

#### Department of Art and Art History

The Department utilizes both the CSUC's main library, Meriam Library, as well as a in-house the Ira Latour Visual Resource Collection. Meriam Library is a comprehensive University library and adequately serves the needs of the entire campus as well as Art and Design units. We participate in inter-library loan programs and can access most needed materials. The Ira Latour Resource Collection holds additional volumes, artifacts, some original artworks and CDs of specific interest to the Department.

#### 1. Overall requirements

As of its latest audit the Meriam Library holds...

942,410	Books
3,828	Books added 2013/14
60,337	Paper and electronic full-text periodicals and journals
9,724	Video / DVD's

The Ira Lator Visual Resource Collection holds...

3,706 Books, periodicals, & CDs

There is an organized system in place by which faculty can be involved in acquisition decision-making. Every department and program on campus designates one faculty member to serve as liaison to the Meriam Library. This person is responsible for communicating with the subject librarian in the Library in order to purchase new materials. It is up to each department/program how they choose to communicate library acquisition information amongst themselves. There is not an equivalent system in place for student involvement.

## 2. Governance and Administration

The Meriam Library is the only official campus library at CSU, Chico and the art/design collection is not considered a separate collection. Materials are included within the general collections of the Meriam Library. General collections include: Periodicals, Microforms, Main Collection monographs and serials, Folio/X-folio monographs and serials, Government Documents, Juvenile books, Curriculum materials, Special Collections, and non-print media. The collections presently comprise some 1.75 million items in all formats.

The Meriam Library collection policy is to acquire appropriate materials to support the teaching, research, and service requirements of the California State University, Chico. Viewed overall, the collection in art/design is currently seen as adequate for faculty, student, and curricular needs.

Specific collection development responsibilities for art/design materials are divided between librarians assigned as liaisons to the following programs: Department of Art, Department of Communication Design. These responsibilities are viewed as a coordinating responsibility with departmental faculty. Librarians work collaboratively with faculty to develop and maintain relevant library collections for teaching and research. The goal of the Meriam Library is to acquire books, periodicals, videos, microforms, etc. that will support the teaching and research needs of CSU, Chico faculty and students. Librarians encourage faculty to let them know about important items that the library should acquire that will meet this goal. All faculty are encouraged to review new books and to recommend other titles for acquisition.

## 3. Collections and Electronic Access

### Meriam Library

Library collections on-site include: Periodicals, Microforms, Main Collection monographs and serials, Folio/X-folio monographs and serials, Government Documents, Juvenile books, Curriculum materials, Special Collections, and non-print media. The collections presently comprise some 1.75 million items in all formats.

The Library collection includes online resources in addition to the traditional print, or hardcopy materials mentioned above. The library also collects print journals and offers periodical indexes and full-text article databases via the Web. Through the Library ReSEARCH Station, our electronic information gateway, the library offers over 60 Web based periodical indexes, abstracting services, full text, and reference databases. Currently, the library owns access to over 15,000 electronic journals. Online databases make information easily accessible to students and faculty 24/7, regardless of their location. The

databases most used by art/design students are *Academic Search Elite* (EBSCO), *Art Abstracts* (EBSCO), and *Communication & Mass Media Complete* (EBSCO).

Ira Latour Visual Resource Collection

In addition to its printed holdings, the VRC currently maintains a subscription to ArtStor. This service allows faculty and students access to a huge volume of digital images and specialized electronic collections. Given free access to materials from other on-line sources, we are currently debating the necessity of ArtStor, but for nearly the past decade it has given us excellent access to electronic images that has allowed us to discontinue our traditional (film) slide use (though existing slides still remain available).

4. Personnel

Meriam Library

Current Staff and Faculty

8	Librarians (FTE)
9.75	Librarians (FTE) Tenure and Tenure Track
20	Library Support Staff
26	Student assistants from all funding sources (FTE)
2	Management Personnel Plan
2	Information Technology Staff

Ira Latour Visual Resource Collection

The VRC is currently staffed with a temporary .5 FTE librarian. In the coming months we will be conducting a job search for a full-time permanent hire for this position.

5. Services

The following hours represent the public operating hours of the Meriam Library during a typical semester.

Meriam Library Operating Hours – Spring Semester 2005							
	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun.
Main Library	7:30am - 11:45pm	7:30am - 11:45pm	7:30am - 11:45pm	7:30am - 11:45pm	7:30am - 4:45pm	10am - 11:45pm	10am - 11:45pm
Reference Desk	10am - 8:00pm	10am - 8:00pm	10am - 8:00pm	10am - 8:00pm	10am - 8:00pm	Noon - 4:45pm	3pm - 7:00pm
Interlibrary Loan	8am - 5pm	8am - 5pm	8am - 5pm	8am - 5pm	8am - 4:45pm	closed	closed
Special Collections	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	closed	closed

Hours are shorter during summer month as well as holidays.

We participate in inter-library loan programs and can access most needed materials.

In addition, the Meriam Library also offers 24/7 access to its Library Catalog and electronic periodical databases via the ReSEARCH Station which is available on the WWW:  
<http://www.csuchico.edu/library/>

6. Facilities

In addition to housing the library collections, the Meriam Library is home to two student computing labs, a copy service, and a tutoring center. Numerous areas throughout all four floors of the building contain tables and chairs for student study. The library seats approximately 2,200. The 3<sup>rd</sup> floor is a designated "Silent Study" floor and offers students individual study carrels for private study rather than open table areas. There are 19 group study rooms, one with a computer & Internet access.

Multi-media: CDs, software, videotapes, audio-cassettes and other multimedia are housed in the Limited Loan area and available for 7 day checkout. Equipment is available in the Limited Loan room for viewing multi-media information resources.

Microforms: Microform reader machines are available on the 2<sup>nd</sup> floor of the library. Patrons are able to view both microfilm and microfiche on these readers. Four machines include built-in printers. One machine is coin-operated at a cost of 20 cents per page, and the remaining machines are uncard-operated at a cost of 10 cents per page.

Computers: Public use computer terminals are located on the 2<sup>nd</sup> 3<sup>rd</sup> and 4<sup>th</sup> floors of the library. They offer high-speed Internet and provide access to the library catalog and periodicals indexes/databases made available via the library's web portal, the ReSEARCH Station. (<http://www.csuchico.edu/library/>). Networked printing is provided at a cost of 10 cents per page.

Adaptive Equipment: The Assistive Technology Center in the library provides specialized adaptive technology for students' use of library resources. The computer labs and library workstations also offer screen magnification, wheelchair accessibility, and adaptive keyboard/mouse technology.

## 7. Financial Support

### Meriam Library

Fiscal Year 2014/2015

Art Expenditures:

- Books = \$6,495
- Periodicals = \$3,667
- Databases = \$19,722
- Total Expenditures = \$29,884

### Ira Latour Visual Resource Collection (Department of Art and Art History)

Fiscal Year 2014/2015

- Books & Periodicals = \$12,385.90
- Databases (ArtStor) = \$10,689
- Total Expenditures = \$23,074.90

Fiscal Year 2014/2015 total library expenses in support of the Department of Art and Art History equals \$52,958.90.

## G. Library and Learning Resources

### Communication Design Department

The Department utilizes CSUC's main library, Meriam Library. Meriam Library is a comprehensive University library and adequately serves the needs of the entire campus as well as Art and Design units. We participate in inter-library loan programs and can access most needed materials.

#### 1. Overall requirements

As of its latest audit the Meriam Library holds...

942,410	Books
3,828	Books added 2013/14
60,337	Paper and electronic full-text periodicals and journals
9,724	Video / DVD's

There is an organized system in place by which faculty can be involved in acquisition decision-making. Every department and program on campus designates one faculty member to serve as liaison to the Meriam Library. This person is responsible for communicating with the subject librarian in the Library in order to purchase new materials. It is up to each department/program how they choose to communicate library acquisition information amongst themselves. There is not an equivalent system in place for student involvement.

#### 2. Governance and Administration

The Meriam Library is the only official campus library at CSU, Chico and the art/design collection is not considered a separate collection. Materials are included within the general collections of the Meriam Library. General collections include: Periodicals, Microforms, Main Collection monographs and serials, Folio/X-folio monographs and serials, Government Documents, Juvenile books, Curriculum materials, Special Collections, and non-print media. The collections presently comprise some 1.75 million items in all formats.

The Meriam Library collection policy is to acquire appropriate materials to support the teaching, research, and service requirements of the California State University, Chico. Viewed overall, the collection in art/design is currently seen as adequate for faculty, student, and curricular needs.

Specific collection development responsibilities for art/design materials are divided between librarians assigned as liaisons to the following programs: Department of Art, Department of Communication Design. These responsibilities are viewed as a coordinating responsibility with departmental faculty. Librarians work collaboratively with faculty to develop and maintain relevant library collections for teaching and research. The goal of the Meriam Library is to acquire books, periodicals, videos, microforms, etc. that will support the teaching and research needs of CSU, Chico faculty and students. Librarians encourage faculty to let them know about important items that the library should acquire that will meet this goal. All faculty are encouraged to review new books and to recommend other titles for acquisition.

### 3. Collections and Electronic Access

#### Meriam Library

Library collections on-site include: Periodicals, Microforms, Main Collection monographs and serials, Folio/X-folio monographs and serials, Government Documents, Juvenile books, Curriculum materials, Special Collections, and non-print media. The collections presently comprise some 1.75 million items in all formats.

The Library collection includes online resources in addition to the traditional print, or hardcopy materials mentioned above. The library also collects print journals and offers periodical indexes and full-text article databases via the Web. Through the Library ReSEARCH Station, our electronic information gateway, the library offers over 60 Web based periodical indexes, abstracting services, full text, and reference databases. Currently, the library owns access to over 15,000 electronic journals. Online databases make information easily accessible to students and faculty 24/7, regardless of their location. The databases most used by art/design students are *Academic Search Elite* (EBSCO), *Art Abstracts* (EBSCO), and *Communication & Mass Media Complete* (EBSCO).

### 4. Personnel

#### Meriam Library

##### Current Staff and Faculty

9.5	Librarians (FTE)
7.5	Librarians (FTE) Tenure and Tenure Track
13	Library Support Staff
26	Student assistants from all funding sources (FTE)
1	Management Personnel Plan

### 5. Services

The following hours represent the public operating hours of the Meriam Library during a typical semester.

Meriam Library Operating Hours – Spring Semester 2005							
	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun.
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Interlibrary Loan	8am - 5pm	8am - 5pm	8am - 5pm	8am - 5pm	8am - 4:45pm	closed	closed
Special Collections	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	closed	closed

Hours are shorter during summer month as well as holidays.

We participate in inter-library loan programs and can access most needed materials.

In addition, the Meriam Library also offers 24/7 access to its Library Catalog and electronic periodical databases via the ReSEARCH Station which is available on the WWW:  
<http://www.csuchico.edu/library/>

## 6. Facilities

In addition to housing the library collections, the Meriam Library is home to two student computing labs, a copy service, and a tutoring center. Numerous areas throughout all four floors of the building contain tables and chairs for student study. The library seats approximately 2,200. The 3<sup>rd</sup> floor is a designated "Silent Study" floor and offers students individual study carrels for private study rather than open table areas. There are 19 group study rooms, one with a computer & Internet access.

Multi-media: CDs, software, videotapes, audio-cassettes and other multimedia are housed in the Limited Loan area and available for 7 day checkout. Equipment is available in the Limited Loan room for viewing multi-media information resources.

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Computers: Public use computer terminals are located on the 2<sup>nd</sup> 3<sup>rd</sup> and 4<sup>th</sup> floors of the library. They offer high-speed Internet and provide access to the library catalog and periodicals indexes/databases made available via the library's web portal, the ReSEARCH Station. (<http://www.csuchico.edu/library/>). Networked printing is provided at a cost of 10 cents per page.

Adaptive Equipment: The Assistive Technology Center in the library provides specialized adaptive technology for students' use of library resources. The computer labs and library workstations also offer screen magnification, wheelchair accessibility, and adaptive keyboard/mouse technology.

## 8. Financial Support

### Meriam Library

Fiscal Year 2014/2015

Art Expenditures:

- Books = \$6,495
- Periodicals = \$3,667
- Databases = \$19,722
- Total Expenditures = \$29,884

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

Department of Art and Art History

### **1. Accuracy and integrity of recruitment and admission programs**

The University's Enrollment Management Services (EMS) provides services to support student educational goals and to assist the University in fulfilling its mission. Primary goals include: coordinating the recruitment, enrollment, retention, and graduation of a diverse, high-quality student population, necessary for the University to meet its goals. And enabling the University to make decisions and facilitating accountability through the provision of records and data management services.

Developing effective and sensible enrollment management plans, CSU campuses must comply with state statutes that outlines the enrollment priorities CSU follows to the extent practicable. California Community College upper-division transfer students who have successfully concluded a course of study in an approved transfer agreement program receive priority over all other applicants to the CSU. In addition, campuses need to consider fall, winter, spring, and summer graduations, expected attrition (e.g., spring-to-fall and fall-to-spring), and differing and changing flows of applications and enrollment yields.

It is the intent of the Legislature that each California resident with the capacity and motivation to benefit from postsecondary education has the opportunity to enroll in a public four-year college. The Master Plan for Higher Education was designed to assure access to all qualified students either at the California Community Colleges, the California State University, or the University of California and delineates the roles and tasks of the segment to achieve this goal.

The goal of the CSU enrollment management policies is to preserve CSU's mission to provide access to all first-time freshman and upper-division transfer students who meet CSU's admission eligibility requirements within the constraints of campus capacity and budgeted resources. Our mission requires CSU to continue to accept all first-time freshman in the upper one-third of the State's high school graduates and all upper-division transfer students who earn a 2.0 GPA in at least 56 transferable semester units. In addition, access for certain post-baccalaureate and graduate students should be maintained. The objective is to ensure that CSU enrollment management policies enable CSU to respond to statutory requirements and trustee enrollment management policies within local circumstances.

With great competition for open spaces within CSU Chico we have used supplemental admissions criteria beyond the CSU minimum eligibility index for first-time freshman applicants. The academic characteristics of the applicant pool determines an admission cutoff based on high school G.P.A., SAT-I or ACT scores, and completion of required subject matter course work. All first-time freshman applicants must submit an SAT-I or ACT, regardless of G.P.A. All students must apply during the priority filing periods for the appropriate semester.

Students are rank-ordered based on their eligibility index. This index is calculated using a combination of high school GPA and SAT-I total score or ACT composite score. The high school grade point average is determined by college preparatory course work completed during a student's sophomore and junior years. A course must be designated as meeting a

University of California A-G subject requirements to be considered college preparatory. This designation is determined by either the student's high school or a college admissions officer.

Applicants must have completed the following pattern of college preparatory subjects with a grade of "C" or higher.

- 4 years English
- 3 years Mathematics (algebra, geometry, and intermediate algebra)
- 2 years Social Science (including 1 year of US History or US History and government)
- 2 years Science with a Laboratory (one biological and one physical)
- 2 years Foreign Language (the same language)
- 1 year Visual and Performing Arts (two semesters of courses from a single VPA area: dance, drama/theater, music, and visual arts)
- 1 year College Preparatory Elective

Eligibility index for CSU, Chico freshman admission is calculated as follows:

using SAT-1 scores

$GPA^* \times 800 + SAT-1 \text{ total} = \text{index}$

using ACT scores

$GPA^* \times 200 + (10 \times \text{ACT Composite}) = \text{index}$

## 2. Rigor and Fairness of retention policies and their application

If a student's cumulative grade point average (GPA) is below a 2.0, he/she needs to check whether the grade point deficit makes him/her subject to disqualification. To determine a grade point deficit, the student must check GPA Calculations and Variance (deficiencies). This can be accomplished as follows:

First, by determining the number of grade points if the student has a 2.0 grade point average (GPA) by multiplying the number of units attempted by two. Next, subtracting from this number the number of grade points the student has actually earned. The result is the student's grade point deficit. If this number is -15 or more for freshman/ sophomore, -9 or more for juniors, or -6 or more for seniors, the student is at risk of being disqualified from the university.

If the student entered the semester on probation and the grade point deficit is equal to, or greater than the deficit for class standing (-15 or more for freshman/ sophomore, -9 or more for juniors, or -6 or more for seniors), the student is subject to disqualification and advised to see an adviser in Advising and Orientation.

Once a student has been disqualified and wishes to be reinstated to the University, he/she must, (1) reapply for readmission to the University and, (2) formally petition for reinstatement to the University.

### 3. Effectiveness or record keeping and graduate document maintenance

CSU Chico uses an electronic portal designed for student and faculty use for student academic records. The portal provides degree audits, transfer records, student course histories and more. Users have easy access to the site and complete University student records. While there have been occasional organizational problems with some degree programs, in general, the portal system has been very effective.

### 4. Effectiveness of the advising system for art/design students

Advising at CSU Chico happens at both the Departmental and University levels. Both graduate and under-graduate students are assigned a Departmental advisor. Departmental advisors generally assist students with Departmental degree requirements. The University's academic advisors assist students with General Education requirements and the University's graduate requirements. The University portal allows easy access to student records and degree audits, and by using this system some students have a lessening need for advisors.

The effectiveness in advising is largely determined by the effectiveness of individual advisors. In general, the University advisors do an excellent job within their role in student advising. The effectiveness of faculty advisors is more mixed. Most Departmental advisors do a great job. We do however have some advisors that make themselves less available and are therefore less effective. Even though this issue has been addressed at various times with a few individuals, not much has changed. Usually, the Chair or faculty advisors from other disciplines pick up the slack.

[See Appendix B for Department Advising Forms].

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

### Communication Design Department

#### 1. Accuracy and integrity of recruitment and admission programs

The University's Enrollment Management Services (EMS) provides services to support student educational goals and to assist the University in fulfilling its mission. Primary goals include: coordinating the recruitment, enrollment, retention, and graduation of a diverse, high-quality student population, necessary for the University to meet its goals. EMS enables the University to make decisions and facilitates accountability through the provision of records and data management services.

Developing effective and sensible enrollment management plans, CSU campuses must comply with state statutes that outline the enrollment priorities CSU follows to the extent practicable. California Community College upper-division transfer students who have successfully concluded a course of study in an approved transfer agreement program receive priority over all other applicants to the CSU. In addition, campuses need to consider fall, winter, spring, and summer graduations, expected attrition (e.g., spring-to-fall and fall-to-spring), and differing and changing flows of applications and enrollment yields.

It is the intent of the Legislature that each California resident with the capacity and motivation to benefit from postsecondary education has the opportunity to enroll in a public four-year college. The Master Plan for Higher Education was designed to assure access to all qualified students either at the California Community Colleges, the California State University, or the University of California and delineates the roles and tasks of the segment to achieve this goal.

The goal of the CSU enrollment management policies is to preserve CSU's mission to provide access to all first-time freshman and upper-division transfer students who meet CSU's admission eligibility requirements within the constraints of campus capacity and budgeted resources. Our mission requires CSU to continue to accept all first-time freshman in the upper one-third of the State's high school graduates and all upper-division transfer students who earn a 2.0 GPA in at least 56 transferable semester units. In addition, access for certain post-baccalaureate and graduate students should be maintained. The objective is to ensure that CSU enrollment management policies enable CSU to respond to statutory requirements and trustee enrollment management policies within local circumstances.

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Students are rank-ordered based on their eligibility index. This index is calculated using a combination of high school GPA and SAT-I total score or ACT composite score. The high school grade point average is determined by college preparatory course work completed during a student's sophomore and junior years. A course must be designated as meeting a University of California A-G subject requirements to be considered college preparatory. This designation is determined by either the student's high school or a college admissions officer.

Applicants must have completed the following pattern of college preparatory subjects with a grade of "C" or higher.

- 4 years English
- 3 years Mathematics (algebra, geometry, and intermediate algebra)
- 2 years Social Science (including 1 year of US History or US History and government)
- 2 years Science with a Laboratory (one biological and one physical)
- 2 years Foreign Language (the same language)
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- 1 year College Preparatory Elective

Eligibility index for CSU, Chico freshman admission is calculated as follows:

using SAT-1 scores

$GPA^* \times 800 + SAT-1 \text{ total} = \text{index}$

using ACT scores

$GPA^* \times 200 + (10 \times \text{ACT Composite}) = \text{index}$

## 2. Rigor and Fairness of retention policies and their application

If a student's cumulative grade point average (GPA) is below a 2.0, he/she needs to check whether the grade point deficit makes him/her subject to disqualification. To determine a grade point deficit, the student must check GPA Calculations and Variance (deficiencies). This can be accomplished as follows:

First, by determining the number of grade points if the student has a 2.0 grade point average (GPA) by multiplying the number of units attempted by two. Next, subtracting from this number the number of grade points the student has actually earned. The result is the student's grade point deficit. If this number is -15 or more for freshman/ sophomore, -9 or more for juniors, or -6 or more for seniors, the student is at risk of being disqualified from the university.

If the student entered the semester on probation and the grade point deficit is equal to, or greater than the deficit for class standing (-15 or more for freshman/ sophomore, -9 or more for juniors, or -6 or more for seniors), the student is subject to disqualification and advised to see an adviser in Advising and Orientation.

Once a student has been disqualified and wishes to be reinstated to the University, he/she must, (1) reapply for readmission to the University and, (2) formally petition for reinstatement to the University.

## 3. Effectiveness or record keeping and graduate document maintenance

CSU Chico uses an electronic portal designed for student and faculty use for student academic records. The portal provides degree audits, transfer records, student course histories and more. Users have easy access to the site and complete University student records. While there have been occasional organizational problems with some degree programs, in general, the portal system has been very effective.

## 4. Effectiveness of the advising system for art/design students

Advising at CSU Chico happens at both the Departmental and University levels. Both graduate and undergraduate students are assigned a Departmental advisor. Departmental advisors generally assist students with Departmental degree requirements. The University's academic advisors assist students with General Education requirements and the University's graduate requirements. The University portal allows easy access to student records and degree audits, and by using this system some students have a lessening need for advisors.

The effectiveness in advising is largely determined by the effectiveness of individual advisors. In general, the University advisors do an excellent job within their role in student advising. The effectiveness of faculty advisors is also excellent. Faculty advisors go through

training supplied by the Academic Advising office including course substitutions, the smart planner, and the degree progress report.

## **I. Published materials and Websites**

Department of Art and Art History

The University Catalog is no longer printed and instead appears in its entirety online. For Department website see Appendix B.

The Department rarely prints materials and instead also uses its website ([www.csuchico.edu/art/](http://www.csuchico.edu/art/)) to disseminate programmatic information.

1. Evaluate the extent to which the art unit's policies and practices regarding published materials and web sites meet NASAD standards, especially with regard to: Clarity, accuracy, availability

The University Catalog is published entirely online. Among the items this document covers is the University mission; goals; objectives; size and scope; curricula; faculty; administration and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; time requirements for admission, retention and competition of degrees and other credentials; academic calendar; policies and procedures for due process; and NASAD and other accrediting agencies. The University Catalog meets all of the criteria for published materials required of NASAD members.

The University Catalog is updated regularly, is up-to-date and as an online reference is easily available to anyone with internet access.

2. Evaluate the extent to which the art unit's policies and practices regarding published materials and web sites meet NASAD standards, especially with regard to: Comprehensiveness

The California State University, Chico administers a comprehensive website that meets all NASAD requirements for published materials. Located at [www.csuchico.edu](http://www.csuchico.edu) this site routinely provides reliable data and information to the public concerning, current news and events, course offerings, and other information supporting the achievement of its purposes. The site contains University and College missions, goals and objectives, size and scope, curricula, faculty, administrators and trustees. Also included are information on locale and facilities. There are links to the university catalogue containing university policies and resources, cost and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission and retention, completion of degrees and other credentials; and other appropriate academic accrediting agencies.

In addition the Department of Art and Art History maintains its own website [[www.csuchico.edu/art](http://www.csuchico.edu/art)] that is linked from that of the University. The Department website has information concerning our mission, goals, programs, admissions, scholarships, faculty and facilities.

3. Evaluate the extent to which the art unit's policies and practices regarding published materials and web sites meet NASAD standards, especially with regard to: Documentation of connections with registration, certification and/or licensure

As are all offices, centers, departments and colleges, Registration information is available on our website: <http://www.csuchico.edu/sro/index.shtml>.

Student Records and Registration supports students and the campus community in maintaining the accuracy of the student academic record by facilitating the registration process and student related updates to their record including:

- Supports the registration for current and prior terms
- Processes registration forms
- Maintains immunization requirements
- Withdrawals
- Planned educational leave requests
- Processes changes to majors and minors
- Transcript Requests
- Repeat with Forgiveness requests

4. Evaluate the extent to which the art unit's policies and practices regarding published materials and web sites meet NASAD standards, especially with regard to: Any published claims regarding achievements

The Department claims the success of its faculty on its website. "Members of the faculty are nationally known, and some are recognized on the international scene. Our artists, scholars, and designers have won significant public commissions, shown with well established galleries, received awards for distinguished teaching, written for key journals, and been speakers and panelists at conferences in the United States and abroad. In addition, renowned visiting artists, art historians, and critics introduce challenging concepts during campus appearances that involve lectures, exhibitions, workshops, and critiques of student work." These claims are easily proved by a quick perusal of faculty vitae.

## **I. Published materials and Websites**

### Communication Design Department

The University Catalog is no longer printed and instead appears in its entirety online. For the Department Catalog material see <http://catalog.csuchico.edu/viewer/15/COMM.html>.

The Department rarely prints materials and instead also uses its website ([www.csuchico.edu/cdes](http://www.csuchico.edu/cdes)) to disseminate programmatic information. See [Appendix C](#)

1. Evaluate the extent to which the unit's policies and practices regarding published materials and web sites meet NASAD standards, especially with regard to: Clarity, accuracy, availability

The University Catalog is published entirely online. Among the items this document covers is the University mission; goals; objectives; size and scope; curricula; faculty; administration and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; time requirements for admission, retention and competition of degrees and other credentials; academic calendar; policies and procedures for due process; and NASAD and other accrediting agencies. The University Catalog meets all of the criteria for published materials required of NASAD members.

The University Catalog is updated regularly, is up-to-date and as an online reference is easily available to anyone with internet access.

2. Evaluate the extent to which the art/design unit's policies and practices regarding published materials and web sites meet NASAD standards, especially with regard to: Comprehensiveness

The California State University, Chico administers a comprehensive website that meets all NASAD requirements for published materials. Located at [www.csuchico.edu](http://www.csuchico.edu) this site routinely provides reliable data and information to the public concerning, current news and events, course offerings, and other information supporting the achievement of its purposes. The site contains University and College missions, goals and objectives, size and scope, curricula, faculty, administrators and trustees. Also included are information on locale and facilities. There are links to the university catalog containing university policies and resources, cost and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission and retention, completion of degrees and other credentials; and other appropriate academic accrediting agencies.

In addition the Department of Communication Design maintains its own website [www.csuchico.edu/cdes](http://www.csuchico.edu/cdes) that is linked from that of the University. The Department website has information concerning our mission, goals, programs, admissions, scholarships, and faculty.

3. Evaluate the extent to which the unit's policies and practices regarding published materials and web sites meet NASAD standards, especially with regard to: Documentation of connections with registration, certification and/or licensure

As are all offices, centers, departments and colleges, Registration information is available on our website: <http://www.csuchico.edu/sro/index.shtml>.

Student Records and Registration supports students and the campus community in maintaining the accuracy of the student academic record by facilitating the registration process and student related updates to their record including:

- Supports the registration for current and prior terms
- Processes registration forms
- Maintains immunization requirements
- Withdrawals
- Planned educational leave requests
- Processes changes to majors and minors
- Transcript Requests
- Repeat with Forgiveness requests

4. Evaluate the extent to which the unit's policies and practices regarding published materials and web sites meet NASAD standards, especially with regard to: Any published claims regarding achievements

All claims of achievements are confirmed by faculty vitae and student work examples.

**J. Community Involvement**

Department of Art and Art History

See IV. MDP. J. Community involvement

**J. Community Involvement**

Communication Design Department

See IV. MDP. J. Community involvement

### **K. Articulation with Other Schools**

The Department of Art and Art History has articulations with many California Community Colleges. The State only allows lower-division courses from a community college to transfer into a degree-granting four-year university. Therefore our articulations are limited to foundation level and beginning courses. Students and faculty can check articulations electronically via [www.Assist.org](http://www.Assist.org).

### **K. Articulation with Other Schools**

The Department of Communication Design has articulation agreements with many California Community Colleges. The State only allows lower-division courses from a community college to transfer into a degree-granting four-year university. Therefore our articulations are limited to foundation level and beginning courses. Students and faculty can check articulations electronically via [www.Assist.org](http://www.Assist.org).

## **L. Non-Degree Granting Programs for the Community**

### Department of Art and Art History

CSU Chico's Regional and Continuing Education Office operates an Open University program. Open University lets community members take Chico State classes on a space-available basis, without requiring formal admission to the University. The Open University provides an opportunity for the general public and disqualified/denied students to have access to regularly scheduled University classes without going through the admissions process.

Open University students do pay fees and are governed by the same policies as traditional students. Open University students share the same faculty, facilities and equipment as normally enrolled students.

## **L. Non-Degree Granting Programs for the Community**

### Communication Design Department

CSU Chico's Regional and Continuing Education Office operates an Open University program. Open University lets community members take Chico State classes on a space-available basis, without requiring formal admission to the University. The Open University provides an opportunity for the general public and disqualified/denied students to have access to regularly scheduled University classes without going through the admissions process.

Open University students do pay fees and are governed by the same policies as traditional students. Open University students share the same faculty, facilities and equipment as normally enrolled students.

## **SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO**

CSU Chico coursework is based on semester hours.

See Appendix D for a report on determining credit hours.

### **A. Certain Curriculum Categories**

#### **Member Institutions seeking renewal of Membership**

Item UP: All Professional Baccalaureate Degrees in Art & Design

Department of Art and Art History

Item AE: Teacher Preparation Programs

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

Description:

Three credits (units) of Teaching Internship units are required in the Option Art Education Major. This amounts to 144 hours and can be done in one, two or three semesters. Many of our students complete these Internship hours in an after school art for kids program at the Turner Print Museum, located on the CSUC campus, ARTS 489 Internship. Dr. Teresa Cotner (CSUC Art Department) supervises this program and the enrollment is approximately 10-14 interns per semester. Some of our students complete their Internship units through Boys and Girls Clubs, County Arts Councils and other similar organizations. In addition to these hours, our students who intend to do their Teaching Credential program at Chico State also complete EDTE 255 Introduction to Democratic Perspectives in K-12 Teaching. For this class they do an additional 45 hours of classroom observations. During the credential program itself, students will complete 15 credits (units) of student teaching (Practicum I and II, EDTE 535). Teachers and sites for EDTE 255 and 535 are screened through a rigorous process and are involved in multiple levels of supervision and review.

Evaluation:

The contact hours with youths (K-12) in the Internship, EDTE 255 and EDTE 535 provide a full and varied set of teaching experience for each candidate. Dr. Teresa Cotner, who supervises the Turner Internship program holds a PhD from Stanford University in Education: Curriculum and Teacher Education/Art Education. The schools students go to for EDTE 255 and EDTE 535 are deemed to be of the highest level education for the purpose of teacher education.

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

Chico State students who complete EDTE 255 and EDTE 535 must be recommended to the program by University Instructors and also pass a live scan screening (thumb printing). Instructors at Chico State hold terminal degrees in their discipline, masters degrees, or equivalent in professional practice. The teaching certificate (credential) itself, is

issued by the California Department of Education Commission on Teacher Credentialing, upon recommendation of accredited institutions and Chico State is an accredited institution in the state of California.

#### Item GR: Graduate Programs

1. Provide a list of the titles of graduate theses in all art/design specializations completed in the last three years.

##### MA in Art History

- *The Mother series: a study of gender in role playing video games.* Leong, Vanessa. 2014
- *“Altes Ehepaar”: a postmodern postcolonial perspective on Anna Wuhrmann’s colonial photography of the Bamum.* Connelley-Stanio, Trinity. 2014
- *Love meetings: impersonality in the art of Sharon Hayes.* Sharkey, Willow. 2013
- *Here then gone a phenomenological study of Kieth Harings subway chalk drawings.* Feldstein, Rebecca. 2013

##### MFA in Art Studio

- *Into the Earth: an Artist’s Cave Exploration.* Neely, Linda. 2015
- *From here you can see.* Tancreto, Jennifer. 2015
- *Maker.* Martinsen, Chaz. 2015
- *Out of the ordinary.* Davis, Adria. 2015
- *The Saying and the Said.* McCallum, Jon Lynn. 2014
- *Wolves’N’Wheels: material movement.* Hurley, Michael T. 2014
- *Belle Apocalypse.* Keeseey, Crystal Lynn. 2014
- *Soundings and Seriality : expressions in chance.* Adams, Timothy. 2013
- *A Fickle Menagerie.* Rudnick, Ruby. 2013
- *Into this vastness I steal away.* Pakbaz, Mariam 2013

2. Describe and evaluate the institution’s approaches to the development of breadth of competence for students in all graduate programs.

##### Description:

The Master of Fine Arts (MFA) is a three-year, 60 unit, professional degree program which incorporates a comprehensive background in the fine arts as well as advanced development in patterns of studio specialization. The degree offers students progressive course work in critical theory, practiced criticism, and art history. The combined studio and academic experience provides students with the opportunity to synthesize information at a higher level, while engaging in original research and a significant body of creative studio work.

All students in the MFA program must form their graduate advisory committees by the end of their first semester of residence (one chair and two members are recommended). Currently the Chair of the committee must be from the student’s pattern area with a second member drawn from the pool of Tenure/Tenure Track Department faculty. Students may elect to select committee members from faculty outside the department and proven professionals from outside the university with final approval by the graduate advisor and graduate dean. Students in the program are required to demonstrate competency to their committee at the end of each semester while in the program. Students must receive a grade of B or higher in all coursework applied to the degree and maintain a grade point average of 3.0 or higher in all coursework taken subsequent to admission.

Students must develop an approved program in consultation with their graduate committee and the graduate advisor. Normally, 24 units in a studio pattern and 12 units from other studio areas are recommended. Students planning to pursue a career in teaching should enroll in Art 689: Graduate Internship, during their second or third semester.

Students are required to meet with the graduate advisor at the beginning of each semester for both short and long term planning. The Graduate Advisor oversees graduation checks, coordinates meetings with graduate committees and oversees any probationary activity. The Graduate Advisor also coordinates activities with the Graduate Art History advisor. The Graduate Art History is responsible for advising within the Art History Pattern area.

#### Evaluation:

Assessment of the depth and breadth of students' competence is ongoing. In an effort to enhance students' depth of experience with contemporary art theory, Dr. Rachel Middleman, our new hire (2014) in Art History, will rotate in to teach ARTS 696, Seminar in Contemporary Art, beginning in the Fall 2016 semester.

Since the last NASAD review MFA graduate studios have been housed in leased off-campus warehouse space. Beginning Fall 2016 these studios will be housed on campus in the new Arts and Humanities Building. This improvement will grant them easier access to facility and faculty resources and greater visibility for their public presentations.

3. Describe and evaluate the institution's approaches to the development of teaching and other professionally-related skills for students in all graduate degree programs.

The University has two options for developing teaching and professionally related experience for its graduate students. One is a Graduate Assistantship where a student may assist in either teaching and/or research and the other is a Teaching Associate who teaches their own class. Both are paid positions and budgeting and utilizing these options is a programmatic and departmental responsibility.

Currently, the Department of Art and Art History uses only the Teaching Associate option. To qualify for such a position graduate students must first successfully complete ARTS 689: Graduate Internship. It is recommended that students enroll in this course in their second or third semester. This class is a teaching-based supervised internship with a university faculty member. In this course graduate students gain direct classroom experience and work closely with faculty to examine teaching style and pedagogy. The graduate student is responsible for the development of a wide variety of course materials, leading specific class and studio activities, and participating in processes for the evaluation of the student's classroom progress. The faculty of record will be responsible for completing an evaluation report. Graduate students wishing to qualify for the teaching associate pool must submit their teaching evaluation form and supporting class documents from the Art 689: Graduate Internship, with their application to the Teaching Assistant Pool. Generally in their second or third years the most qualified students can be hired as Teaching Associates and are hired to teach their own class. At present, Teaching Assistants are paid \$3,527 per studio course. Each semester that they are employed Teaching Associates meet with an appointed Tenure/Tenure Track faculty to discuss their progress teaching based on a classroom observation and syllabus review.

In the Fall 2015 we had TA's teaching sections of ARTS 122: 2D Design; ARTS 227: Introduction to Painting; ARTS 240 Introduction to Fine Art Photography and ARTS 260: Introduction to Ceramics.

In the Spring 2015 semester Professor Jean Gallagher utilized the ARTS 696 Seminar in Contemporary Art to offer a course covering a wide variety of professionally related skills. The Department is currently reviewing the possibility of integrating such a course into the curriculum to be able to offer it on regular basis.

#### Evaluation

Students gain invaluable experience through their work as interns and then TA's. Many have developed into exceptional teachers and successfully parlayed those skills into related employment. In an effort to stimulate, and more closely monitor Teaching Associates' development newly hired Professor J.Pouwels, serving as Foundation Coordinator, will provide regularly scheduled ongoing mentorship of graduate students working as Teaching Associates.

#### **A. Certain Curriculum Categories**

##### **Member Institutions seeking renewal of Membership**

Communication Design Department

A. Not Applicable

B. Specific Curricula  
 [See Appendix B for degree-specific advising forms].

**Bachelor of Arts in Art Education**

1. Purpose:

The option in Art Education at California State University, Chico is a gateway to the California Single Subject Credential in Art. By completing this approved course of study, you earn a bachelor's degree in Art and Subject Matter Competency in Art, which is required for entrance into an approved credential program in California. Subject matter competency can also be achieved by passing the CSET exam, see <http://www.ctc.ca.gov/credentials/teach.html>.

2. Curricular Table

Art and Design	Art Education	Art History	Professional Education	General Studies	Electives	Total Number of Units
30 units	6 units	9 units	3 units	48 units	24 units	120
25%	5%	7.5%	2.5%	40%	20%	100%

Art and Design

ARTS 122: 2D Design	3 units
ARTS 123: 3D Design	3 units
ARTS 125: Basic Drawing	3 units
ARTS 227: Introduction to Painting	3 units
ARTS 230: Introduction to Printmaking	3 units
ARTS 250: Introduction to Digital Media	3 units
ARTS 260: Introduction to Ceramics	3 units
1 course selected from...	3 units
ARTS 126: Basic Drawing	
ARTS 240: Introduction to Fine Art Photography	
ARTS 270: Introduction to Sculpture	
ARTS 276: Introduction to Glass Art	
Upper-Division Art Studio, 2 course (1 at 400 level) selected from an Emphasis Area	6 units

Ceramics

ARTS 361: Intermediate Ceramics, 3 units
ARTS 362: Intermediate Ceramics: Surface, 3 units
ARTS 363: Intermediate Ceramics: Mold Making, 3 units
ARTS 460: Advanced Ceramics, 3 units
ARTS 461: Advanced Ceramics Material, 3 Units

Digital Intermedia

ARTS 350: Intermediate Digital Media, 3 units
ARTS 450: Advanced Digital Media, 3 Units
ARTS 451: Intermedia Studio, 3 units

Glass Art

ARTS 376: Intermediate Glass Art, 3 units
ARTS 476: Advanced Glass Art, 3 Units

Painting/Drawing

ARTS 325: Intermediate Drawing, 3 units
ARTS 326: Intermediate Life Drawing, 3 units
ARTS 327: Intermediate Painting, 3 units

ARTS 327: Intermediate Painting: Water Media, 3 units	
ARTS 425: Advanced Drawing, 3 Units	
ARTS 426: Advanced Life Drawing, 3 Units	
ARTS 427: Advanced Painting, 3 Units	
ARTS 428: Advanced Painting: Water Media, 3 Units	
<u>Photography</u>	
ARTS 340: Intermediate Fine Art Photography, 3 units	
ARTS 343: Fine Art Non-Silver Photography, 3 units	
ARTS 440: Advanced Fine Art Photography, 3 units	
ARTS 443: Advanced Fine Art Non-Silver Photography, 3 units	
<u>Printmaking</u>	
ARTS 331: Intermediate Printmaking: Intaglio, 3 units	
ARTS 332: Intermediate Printmaking: Silkscreen, 3 units	
ARTS 333: Intermediate Printmaking: Lithography, 3 units	
ARTS 334: Intermediate Printmaking: Relief, 3 units	
ARTS 425: Advanced Printmaking, 3 Units	
<u>Sculpture</u>	
ARTS 371: Intermediate Sculpture: Mixed Media, 3 units	
ARTS 372: Intermediate Sculpture: Fire Arts, 3 units	
ARTS 373: Intermediate Sculpture: The Body, 3 units	
ARTS 470: Advanced Sculpture, 3 Units	
TOTAL Art and Design	30 units
<u>Art Education</u>	
ARTS 494: Development of Adolescent's Art	3 units
ARTS 592: Cultural Diversity in Art	3 units
TOTAL Art Education	6 units
<u>Art History</u>	
ARTH 100: Art Appreciation: Multicultural Perspectives	3 units
ARTH 130: Art History Survey 1800 to Present	3 units
ARTH 441: Contemporary Art- 1980 to Present	3 units
TOTAL Art History	9 units
<u>Professional Education</u>	
ARTS 489: Internship Program in Art	3 units
TOTAL Professional Education	3 units
<u>General Studies</u>	
A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	

A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
 TOTAL General Studies	 48 units
 <u>General Electives</u>	
General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary.	24 units
 TOTAL General Electives	 24 units

### 3. Assessment of Compliance with NASAD Standards

Our BA in Art Education complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 32.5%

of the total degree units. Specifically, Art Studio credits account for 25% of the total degree requirements. Art History comprises 7.5% of a graduating student's studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth's Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)
- BIOL 104 - Human Physiology (4.0)
- BIOL 105 –Food, Fiber, and Drugs (3.0)
- CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

n/a

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 592: Cultural Diversity in Art Education, for the BA in Art Education. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's abilities in skill, creativity and understanding of arts media.

Weaknesses are mainly noted in the areas of conceptual understandings in art and in art history.

With two full-time faculty in Art Education, we are well situated for faculty in this area.

#### 7. Rationale

n/a

#### 8. Plans

We are in the second of using a new text in our Art Education courses that reviews many critical foundational skills and terminology as well as introducing the new state Common Core Standards as well as the new National Core Arts Standards, that are slated to replace current state art standards by 2016. We will continue to increase attention to new content and teaching standards.

## **Bachelor of Arts in Art History**

### 1. Purpose:

The BA in Art History (48 units minimum) is designed to familiarize students with the arts of the world, and to provide them the tools and methods to interpret and analyze works of art in their historical contexts. Students take five lower-division surveys (110, 120, 130, 140, 150), three courses from each upper division group (Ancient and Medieval; Africa, Oceania and the Americas; Modern and Contemporary), and a capstone seminar on art historical theories and research methods.

The Art History program organizes museum field trips, study abroad programs, and other opportunities to experience art outside of the classroom. The program also publishes *Contraposto*, a yearly student eJournal.

### 2. Curricular Table

Art/Design History	Art Studio	General Studies	Electives	Total Number of Units
45 units	3 units	48 units	24	120
37.5%	2.5%	40%	20%	100%

### Art History

ARTH 110: Art History Survey	3 units
ARTH 120: Art History Survey – Renaissance to 1800	3 units
ARTH 130: Art History Survey –1800 to Present	3 units
ARTH 140: Far Eastern Survey	3 units
ARTH 150: Arts of the Americas, Oceania and Africa	3 units
Upper Division Art History – Group 1 selected from	9 units
ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
Upper Division Art History – Group 2 selected from	9 units
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
Upper Division Art History – Group 3 selected from	9 units
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 441: Contemporary Art: 1980-Present, 3 units	
ARTH 451: American Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods,	3 units

TOTAL Art History	45 units
<u>Art Studio</u>	
Any 100 or 200 level ARTS course	3 units
TOTAL Art Studio	3 units
<u>General Studies</u>	
A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	

E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	

TOTAL General Studies	48 units
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General Electives

General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary.	24 units
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TOTAL General Electives	24 units
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3. Assessment of Compliance with NASAD Standards

Our BA in Art History complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio (2.5%) and Art History (37.5%) comprise 40% of the total degree units. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

We do offer two Art History courses as distance learning classes. One is for non-majors, ARTH 100: Art Appreciation: Cultural Perspectives, the other ARTH 150 Survey of the Arts of the Americas, Oceania and Africa is required in the major. Both are General Education courses as well and are taught fully online.

ARTH 100 is an interactive discussion of art and visual literacy using related texts that focus on works from around the world, from ancient times to the present. ARTH 100 is a basic introduction to the world of art, and the art of the world. We will roam at will over all of the inhabited continents. We will wander through time from the present, back to the earliest moments of human creativity, 40,000 years ago. We will cover many major works in the West and East including: Prehistoric cave painting, the Ancient Greek Parthenon, Picasso, the Roman Coliseum, the medieval Book of Kells, the Mona Lisa, the Great Stupa at Sanchi in India, Michelangelo, Notre-Dame Cathedral, Monet, Dali, and many, many more. We will also look at a number of lesser-known works that reveal facets of the cultures by which they were produced. This is a huge amount of material. We could never hope to cover every period in sequence in one semester, so we will therefore progress through major themes that are common to various periods. We will seek to learn how to approach works of art, how to examine their contexts to gain an understanding of their meanings and the ideas at work within them.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)
- BIOL 104 - Human Physiology (4.0)
- BIOL 105 –Food, Fiber, and Drugs (3.0)
- CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

See MA in Art History

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTH 400: Issues and Ideas in Art History, for the BA in Art History. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's abilities in skill, creativity and understanding of arts media.

Weaknesses are mainly noted in the areas of conceptual understandings in art and in art history.

With three full-time faculty in Art History, we are well situated for faculty in this area.

#### 7. Rationale

n/a

#### 8. Plans

We recently readdressed our BA curriculum. We need some time to assess these changes before making others.

## B. Bachelor of Arts in Graphic Design

### 1. Purpose:

The Graphic Design program nurtures the development of creative individuals who responsibly shape society. Students learn to communicate with meaningful visual form and space in multiple contexts and scales, ranging from static artifacts to dynamic service systems. Through applied projects, they learn to use technology and distill complex information into coherent visual messages. The goal of this process is to enhance the user experience by engaging, informing, and delighting users, while affecting their social behaviors.

### 2. Curricular Table

Graphic Design	Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
36 units	21 units	6 units	42 units	15 units	120 units
30%	17.5%	5%	35%	12.5%	100%

#### Studio or Related

CDES 101: Introduction to Communication	3 units	
CDES 102: Principles of Communication Design	3 units	
ARTS 125: Basic Drawing	3 units	
CDES 206: Basic Photography	3 units	
CDES 303: Communication Criticism	3 units	
CDES 307: Technology and Communication	3 units	
CDES 314: Rich Internet Media 1	3 units	
<b>TOTAL Studio or related</b>	<b>21 units</b>	

#### Graphic Design

CDES 222: Basic Web Design	3 units	
CDES 230: Graphic Design Portfolio Review	1 unit	
CDES 283: Digital Print Production		3 units
CDES 284: Basic Graphic Design	3 units	
CDES 327: Information Design	3 units	
CDES 334: Basic Typography	3 units	
CDES 431: Publication Design	3 units	
CDES 434: Advanced Typography	3 units	
CDES 437: Advanced Graphic Design	3 units	
CDES 439: Presentation + Practice	3 units	
CDES 489: Communication Design Intern	2 units	
		<b>30 units</b>
6 units selected from...		
CDES 322: Advanced Web Design	3 units	
CDES 332: Experimental Letterpress Printing	3 units	
CDES 333: Human Factors	3 units	

CDES 337: Packaging	3 units
CDES 396: Intermediate Photography + Digital Imaging	3 units
CDES 414: Rich Internet Media Design 2	3 units
CDES 432: Sustainable Design	3 units
CDES 435: Corporate Design Systems	3 units
CDES 436: Motion Design	3 units
CDES 496: Applied Photography+ Digital Imaging	3 units
TOTAL Graphic Design	36 units
<u>Art/Design History</u>	
ARTH 130: Art History Survey -1800 to Present	3 units
CDES 331: History of Graphic Design	3 units
TOTAL Art History	6 units
<u>General Studies</u>	
A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	

American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
TOTAL General Studies	42 units
TOTAL Electives	15 units
Note:	
CDES 307 Technology and Communication (Studio/Related)	3 units
ARTS 130 Art History Survey (Art/Design History)	3 units
double count as General Studies classes reducing the General Studies units from 48 to 42	

### 3. Assessment of Compliance with NASAD Standards

The Bachelor of Arts in Graphic Design meets the general standards recommended by NASAD for a BA degree which requires 30–45% of total credits for the degree in the major, studio/related areas and Art/Design History. 30% of the courses are directly in studies in Graphic Design, 17.5% in Studio/Related classes, and 5% are in Art/Design History. 42% are in General Studies and 12.5% are in Electives.

### 4. Basic Competencies

The BA in Communication Design with an option in Graphic Design meets the general competencies outlined in the NASAD Standards under Common Body of Knowledge and Skills.

As the curriculum has evolved to address new fields of design (in particular Interaction Design) it also includes many of the competencies, opportunities, and experiences essential to professional programs in Communication Design including:

- Ability to plan the design process and construct narratives and scenarios for describing user experiences.
- Ability to develop informed considerations of the spatial, temporal, and kinesthetic relationships among form, meaning, and behavior and apply them to the development of various types of visual communication design projects.
- Understanding of design at different scales, ranging from components to systems and from artifacts to experiences.
- Ability to use typography, images, diagrams, motion, sequencing, color, and other such elements effectively in the contexts of specific design projects

The following recommendations for all professional degree program areas are also included:

- Gaining a basic understanding of the nature of professional work in major field
- Developing communication, presentation, and business skills necessary to engage in professional practice in their major field.
- Exploring multidisciplinary issues that include art and design

#### 5. Strengths

- Dedicated and highly qualified faculty recognized for excellence in teaching, research, creative activities, and service
- Established program with long history (40+ years)
- Strong enrollments over many years
  - Curriculum that supports current competencies in the field
- Program and curriculum is well suited to jobs in San Francisco and Silicon Valley area
- Good student success rate as evidenced by job placement of graduates
- Good acceptance rate of students to graduate programs
- Program aligns closely with University's strategic priority on sustainability

#### 6. Areas for improvement

*Consideration of replacing the BA (liberal arts degree) with a BFA (professional degree) or BS*  
In an ideal world, with the funding and faculty, a professional degree would provide students with more coursework to gain depth of knowledge and specialization in the field. However, considering the current budget situation this would be impossible. We are proud that we are able to offer our students the curriculum we have given our financial limitations.



## **Bachelor of Arts in Art Studio [with emphasis in Ceramics]**

Department of Art and Art History

### 1. Purpose:

Ceramics courses are taught from a fine arts perspective. Our primary objective for students who have chosen ceramics as their "area of emphasis" is that they find, clarify, and strengthen their own voice in communicating ideas through the medium of ceramics. Towards that end the well rounded education in ceramics at CSU Chico includes a thorough grounding in the medium's technical processes; a strong awareness of contemporary issues in ceramic art (and the context from which contemporary ceramics has emerged); a firm understanding of professional procedures for the ceramic artist; and a focused development of student's creativity, sense of aesthetics, critical thinking abilities, and communication skills.

The ceramics program at CSU Chico has been designed with the needs of our students in mind. The 6,400 square foot facility features two separate classroom studios; a Raku kiln area in addition to two kiln rooms which house 14 gas and electrical kilns (11 of which were new as of 1998); separate clay and glaze material labs as well as an outside area for large volume clay preparation; and additional workspace in a covered outside area. Courses emphasize artistic expression and challenge students to explore the range of ceramic processes. From hand building and wheel forming to mold making, in low fire oxidation through high temperature reduction, CSU Chico's ceramics program provides students the opportunity for a comprehensive experience.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39 units	9 units	48 units	24	120
32.5%	7.5%	40%	20%	100%

#### Studio Area

ARTS 122: 2D Design	3 units
ARTS 123: 3D Design	3 units
ARTS 125: Basic Drawing	3 units
ARTS 126: Basic Drawing	3 units
Studio electives selected from...	6 units
ARTS 227: Introduction to Painting, 3 units	
ARTS 230: Introduction to Printmaking, 3 units	
ARTS 240: Introduction to Fine Art Photography, 3 units	
ARTS 241: Introduction to Traditional (Film) Photography, 3 units	
ARTS 250: Introduction to Digital Media, 3 units	
ARTS 260: Introduction to Ceramics, 3 units	
ARTS 270: Introduction to Sculpture, 3 units	
ARTS 276: Introduction to Glass Art, 3 units	
Upper-Division Ceramic Emphasis Area Coursework selected from...	18 Units (6 min. at 400 level)
ARTS 361: Intermediate Ceramics, 3 units	
ARTS 362: Intermediate Ceramics: Surface, 3 units	
ARTS 363: Intermediate Ceramics: Mold Making, 3 units	
ARTS 460: Advanced Ceramics, 3 units	

ARTS 461: Advanced Ceramics Material, 3 Units	
ARTS 495: Current Topics-Studio Seminar	3 units
TOTAL Studio Area	39 units
<u>Art History</u>	
Art History Survey selected from...	3 units
ARTH 110: Art History Survey	
ARTH 140: Far Eastern Survey	
ARTH 150: Arts of the Americas, Oceania and Africa	
Art History Survey selected from...	3 units
ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
Upper-Division Art History selected from...	3 units
ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 441: Contemporary Art: 1980-Present, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
TOTAL Art History	9 units
<u>General Studies</u>	
A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	

GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
Art History Survey selected from...	3 units
ARTH 110: Art History Survey	
ARTH 140: Far Eastern Survey	
ARTH 150: Arts of the Americas, Oceania and Africa	
Art History Survey selected from...	3 units
ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
Upper-Division Art History selected from...	3 units
ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	

ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units  
 ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units  
 ARTH 433: European Art: Twentieth Century, 3 units  
 ARTH 441: Contemporary Art: 1980-Present, 3 units  
 ARTH 451: American Art, 3 units  
 ARTH 471: Ancient Mexican Art, 3 units  
 ARTH 471: Maya Art, 3 units  
 ARTH 472: Meso-American/Colonial Art, 3 units  
 ARTH 474: Ancient Andean Art, 3 units  
 ARTH 475: American Indian Art, 3 units  
 ARTH 476: African Art, 3 units  
 ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 482: Film as Visual Art, 3 units  
 ARTH 484: History of Photography, 3 units  
 ARTH 500: Art History: Theory and Research Methods, 3 units

TOTAL General Studies 48-49 units

General Electives

General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary. 24 units

TOTAL General Electives 24 units

3. Assessment of Compliance with NASAD Standards

Our BA in Art Studio complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 40% of the total degree units. Specifically, Art Studio credits account for 32.5% of the total degree requirements. Art History comprises 7.5% of a graduating student's studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth's Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)
- BIOL 104 - Human Physiology (4.0)
- BIOL 105 –Food, Fiber, and Drugs (3.0)
- CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 495: Current Topics, for the BA in Art Studio. We check for competencies in developing related form and meaning, skills specific

to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

With two full-time faculty in Ceramics, we are well situated for faculty in this area.

#### 7. Rationale

n/a

#### 8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Arts in Art Studio [with emphasis in Digital Media]**

### 1. Purpose:

The Digital Intermedia Studio area offers students a wide variety of making experiences for print and screen including: image creation, time-based and interactive media, Internet and print publishing, including artist's books, and exploration in new digital/electronic art forms. Students are able to work in a variety of digital formats, and are encouraged to explore hybrid (digital/traditional) concepts.

Students have 24-hour access to the Macintosh based Digital Media lab. Equipment includes Cintiq monitors, Epson Fine Art printers, and Epson art-quality flatbed scanners. Digital cameras and camcorders are available for student use.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39 units	9 units	48 units	24	120
32.5%	7.5%	40%	20%	100%

#### Studio Area

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
Studio electives selected from...				6 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 250: Introduction to Digital Media, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Digital Media Emphasis Coursework selected from...				18 Units (6 min. at 400 level)
ARTS 350: Intermediate Digital Media, 3 units [may be repeated twice]				
ARTS 450: Advanced Digital Media, 3 Units [may be repeated four times]				
ARTS 451: Intermedia Studio, 3 units				
ARTS 495: Current Topics-Studio Seminar				3 units
<b>TOTAL Studio Area</b>				<b>39 units</b>

#### Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units
ARTH 120: Art History Survey – Renaissance to 1800				
ARTH 130: Art History Survey –1800 to Present				
Upper-Division Art History selected from...				3 units
ARTH 400: Art History Issues, 3 units				

ARTH 411: Greek Art, 3 units  
 ARTH 412: Roman Art, 3 units  
 ARTH 413: Medieval Art, 3 units  
 ARTH 421: Northern Renaissance and Mannerist Art, 3 units  
 ARTH 423: Baroque and Rococo Art, 3 units  
 ARTH 431: Nineteenth-Century European Art, 3 units  
 ARTH 433: European Art: Twentieth Century, 3 units  
 ARTH 441: Contemporary Art: 1980-Present, 3 units  
 ARTH 451: American Art, 3 units  
 ARTH 471: Ancient Mexican Art, 3 units  
 ARTH 471: Maya Art, 3 units  
 ARTH 472: Meso-American/Colonial Art, 3 units  
 ARTH 474: Ancient Andean Art, 3 units  
 ARTH 475: American Indian Art, 3 units  
 ARTH 476: African Art, 3 units  
 ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 482: Film as Visual Art, 3 units  
 ARTH 484: History of Photography, 3 units  
 ARTH 500: Art History: Theory and Research Methods, 3 units

TOTAL Art History 9 units

General Studies

- A1. Oral Communication. One course selected from: 3 units  
 CMST 131 – Speech Communications Fundamentals  
 CMST 132 – Small Group Communication
- A2. Written Communication. One course selected from: 3 units  
 ENGL 130 – Academic Writing  
 ENGL 130 E – Academic Writing ESL  
 ENGL 130P – Academic Writing  
 JOUR 130 – Professional Writing for Public Audiences
- A3. Critical Thinking. One course selected from: 3 units  
 CMST 255 – Argumentation and Debate  
 GEOS 104 – Inquiry into Earth and Environmental Sciences  
 PHIL 102 – Logic and Critical Thinking  
 PHIL 102E – Logic and Critical Thinking  
 PSYC 100 – Applications of Critical Thinking and Decision Making
- A4. Quantitative Reasoning. One Course selected from: 3 units  
 Math 101 – Patterns of Mathematical Thought  
 MATH 105 – Statistics
- B1. Physical Sciences: One course selected from: 3 units  
 CHEM 100 – Chemistry and Current Issues  
 GEOG 101 – Physical Geography  
 GEOS 101- General Geology,  
 GEOS 105 - Intro to Astronomy  
 GEOS130 –Intro to Environmental Sciences  
 NSCI 101 – Intro to Earth’s Environment  
 PHYS 100 – Cosmology and Universal Evolution
- B2. Life Sciences: One Course selected from: 3-4 units  
 ANTH 111 - Survey of Physical Anthropology (3.0)

BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
 TOTAL General Studies	 48 units
 <u>General Electives</u>	
General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary.	24 units
 TOTAL General Electives	 24 units

### 3. Assessment of Compliance with NASAD Standards

Our BA in Art Studio complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 40% of the total degree units. Specifically, Art Studio credits account for 32.5% of the total degree requirements. Art History comprises 7.5% of a graduating student’s studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

ARTS 250: Introduction to Digital Media is a hybrid course that involves both in-class and distance learning. It’s a foundation level computer course for studio artists. Basic instruction using the computer for painting, drawing, image processing, photographic composites, words as art, animation, research and presentation. Emphasis is on conceptual and creative processes. Art and design principles, aesthetic decision-making, and visual effectiveness are addressed. Basic drawing skills are strongly recommended. This course is taught with three hours each week in studio with instructor, and three hours of online activity and instruction.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

- A1. Oral Communication. One course selected from:
- CMST 131 – Speech Communications Fundamentals
  - CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

CHEM 100 – Chemistry and Current Issues  
GEOG 101 – Physical Geography  
GEOS 101- General Geology,  
GEOS 105 - Intro to Astronomy  
GEOS130 –Intro to Environmental Sciences  
NSCI 101 – Intro to Earth's Environment  
PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

ANTH 111 - Survey of Physical Anthropology (3.0)  
BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
BIOL 103 - Human Anatomy (4.0)  
BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 495: Current Topics, for the BA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

With one full-time faculty in Digital Intermedia, we could use another faculty in this area.

#### 7. Rationale n/a

#### 8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

**Bachelor of Arts in Art Studio [with emphasis in Drawing]**

1. Purpose:

Painting and drawing is dedicated to the idea that the creative process entails both intellectual (aesthetic/academic/technical) as well as emotional (personal/unique/spontaneous) responses. The painting and drawing area strives to create a diverse environment where traditional as well as current ideas co-exist. We believe it is necessary for the student to obtain a strong fundamental historic and technical foundation on which to build their own personal artistic direction. It is our intention to produce graduates who are not only proficient, intelligent artists, but are also enlightened observers of the world.

2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39 units	9 units	48 units	24	120
32.5%	7.5%	40%	20%	100%

Studio Area

ARTS 122: 2D Design	3 units
ARTS 123: 3D Design	3 units
ARTS 125: Basic Drawing	3 units
ARTS 126: Basic Drawing	3 units
Studio electives selected from...	6 units
ARTS 227: Introduction to Painting, 3 units	
ARTS 230: Introduction to Printmaking, 3 units	
ARTS 240: Introduction to Fine Art Photography, 3 units	
ARTS 241: Introduction to Traditional (Film) Photography, 3 units	
ARTS 250: Introduction to Digital Media, 3 units	
ARTS 260: Introduction to Ceramics, 3 units	
ARTS 270: Introduction to Sculpture, 3 units	
ARTS 276: Introduction to Glass Art, 3 units	
Upper-Division Drawing Area Coursework selected from...	18 Units (6 min. at 400 level)
ARTS 325: Intermediate Drawing, 3 units	
ARTS 326: Intermediate Life Drawing, 3 units	
ARTS 425: Advanced Drawing, 3 Units	
ARTS 426: Advanced Life Drawing, 3 Units	
ARTS 495: Current Topics-Studio Seminar	3 units
<b>TOTAL Studio Area</b>	<b>39 units</b>

Art History

Art History Survey selected from...	3 units
ARTH 110: Art History Survey	
ARTH 140: Far Eastern Survey	
ARTH 150: Arts of the Americas, Oceania and Africa	
Art History Survey selected from...	3 units
ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
Upper-Division Art History selected from...	3 units
ARTH 400: Art History Issues, 3 units	

ARTH 411: Greek Art, 3 units  
 ARTH 412: Roman Art, 3 units  
 ARTH 413: Medieval Art, 3 units  
 ARTH 421: Northern Renaissance and Mannerist Art, 3 units  
 ARTH 423: Baroque and Rococo Art, 3 units  
 ARTH 431: Nineteenth-Century European Art, 3 units  
 ARTH 433: European Art: Twentieth Century, 3 units  
 ARTH 441: Contemporary Art: 1980-Present, 3 units  
 ARTH 451: American Art, 3 units  
 ARTH 471: Ancient Mexican Art, 3 units  
 ARTH 471: Maya Art, 3 units  
 ARTH 472: Meso-American/Colonial Art, 3 units  
 ARTH 474: Ancient Andean Art, 3 units  
 ARTH 475: American Indian Art, 3 units  
 ARTH 476: African Art, 3 units  
 ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 482: Film as Visual Art, 3 units  
 ARTH 484: History of Photography, 3 units  
 ARTH 500: Art History: Theory and Research Methods, 3 units

TOTAL Art History 9 units

General Studies

- A1. Oral Communication. One course selected from: 3 units  
 CMST 131 – Speech Communications Fundamentals  
 CMST 132 – Small Group Communication
- A2. Written Communication. One course selected from: 3 units  
 ENGL 130 – Academic Writing  
 ENGL 130 E – Academic Writing ESL  
 ENGL 130P – Academic Writing  
 JOUR 130 – Professional Writing for Public Audiences
- A3. Critical Thinking. One course selected from: 3 units  
 CMST 255 – Argumentation and Debate  
 GEOS 104 – Inquiry into Earth and Environmental Sciences  
 PHIL 102 – Logic and Critical Thinking  
 PHIL 102E – Logic and Critical Thinking  
 PSYC 100 – Applications of Critical Thinking and Decision Making
- A4. Quantitative Reasoning. One Course selected from: 3 units  
 Math 101 – Patterns of Mathematical Thought  
 MATH 105 – Statistics
- B1. Physical Sciences: One course selected from: 3 units  
 CHEM 100 – Chemistry and Current Issues  
 GEOG 101 – Physical Geography  
 GEOS 101- General Geology,  
 GEOS 105 - Intro to Astronomy  
 GEOS130 –Intro to Environmental Sciences  
 NSCI 101 – Intro to Earth’s Environment  
 PHYS 100 – Cosmology and Universal Evolution
- B2. Life Sciences: One Course selected from: 3-4 units  
 ANTH 111 - Survey of Physical Anthropology (3.0)

BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
 TOTAL General Studies	 48 units
 <u>General Electives</u>	
General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary.	24 units
 TOTAL General Electives	 24 units

### 3. Assessment of Compliance with NASAD Standards

Our BA in Art Studio complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 40% of the total degree units. Specifically, Art Studio credits account for 32.5% of the total degree requirements. Art History comprises 7.5% of a graduating student’s studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

#### A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

#### B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy

GEOS130 –Intro to Environmental Sciences  
NSCI 101 – Intro to Earth’s Environment  
PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

ANTH 111 - Survey of Physical Anthropology (3.0)  
BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
BIOL 103 - Human Anatomy (4.0)  
BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

4. Graduate Degrees

(see MA and MFA programs in the following pages)

5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 495: Current Topics, for the BA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

With one full-time faculty in Glass, we may need another faculty in this area sometime in our future.

#### 7. Rationale

n/a

#### 8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Arts in Art Studio [with emphasis in Glass]**

### 1. Purpose:

The glass area is a specialization within the fine arts program, and aims to provide art studio majors with a full range of glass working skills and media specific instruction. All glass classes emphasize sculptural form-making and artistic inquiry. Alternative points of view are entertained, and creativity and idea development encouraged without restrictions to concept, medium, or form.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39 units	9 units	48 units	24	120
32.5%	7.5%	40%	20%	100%

### Studio Area

ARTS 122: 2D Design	3 units
ARTS 123: 3D Design	3 units
ARTS 125: Basic Drawing	3 units
ARTS 126: Basic Drawing	3 units
Studio electives selected from...	6 units
ARTS 227: Introduction to Painting, 3 units	
ARTS 230: Introduction to Printmaking, 3 units	
ARTS 240: Introduction to Fine Art Photography, 3 units	
ARTS 241: Introduction to Traditional (Film) Photography, 3 units	
ARTS 250: Introduction to Digital Media, 3 units	
ARTS 260: Introduction to Ceramics, 3 units	
ARTS 270: Introduction to Sculpture, 3 units	
ARTS 276: Introduction to Glass Art, 3 units	
Upper-Division Glass Art Emphasis Coursework selected from...	18 Units (6 min. at 400 level)
ARTS 376: Intermediate Glass Art, 3 units [may be repeated twice]	
ARTS 476: Advanced Glass Art, 3 Units [may be repeated four times]	
ARTS 495: Current Topics-Studio Seminar	3 units
<b>TOTAL Studio Area</b>	<b>39 units</b>

### Art History

Art History Survey selected from...	3 units
ARTH 110: Art History Survey	
ARTH 140: Far Eastern Survey	
ARTH 150: Arts of the Americas, Oceania and Africa	
Art History Survey selected from...	3 units
ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
Upper-Division Art History selected from...	3 units
ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	

ARTH 431: Nineteenth-Century European Art, 3 units  
 ARTH 433: European Art: Twentieth Century, 3 units  
 ARTH 441: Contemporary Art: 1980-Present, 3 units  
 ARTH 451: American Art, 3 units  
 ARTH 471: Ancient Mexican Art, 3 units  
 ARTH 471: Maya Art, 3 units  
 ARTH 472: Meso-American/Colonial Art, 3 units  
 ARTH 474: Ancient Andean Art, 3 units  
 ARTH 475: American Indian Art, 3 units  
 ARTH 476: African Art, 3 units  
 ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 482: Film as Visual Art, 3 units  
 ARTH 484: History of Photography, 3 units  
 ARTH 500: Art History: Theory and Research Methods, 3 units

TOTAL Art History 9 units

General Studies

- A1. Oral Communication. One course selected from: 3 units  
 CMST 131 – Speech Communications Fundamentals  
 CMST 132 – Small Group Communication
- A2. Written Communication. One course selected from: 3 units  
 ENGL 130 – Academic Writing  
 ENGL 130 E – Academic Writing ESL  
 ENGL 130P – Academic Writing  
 JOUR 130 – Professional Writing for Public Audiences
- A3. Critical Thinking. One course selected from: 3 units  
 CMST 255 – Argumentation and Debate  
 GEOS 104 – Inquiry into Earth and Environmental Sciences  
 PHIL 102 – Logic and Critical Thinking  
 PHIL 102E – Logic and Critical Thinking  
 PSYC 100 – Applications of Critical Thinking and Decision Making
- A4. Quantitative Reasoning. One Course selected from: 3 units  
 Math 101 – Patterns of Mathematical Thought  
 MATH 105 – Statistics
- B1. Physical Sciences: One course selected from: 3 units  
 CHEM 100 – Chemistry and Current Issues  
 GEOG 101 – Physical Geography  
 GEOS 101- General Geology,  
 GEOS 105 - Intro to Astronomy  
 GEOS130 –Intro to Environmental Sciences  
 NSCI 101 – Intro to Earth’s Environment  
 PHYS 100 – Cosmology and Universal Evolution
- B2. Life Sciences: One Course selected from: 3-4 units  
 ANTH 111 - Survey of Physical Anthropology (3.0)  
 BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
 BIOL 103 - Human Anatomy (4.0)  
 BIOL 104 - Human Physiology (4.0)  
 BIOL 105 –Food, Fiber, and Drugs (3.0)  
 CIVL 175 – Biological Processes in Environmental Engineering (3.0)

American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
TOTAL General Studies	48 units

General Electives

General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary. 24 units

TOTAL General Electives 24 units

3. Assessment of Compliance with NASAD Standards

Our BA in Art Studio complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 40% of the total degree units. Specifically, Art Studio credits account for 32.5% of the total degree requirements. Art History comprises 7.5% of a graduating student’s studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)

BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
BIOL 103 - Human Anatomy (4.0)  
BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 495: Current Topics, for the BA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

With one full-time faculty in Glass, we may need another faculty in this area sometime in our future.

#### 7. Rationale

n/a

#### 8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Arts in Art Studio [with emphasis in Painting]**

### 1. Purpose:

Painting and drawing is dedicated to the idea that the creative process entails both intellectual (aesthetic/academic/technical) as well as emotional (personal/unique/spontaneous) responses. The painting and drawing area strives to create a diverse environment where traditional as well as current ideas co-exist. We believe it is necessary for the student to obtain a strong fundamental historic and technical foundation on which to build their own personal artistic direction. It is our intention to produce graduates who are not only proficient, intelligent artists, but are also enlightened observers of the world.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39 units	9 units	48 units	24	120
32.5%	7.5%	40%	20%	100%

#### Studio Area

ARTS 122: 2D Design	3 units
ARTS 123: 3D Design	3 units
ARTS 125: Basic Drawing	3 units
ARTS 126: Basic Drawing	3 units
Studio electives selected from...	6 units
ARTS 227: Introduction to Painting, 3 units	
ARTS 230: Introduction to Printmaking, 3 units	
ARTS 240: Introduction to Fine Art Photography, 3 units	
ARTS 241: Introduction to Traditional (Film) Photography, 3 units	
ARTS 250: Introduction to Digital Media, 3 units	
ARTS 260: Introduction to Ceramics, 3 units	
ARTS 270: Introduction to Sculpture, 3 units	
ARTS 276: Introduction to Glass Art, 3 units	
Upper-Division Painting Emphasis Coursework selected from...	18 Units (6 min. at 400 level)
ARTS 327: Intermediate Painting, 3 units	
ARTS 327: Intermediate Painting: Water Media, 3 units	
ARTS 427: Advanced Painting, 3 Units	
ARTS 428: Advanced Painting: Water Media, 3 Units	
ARTS 495: Current Topics-Studio Seminar	3 units
<b>TOTAL Studio Area</b>	<b>39 units</b>

#### Art History

Art History Survey selected from...	3 units
ARTH 110: Art History Survey	
ARTH 140: Far Eastern Survey	
ARTH 150: Arts of the Americas, Oceania and Africa	
Art History Survey selected from...	3 units
ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
Upper-Division Art History selected from...	3 units
ARTH 400: Art History Issues, 3 units	

ARTH 411: Greek Art, 3 units  
 ARTH 412: Roman Art, 3 units  
 ARTH 413: Medieval Art, 3 units  
 ARTH 421: Northern Renaissance and Mannerist Art, 3 units  
 ARTH 423: Baroque and Rococo Art, 3 units  
 ARTH 431: Nineteenth-Century European Art, 3 units  
 ARTH 433: European Art: Twentieth Century, 3 units  
 ARTH 441: Contemporary Art: 1980-Present, 3 units  
 ARTH 451: American Art, 3 units  
 ARTH 471: Ancient Mexican Art, 3 units  
 ARTH 471: Maya Art, 3 units  
 ARTH 472: Meso-American/Colonial Art, 3 units  
 ARTH 474: Ancient Andean Art, 3 units  
 ARTH 475: American Indian Art, 3 units  
 ARTH 476: African Art, 3 units  
 ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 482: Film as Visual Art, 3 units  
 ARTH 484: History of Photography, 3 units  
 ARTH 500: Art History: Theory and Research Methods, 3 units

TOTAL Art History 9 units

General Studies

- A1. Oral Communication. One course selected from: 3 units  
 CMST 131 – Speech Communications Fundamentals  
 CMST 132 – Small Group Communication
- A2. Written Communication. One course selected from: 3 units  
 ENGL 130 – Academic Writing  
 ENGL 130 E – Academic Writing ESL  
 ENGL 130P – Academic Writing  
 JOUR 130 – Professional Writing for Public Audiences
- A3. Critical Thinking. One course selected from: 3 units  
 CMST 255 – Argumentation and Debate  
 GEOS 104 – Inquiry into Earth and Environmental Sciences  
 PHIL 102 – Logic and Critical Thinking  
 PHIL 102E – Logic and Critical Thinking  
 PSYC 100 – Applications of Critical Thinking and Decision Making
- A4. Quantitative Reasoning. One Course selected from: 3 units  
 Math 101 – Patterns of Mathematical Thought  
 MATH 105 – Statistics
- B1. Physical Sciences: One course selected from: 3 units  
 CHEM 100 – Chemistry and Current Issues  
 GEOG 101 – Physical Geography  
 GEOS 101- General Geology,  
 GEOS 105 - Intro to Astronomy  
 GEOS130 –Intro to Environmental Sciences  
 NSCI 101 – Intro to Earth’s Environment  
 PHYS 100 – Cosmology and Universal Evolution
- B2. Life Sciences: One Course selected from: 3-4 units  
 ANTH 111 - Survey of Physical Anthropology (3.0)

BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
 TOTAL General Studies	 48 units
 <u>General Electives</u>	
General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary.	24 units
 TOTAL General Electives	 24 units

### 3. Assessment of Compliance with NASAD Standards

Our BA in Art Studio complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 40% of the total degree units. Specifically, Art Studio credits account for 32.5% of the total degree requirements. Art History comprises 7.5% of a graduating student’s studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy

GEOS130 –Intro to Environmental Sciences  
NSCI 101 – Intro to Earth’s Environment  
PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

ANTH 111 - Survey of Physical Anthropology (3.0)  
BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
BIOL 103 - Human Anatomy (4.0)  
BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

4. Graduate Degrees

(see MA and MFA programs in the following pages)

5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 495: Current Topics, for the BA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

With two full-time faculty in Painting/Drawing, one of our largest areas, we are in need for additional faculty in this area.

#### 7. Rationale

n/a

#### 8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Arts in Art Studio [with emphasis in Photography]**

### 1. Purpose:

The photography program in the Department of Art and Art History at CSU, Chico is committed to nurturing an artistic community that is contemporary, critical, and professional. While treating photography as an artistic medium, this program encourages forms of critical thinking that can be applied to all art media and university disciplines.

In addition to making images and integrating photography with other areas, our educational goal includes developing an outstanding ability to articulate ideas, interpret and criticize images, and communicate with audiences. Photography students are required to establish correspondences between their experiences and the larger world, and to place their work in social and cultural contexts. Our mission is to train students to become exceptional practitioners and thinkers for our communities, our nations, and the world.

Photography facilities include both traditional chemical-based darkrooms and a digital lab.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39 units	9 units	48 units	24	120
32.5%	7.5%	40%	20%	100%

#### Studio Area

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 240: Introduction to Fine Art Photography				3 units
ARTS 241: Introduction to Traditional (Film) Photography				3 units
Studio electives selected from...				3 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 250: Introduction to Digital Media, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Photography Emphasis Coursework selected from...			18 Units (6 min. at 400 level)	
ARTS 340: Intermediate Fine Art Photography, 3 units [may be repeated twice]				
ARTS 343: Fine Art Non-Silver Photography, 3 units				
ARTS 440: Advanced Fine Art Photography, 3 units [may be repeated four times]				
ARTS 443: Advanced Fine Art Non-Silver Photography, 3 units				
ARTS 495: Current Topics-Studio Seminar				3 units
TOTAL Studio Area				39 units
<u>Art History</u>				
Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				

ARTH 150: Arts of the Americas, Oceania and Africa	
Art History Survey selected from...	3 units
ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
ARTH 484: History of Photography	3 units
TOTAL Art History	9 units
<u>General Studies</u>	
A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	

9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	

TOTAL General Studies	48 units
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General Electives

General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary.	24 units
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TOTAL General Electives	24 units
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3. Assessment of Compliance with NASAD Standards

Our BA in Art Studio complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 40% of the total degree units. Specifically, Art Studio credits account for 32.5% of the total degree requirements. Art History comprises 7.5% of a graduating student's studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth's Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)
- BIOL 104 - Human Physiology (4.0)
- BIOL 105 –Food, Fiber, and Drugs (3.0)
- CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 495: Current Topics, for the BA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

With one full-time faculty in Photography, we are in need for another faculty in this area.

7. Rationale  
n/a

8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Arts in Art Studio [with emphasis in Printmaking]**

### 1. Purpose:

The printmaking area offers a full range of techniques including etching, lithography, screen printing, and relief. The equipment is housed in two large studios, with a separate acid room for etching, and an exposure room equipped for a variety of photographic print processes. Students have 24-hour access to the printmaking facilities.

Each spring students' prints are juried for an exhibition at the Janet Turner Print Museum; award winners' prints are purchased for the collection. The Janet Turner Memorial Scholarship (\$1000) is awarded to an outstanding printmaking student each year.

The printmaking area regularly hosts visiting artists for lectures and workshops. In May 2008 we will host the fifth Monoprint workshop. This event brings 12-14 artists from around the US to CSU Chico to create monoprints during a four-day workshop. Along with the effort to raise funds for our printmaking program, we are interested in creating an exciting interaction between artists working together in the printmaking studio. Selected students are invited to assist artists during these events.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39 units	9 units	48 units	24	120
32.5%	7.5%	40%	20%	100%

### Studio Area

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
Studio electives selected from...				6 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 250: Introduction to Digital Media, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Printmaking Emphasis Coursework selected from...				18 Units (6 min. at 400 level)
ARTS 331: Intermediate Printmaking: Intaglio, 3 units				
ARTS 332: Intermediate Printmaking: Silkscreen, 3 units				
ARTS 333: Intermediate Printmaking: Lithography, 3 units				
ARTS 334: Intermediate Printmaking: Relief, 3 units				
ARTS 425: Advanced Printmaking, 3 Units [may be repeated four times]				
ARTS 495: Current Topics-Studio Seminar				3 units
<b>TOTAL Studio Area</b>				<b>39 units</b>
<u>Art History</u>				
Art History Survey selected from...				3 units
ARTH 110: Art History Survey				

ARTH 140: Far Eastern Survey	
ARTH 150: Arts of the Americas, Oceania and Africa	
Art History Survey selected from...	3 units
ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
Upper-Division Art History selected from...	3 units
ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 441: Contemporary Art: 1980-Present, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
 TOTAL Art History	 9 units
 <u>General Studies</u>	
A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	

GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
 TOTAL General Studies	 48 units
 <u>General Electives</u>	
General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary.	24 units
 TOTAL General Electives	 24 units

### 3. Assessment of Compliance with NASAD Standards

Our BA in Art Studio complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 40% of the total degree units. Specifically, Art Studio credits account for 32.5% of the total degree requirements. Art History comprises 7.5% of a graduating student’s studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

- A1. Oral Communication. One course selected from:
- CMST 131 – Speech Communications Fundamentals
  - CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

CHEM 100 – Chemistry and Current Issues  
GEOG 101 – Physical Geography  
GEOS 101- General Geology,  
GEOS 105 - Intro to Astronomy  
GEOS130 –Intro to Environmental Sciences  
NSCI 101 – Intro to Earth's Environment  
PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

ANTH 111 - Survey of Physical Anthropology (3.0)  
BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
BIOL 103 - Human Anatomy (4.0)  
BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 495: Current Topics, for the BA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

[See Appendix G].

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

With one full-time faculty in several studio area, we are in need for other faculty in these areas.

#### 7. Rationale

n/a

#### 8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Arts in Art Studio [with emphasis in Sculpture]**

### 1. Purpose:

The undergraduate courses in sculpture give students the opportunity to investigate the depth and breadth of activities that link form and meaning. Students are encouraged to explore all manners of visualization as expressive modes of thinking. From traditional methods and materials to experimental works, our goal is to provide a clear progression of concept and application for students as they investigate theoretical aspects of art.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
39 units	9 units	48 units	24	120
32.5%	7.5%	40%	20%	100%

### Studio Area

ARTS 122: 2D Design	3 units
ARTS 123: 3D Design	3 units
ARTS 125: Basic Drawing	3 units
ARTS 126: Basic Drawing	3 units
Studio electives selected from...	6 units
ARTS 227: Introduction to Painting, 3 units	
ARTS 230: Introduction to Printmaking, 3 units	
ARTS 240: Introduction to Fine Art Photography, 3 units	
ARTS 241: Introduction to Traditional (Film) Photography, 3 units	
ARTS 250: Introduction to Digital Media, 3 units	
ARTS 260: Introduction to Ceramics, 3 units	
ARTS 270: Introduction to Sculpture, 3 units	
ARTS 276: Introduction to Glass Art, 3 units	
Upper-Division Sculpture Emphasis Coursework selected from...	18 Units (6 min. at 400 level)
ARTS 371: Intermediate Sculpture: Mixed Media, 3 units	
ARTS 372: Intermediate Sculpture: Fire Arts, 3 units	
ARTS 373: Intermediate Sculpture: The Body, 3 units	
ARTS 470: Advanced Sculpture, 3 Units [may be repeated four times]	
ARTS 495: Current Topics-Studio Seminar	3 units
<b>TOTAL Studio Area</b>	<b>39 units</b>

### Art History

Art History Survey selected from...	3 units
ARTH 110: Art History Survey	
ARTH 140: Far Eastern Survey	
ARTH 150: Arts of the Americas, Oceania and Africa	
Art History Survey selected from...	3 units
ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
Upper-Division Art History selected from...	3 units
ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	

ARTH 421: Northern Renaissance and Mannerist Art, 3 units  
 ARTH 423: Baroque and Rococo Art, 3 units  
 ARTH 431: Nineteenth-Century European Art, 3 units  
 ARTH 433: European Art: Twentieth Century, 3 units  
 ARTH 441: Contemporary Art: 1980-Present, 3 units  
 ARTH 451: American Art, 3 units  
 ARTH 471: Ancient Mexican Art, 3 units  
 ARTH 471: Maya Art, 3 units  
 ARTH 472: Meso-American/Colonial Art, 3 units  
 ARTH 474: Ancient Andean Art, 3 units  
 ARTH 475: American Indian Art, 3 units  
 ARTH 476: African Art, 3 units  
 ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units  
 ARTH 482: Film as Visual Art, 3 units  
 ARTH 484: History of Photography, 3 units  
 ARTH 500: Art History: Theory and Research Methods, 3 units

TOTAL Art History 9 units

General Studies

- A1. Oral Communication. One course selected from: 3 units  
 CMST 131 – Speech Communications Fundamentals  
 CMST 132 – Small Group Communication
- A2. Written Communication. One course selected from: 3 units  
 ENGL 130 – Academic Writing  
 ENGL 130 E – Academic Writing ESL  
 ENGL 130P – Academic Writing  
 JOUR 130 – Professional Writing for Public Audiences
- A3. Critical Thinking. One course selected from: 3 units  
 CMST 255 – Argumentation and Debate  
 GEOS 104 – Inquiry into Earth and Environmental Sciences  
 PHIL 102 – Logic and Critical Thinking  
 PHIL 102E – Logic and Critical Thinking  
 PSYC 100 – Applications of Critical Thinking and Decision Making
- A4. Quantitative Reasoning. One Course selected from: 3 units  
 Math 101 – Patterns of Mathematical Thought  
 MATH 105 – Statistics
- B1. Physical Sciences: One course selected from: 3 units  
 CHEM 100 – Chemistry and Current Issues  
 GEOG 101 – Physical Geography  
 GEOS 101- General Geology,  
 GEOS 105 - Intro to Astronomy  
 GEOS130 –Intro to Environmental Sciences  
 NSCI 101 – Intro to Earth’s Environment  
 PHYS 100 – Cosmology and Universal Evolution
- B2. Life Sciences: One Course selected from: 3-4 units  
 ANTH 111 - Survey of Physical Anthropology (3.0)  
 BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
 BIOL 103 - Human Anatomy (4.0)  
 BIOL 104 - Human Physiology (4.0)

BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
 TOTAL General Studies	 48 units
 <u>General Electives</u>	
General Electives may be selected from any course(s) from the University Catalog. Units for individual courses vary.	24 units
 TOTAL General Electives	 24 units

### 3. Assessment of Compliance with NASAD Standards

Our BA in Art Studio complies with NASAD standards. General Studies comprises 40% of the program, General Electives another 20%, combined these wide ranging competencies are 60% of our degree requirements. Studies in Art Studio and Art History comprise 40% of the total degree units. Specifically, Art Studio credits account for 32.5% of the total degree requirements. Art History comprises 7.5% of a graduating student's studies. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth's Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

ANTH 111 - Survey of Physical Anthropology (3.0)

BIOL/NSCI 102 - Introduction to Living Systems (3.0)

BIOL 103 - Human Anatomy (4.0)

BIOL 104 - Human Physiology (4.0)

BIOL 105 – Food, Fiber, and Drugs (3.0)

CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 495: Current Topics, for the BA in Art Studio. We check for competencies in developing related form and meaning, skills specific

to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

With one full-time faculty in Sculpture, we are in need of another faculty in this area.

#### 7. Rationale

n/a

#### 8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

**Bachelor of Fine Arts in Art Studio [with emphasis in Ceramics]**

1. Purpose:

The Bachelor of Fine Arts degree is a professional degree program providing directed studies in seven studio concentrations. Entry to the program is by portfolio review, usually in the junior year. The program is designed for students seeking in-depth preparation for entry to the visual arts profession, as well as competing at the highest level for entrance to graduate programs.

2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
60 units	12 units	48 units	0	120
50%	10%	40%	0%	100%

Art Studio

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
ARTS 250: Introduction to Digital Media				3 units
Studio electives selected from...				9 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Ceramic Emphasis Area Coursework selected from...				24 Units (12 min. at 400 level)
ARTS 361: Intermediate Ceramics, 3 units				
ARTS 362: Intermediate Ceramics: Surface, 3 units				
ARTS 363: Intermediate Ceramics: Mold Making, 3 units				
ARTS 460: Advanced Ceramics, 3 units				
ARTS 461: Advanced Ceramics Material, 3 Units				
Upper-Division Art Studio Electives				6 units
Selected from any 300 or 400 level ARTS courses				
ARTS 395: Professional Practices for the Studio Artist				3 units
ARTS 595: BFA Senior Seminar				3 units
<b>TOTAL Arts Studio</b>				<b>60 units</b>

Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units
ARTH 120: Art History Survey – Renaissance to 1800				
ARTH 130: Art History Survey –1800 to Present				
Upper-Division Art History selected from...				3 units

ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
ARTH 441: Contemporary Art: 1980-Present,	3 units
<b>TOTAL Art History</b>	<b>12 units</b>

General Studies

A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	

B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
 TOTAL General Studies	 48 units

### 3. Assessment of Compliance with NASAD Standards

Our BFA in Art Studio complies with NASAD standards. Studio and related fields comprise 50% of the program. 10% of the credits are in Art History, and General Studies comprises 40%. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

#### A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

#### B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

#### B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)

BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
BIOL 103 - Human Anatomy (4.0)  
BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 395: Professional Practices, for the BFA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

7. Rationale

n/a

8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Fine Arts in Art Studio [with emphasis in Digital Media]**

### 1. Purpose:

The Bachelor of Fine Arts degree is a professional degree program providing directed studies in seven studio concentrations. Entry to the program is by portfolio review, usually in the junior year. The program is designed for students seeking in-depth preparation for entry to the visual arts profession, as well as competing at the highest level for entrance to graduate programs.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
60 units	12 units	48 units	0	120
50%	10%	40%	0%	100%

### Art Studio

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
ARTS 250: Introduction to Digital Media				3 units
Studio electives selected from...				9 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Digital Intermedia Area Coursework selected from...				24 Units (12 min. at 400 level)
ARTS 350: Intermediate Digital Media, 3 units				
ARTS 450: Advanced Digital Media, 3 units				
ARTS 451: Inermedia Studio 3 units				
Upper-Division Art Studio Electives				6 units
Selected from any 300 or 400 level ARTS courses				
ARTS 395: Professional Practices for the Studio Artist				3 units
ARTS 595: BFA Senior Seminar				3 units
 TOTAL Arts Studio				 60 units

### Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units
ARTH 120: Art History Survey – Renaissance to 1800				
ARTH 130: Art History Survey –1800 to Present				
Upper-Division Art History selected from...				3 units
ARTH 400: Art History Issues, 3 units				
ARTH 411: Greek Art, 3 units				

ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
ARTH 441: Contemporary Art: 1980-Present,	3 units

TOTAL Art History 12 units

General Studies

A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	

BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
<b>TOTAL General Studies</b>	<b>48 units</b>

### 3. Assessment of Compliance with NASAD Standards

Our BFA in Art Studio complies with NASAD standards. Studio and related fields comprise 50% of the program. 10% of the credits are in Art History, and General Studies comprises 40%. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)
- BIOL 104 - Human Physiology (4.0)

BIOL 105 –Food, Fiber, and Drugs (3.0)

CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 395: Professional Practices, for the BFA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

7. Rationale

n/a

8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

**Bachelor of Fine Arts in Art Studio [with emphasis in Drawing]**

1. Purpose:

The Bachelor of Fine Arts degree is a professional degree program providing directed studies in seven studio concentrations. Entry to the program is by portfolio review, usually in the junior year. The program is designed for students seeking in-depth preparation for entry to the visual arts profession, as well as competing at the highest level for entrance to graduate programs.

2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
60 units	12 units	48 units	0	120
50%	10%	40%	0%	100%

Art Studio

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
ARTS 250: Introduction to Digital Media				3 units
Studio electives selected from...				9 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Drawing Area Coursework selected from...			24 Units (12 min. at 400 level)	
ARTS 325: Intermediate Drawing, 3 units				
ARTS 326: Intermediate Life Drawing, 3 units				
ARTS 425: Advanced Drawing, 3 Units				
ARTS 426: Advanced Life Drawing, 3 Units				
Upper-Division Art Studio Electives Selected from any 300 or 400 level ARTS courses				6 units
ARTS 395: Professional Practices for the Studio Artist				3 units
ARTS 595: BFA Senior Seminar				3 units
TOTAL Arts Studio				60 units

Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units
ARTH 120: Art History Survey – Renaissance to 1800				
ARTH 130: Art History Survey –1800 to Present				
Upper-Division Art History selected from...				3 units
ARTH 400: Art History Issues, 3 units				

ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
ARTH 441: Contemporary Art: 1980-Present,	3 units
<b>TOTAL Art History</b>	<b>12 units</b>

General Studies

A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units

ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
<b>TOTAL General Studies</b>	<b>48 units</b>

### 3. Assessment of Compliance with NASAD Standards

Our BFA in Art Studio complies with NASAD standards. Studio and related fields comprise 50% of the program. 10% of the credits are in Art History, and General Studies comprises 40%. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)

BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 395: Professional Practices, for the BFA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

7. Rationale

n/a

8. Plans

We just added our newest tenure-track Studio faculty in 13 years, a Drawing/Foundations position.

**Bachelor of Fine Arts in Art Studio [with emphasis in Glass]**

1. Purpose:

The Bachelor of Fine Arts degree is a professional degree program providing directed studies in seven studio concentrations. Entry to the program is by portfolio review, usually in the junior year. The program is designed for students seeking in-depth preparation for entry to the visual arts profession, as well as competing at the highest level for entrance to graduate programs.

2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
60 units	12 units	48 units	0	120
50%	10%	40%	0%	100%

Art Studio

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
ARTS 250: Introduction to Digital Media				3 units
Studio electives selected from...				9 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Glass Area Coursework selected from...			24 Units (12 min. at 400 level)	
ARTS 376: Intermediate Glass Art, 3 units				
ARTS 470: Advanced Sculpture, 3 units				
ARTS 476: Advanced Glass Art, 3 units				
Upper-Division Art Studio Electives Selected from any 300 or 400 level ARTS courses				6 units
ARTS 395: Professional Practices for the Studio Artist				3 units
ARTS 595: BFA Senior Seminar				3 units
<b>TOTAL Arts Studio</b>				<b>60 units</b>

Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units
ARTH 120: Art History Survey – Renaissance to 1800				
ARTH 130: Art History Survey –1800 to Present				
Upper-Division Art History selected from...				3 units
ARTH 400: Art History Issues, 3 units				
ARTH 411: Greek Art, 3 units				

ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
ARTH 441: Contemporary Art: 1980-Present,	3 units
<b>TOTAL Art History</b>	<b>12 units</b>

General Studies

A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	

BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
<b>TOTAL General Studies</b>	<b>48 units</b>

### 3. Assessment of Compliance with NASAD Standards

Our BFA in Art Studio complies with NASAD standards. Studio and related fields comprise 50% of the program. 10% of the credits are in Art History, and General Studies comprises 40%. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

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A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)
- BIOL 104 - Human Physiology (4.0)

BIOL 105 –Food, Fiber, and Drugs (3.0)

CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 395: Professional Practices, for the BFA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

7. Rationale

n/a

8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

**Bachelor of Fine Arts in Art Studio [with emphasis in Painting]**

1. Purpose:

The Bachelor of Fine Arts degree is a professional degree program providing directed studies in seven studio concentrations. Entry to the program is by portfolio review, usually in the junior year. The program is designed for students seeking in-depth preparation for entry to the visual arts profession, as well as competing at the highest level for entrance to graduate programs.

2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
60 units	12 units	48 units	0	120
50%	10%	40%	0%	100%

Art Studio

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
ARTS 250: Introduction to Digital Media				3 units
Studio electives selected from...				9 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Painting Area Coursework selected from...			24 Units (12 min. at 400 level)	
ARTS 325: Intermediate Drawing, 3 units				
ARTS 326: Intermediate Life Drawing, 3 units				
ARTS 327: Intermediate Painting, 3 units				
ARTS 327: Intermediate Painting: Water Media, 3 units				
ARTS 425: Advanced Drawing, 3 Units				
ARTS 426: Advanced Life Drawing, 3 Units				
ARTS 427: Advanced Painting, 3 Units				
ARTS 428: Advanced Painting: Water Media, 3 Units				
Upper-Division Art Studio Electives Selected from any 300 or 400 level ARTS courses				6 units
ARTS 395: Professional Practices for the Studio Artist				3 units
ARTS 595: BFA Senior Seminar				3 units
TOTAL Arts Studio				60 units

Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units

ARTH 120: Art History Survey – Renaissance to 1800	
ARTH 130: Art History Survey –1800 to Present	
Upper-Division Art History selected from...	3 units
ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
ARTH 441: Contemporary Art: 1980-Present,	3 units
TOTAL Art History	12 units
<u>General Studies</u>	
A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	

GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
<b>TOTAL General Studies</b>	<b>48 units</b>

3. Assessment of Compliance with NASAD Standards

Our BFA in Art Studio complies with NASAD standards. Studio and related fields comprise 50% of the program. 10% of the credits are in Art History, and General Studies comprises 40%. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)
- BIOL 104 - Human Physiology (4.0)
- BIOL 105 –Food, Fiber, and Drugs (3.0)
- CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 395: Professional Practices, for the BFA in Art Studio. We check for competencies in developing related form and meaning, skills

specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

#### 7. Rationale

n/a

#### 8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

**Bachelor of Fine Arts in Art Studio [with emphasis in Photography]**

1. Purpose:

The Bachelor of Fine Arts degree is a professional degree program providing directed studies in seven studio concentrations. Entry to the program is by portfolio review, usually in the junior year. The program is designed for students seeking in-depth preparation for entry to the visual arts profession, as well as competing at the highest level for entrance to graduate programs.

2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
60 units	12 units	48 units	0	120
50%	10%	40%	0%	100%

Art Studio

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
ARTS 250: Introduction to Digital Media				3 units
Studio electives selected from...				9 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Photography Area Coursework selected from...				24 Units (12 min. at 400 level)
ARTS 340: Intermediate Fine Art Photography, 3 units [may be repeated twice]				
ARTS 343: Fine Art Non-Silver Photography, 3 units				
ARTS 440: Advanced Fine Art Photography, 3 units [may be repeated four times]				
ARTS 443: Advanced Fine Art Non-Silver Photography, 3 units				
Upper-Division Art Studio Electives Selected from any 300 or 400 level ARTS courses				6 units
ARTS 395: Professional Practices for the Studio Artist				3 units
ARTS 595: BFA Senior Seminar				3 units
<b>TOTAL Arts Studio</b>				<b>60 units</b>

Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units
ARTH 120: Art History Survey – Renaissance to 1800				
ARTH 130: Art History Survey –1800 to Present				
ARTH 484: History of Photography,				3 units
ARTH 441: Contemporary Art: 1980-Present,				3 units

TOTAL Art History 12 units

General Studies

- A1. Oral Communication. One course selected from: 3 units  
CMST 131 – Speech Communications Fundamentals  
CMST 132 – Small Group Communication
- A2. Written Communication. One course selected from: 3 units  
ENGL 130 – Academic Writing  
ENGL 130 E – Academic Writing ESL  
ENGL 130P – Academic Writing  
JOUR 130 – Professional Writing for Public Audiences
- A3. Critical Thinking. One course selected from: 3 units  
CMST 255 – Argumentation and Debate  
GEOS 104 – Inquiry into Earth and Environmental Sciences  
PHIL 102 – Logic and Critical Thinking  
PHIL 102E – Logic and Critical Thinking  
PSYC 100 – Applications of Critical Thinking and Decision Making
- A4. Quantitative Reasoning. One Course selected from: 3 units  
Math 101 – Patterns of Mathematical Thought  
MATH 105 – Statistics
- B1. Physical Sciences: One course selected from: 3 units  
CHEM 100 – Chemistry and Current Issues  
GEOG 101 – Physical Geography  
GEOS 101- General Geology,  
GEOS 105 - Intro to Astronomy  
GEOS130 –Intro to Environmental Sciences  
NSCI 101 – Intro to Earth’s Environment  
PHYS 100 – Cosmology and Universal Evolution
- B2. Life Sciences: One Course selected from: 3-4 units  
ANTH 111 - Survey of Physical Anthropology (3.0)  
BIOL/NSCI 102 - Introduction to Living Systems (3.0)  
BIOL 103 - Human Anatomy (4.0)  
BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

American Institutions

- HIST 130- US History 3 units  
POLS 155 – American Government: National, State and Local 3 units

General Education Breadth Pathways

- 15 Lower division units selected from either: 15 units  
C1. Arts  
C2. Humanities  
D1. Individual & Society  
D2. Societal Institutions  
E. Learning for life
- 9 Upper division units selected from either: 9 units  
UD-B Natural Sciences  
UD-C Arts/Humanities  
UD-D Social Sciences

TOTAL General Studies

48 units

3. Assessment of Compliance with NASAD Standards

Our BFA in Art Studio complies with NASAD standards. Studio and related fields comprise 50% of the program. 10% of the credits are in Art History, and General Studies comprises 40%. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

CMST 131 – Speech Communications Fundamentals

CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

CHEM 100 – Chemistry and Current Issues

GEOG 101 – Physical Geography

GEOS 101- General Geology,

GEOS 105 - Intro to Astronomy

GEOS130 –Intro to Environmental Sciences

NSCI 101 – Intro to Earth's Environment

PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

ANTH 111 - Survey of Physical Anthropology (3.0)

BIOL/NSCI 102 - Introduction to Living Systems (3.0)

BIOL 103 - Human Anatomy (4.0)

BIOL 104 - Human Physiology (4.0)

BIOL 105 –Food, Fiber, and Drugs (3.0)

CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

4. Graduate Degrees

(see MA and MFA programs in the following pages)

5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 395: Professional Practices, for the BFA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

7. Rationale

n/a

8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

**Bachelor of Fine Arts in Art Studio [with emphasis in Printmaking]**

1. Purpose:

The Bachelor of Fine Arts degree is a professional degree program providing directed studies in seven studio concentrations. Entry to the program is by portfolio review, usually in the junior year. The program is designed for students seeking in-depth preparation for entry to the visual arts profession, as well as competing at the highest level for entrance to graduate programs.

2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
60 units	12 units	48 units	0	120
50%	10%	40%	0%	100%

Art Studio

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
ARTS 250: Introduction to Digital Media				3 units
Studio electives selected from...				9 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Printmaking Area Coursework selected from...				24 Units (12 min. at 400 level)
ARTS 331: Intermediate Printmaking: Intaglio, 3 units				
ARTS 332: Intermediate Printmaking: Silkscreen, 3 units				
ARTS 333: Intermediate Printmaking: Lithography, 3 units				
ARTS 334: Intermediate Printmaking: Relief, 3 units				
ARTS 425: Advanced Printmaking, 3 Units [may be repeated four times]				
Upper-Division Art Studio Electives Selected from any 300 or 400 level ARTS courses				6 units
ARTS 395: Professional Practices for the Studio Artist				3 units
ARTS 595: BFA Senior Seminar				3 units
<b>TOTAL Arts Studio</b>				<b>60 units</b>

Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units
ARTH 120: Art History Survey – Renaissance to 1800				
ARTH 130: Art History Survey –1800 to Present				
Upper-Division Art History selected from...				3 units

ARTH 400: Art History Issues, 3 units	
ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
ARTH 441: Contemporary Art: 1980-Present,	3 units
<b>TOTAL Art History</b>	<b>12 units</b>

General Studies

A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	

B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
 TOTAL General Studies	 48 units

### 3. Assessment of Compliance with NASAD Standards

Our BFA in Art Studio complies with NASAD standards. Studio and related fields comprise 50% of the program. 10% of the credits are in Art History, and General Studies comprises 40%. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

#### A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

#### B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

#### B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)

BIOL 103 - Human Anatomy (4.0)  
BIOL 104 - Human Physiology (4.0)  
BIOL 105 – Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 395: Professional Practices, for the BFA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

7. Rationale

n/a

8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Fine Arts in Art Studio [with emphasis in Sculpture]**

### 1. Purpose:

The Bachelor of Fine Arts degree is a professional degree program providing directed studies in seven studio concentrations. Entry to the program is by portfolio review, usually in the junior year. The program is designed for students seeking in-depth preparation for entry to the visual arts profession, as well as competing at the highest level for entrance to graduate programs.

### 2. Curricular Table

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
60 units	12 units	48 units	0	120
50%	10%	40%	0%	100%

### Art Studio

ARTS 122: 2D Design				3 units
ARTS 123: 3D Design				3 units
ARTS 125: Basic Drawing				3 units
ARTS 126: Basic Drawing				3 units
ARTS 250: Introduction to Digital Media				3 units
Studio electives selected from...				9 units
ARTS 227: Introduction to Painting, 3 units				
ARTS 230: Introduction to Printmaking, 3 units				
ARTS 240: Introduction to Fine Art Photography, 3 units				
ARTS 241: Introduction to Traditional (Film) Photography, 3 units				
ARTS 260: Introduction to Ceramics, 3 units				
ARTS 270: Introduction to Sculpture, 3 units				
ARTS 276: Introduction to Glass Art, 3 units				
Upper-Division Sculpture Area Coursework selected from...			24 Units (12 min. at 400 level)	
ARTS 371: Intermediate Sculpture: Mixed Media, 3 units				
ARTS 372: Intermediate Sculpture: Fire Arts, 3 units				
ARTS 373: Intermediate Sculpture: The Body, 3 units				
ARTS 470: Advanced Sculpture, 3 Units [may be repeated four times]				
Upper-Division Art Studio Electives Selected from any 300 or 400 level ARTS courses				6 units
ARTS 395: Professional Practices for the Studio Artist				3 units
ARTS 595: BFA Senior Seminar				3 units
<b>TOTAL Arts Studio</b>				<b>60 units</b>

### Art History

Art History Survey selected from...				3 units
ARTH 110: Art History Survey				
ARTH 140: Far Eastern Survey				
ARTH 150: Arts of the Americas, Oceania and Africa				
Art History Survey selected from...				3 units
ARTH 120: Art History Survey – Renaissance to 1800				
ARTH 130: Art History Survey –1800 to Present				
Upper-Division Art History selected from...				3 units
ARTH 400: Art History Issues, 3 units				

ARTH 411: Greek Art, 3 units	
ARTH 412: Roman Art, 3 units	
ARTH 413: Medieval Art, 3 units	
ARTH 421: Northern Renaissance and Mannerist Art, 3 units	
ARTH 423: Baroque and Rococo Art, 3 units	
ARTH 431: Nineteenth-Century European Art - 1800-1850, 3 units	
ARTH 432: Nineteenth-Century European Art - 1850-1900, 3 units	
ARTH 433: European Art: Twentieth Century, 3 units	
ARTH 451: American Art, 3 units	
ARTH 471: Ancient Mexican Art, 3 units	
ARTH 471: Maya Art, 3 units	
ARTH 472: Meso-American/Colonial Art, 3 units	
ARTH 474: Ancient Andean Art, 3 units	
ARTH 475: American Indian Art, 3 units	
ARTH 476: African Art, 3 units	
ARTH 480: Early History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 481: Modern History of Interiors, Furnishings, And Architecture, 3 units	
ARTH 482: Film as Visual Art, 3 units	
ARTH 484: History of Photography, 3 units	
ARTH 500: Art History: Theory and Research Methods, 3 units	
ARTH 441: Contemporary Art: 1980-Present,	3 units
<b>TOTAL Art History</b>	<b>12 units</b>

General Studies

A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units

ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units
UD-B Natural Sciences	
UD-C Arts/Humanities	
UD-D Social Sciences	
<b>TOTAL General Studies</b>	<b>48 units</b>

### 3. Assessment of Compliance with NASAD Standards

Our BFA in Art Studio complies with NASAD standards. Studio and related fields comprise 50% of the program. 10% of the credits are in Art History, and General Studies comprises 40%. All of these percentages fall within NASAD normal expectations for the BA in Art Studio degree.

a. Our General Studies program addresses all of competencies suggested by NASAD. The ability to think, speak, write and communicate effectively are covered by...

A1. Oral Communication. One course selected from:

- CMST 131 – Speech Communications Fundamentals
- CMST 132 – Small Group Communication

b. Both historic and modern acquaintances in mathematics, physical and biological sciences are covered in...

B1. Physical Sciences: One course selected from:

- CHEM 100 – Chemistry and Current Issues
- GEOG 101 – Physical Geography
- GEOS 101- General Geology,
- GEOS 105 - Intro to Astronomy
- GEOS130 –Intro to Environmental Sciences
- NSCI 101 – Intro to Earth’s Environment
- PHYS 100 – Cosmology and Universal Evolution

B2. Life Sciences: One Course selected from:

- ANTH 111 - Survey of Physical Anthropology (3.0)
- BIOL/NSCI 102 - Introduction to Living Systems (3.0)
- BIOL 103 - Human Anatomy (4.0)

BIOL 104 - Human Physiology (4.0)  
BIOL 105 –Food, Fiber, and Drugs (3.0)  
CIVL 175 – Biological Processes in Environmental Engineering (3.0)

c. History and cultural perspectives from both Western and Non-Western societies are addressed in ...

The American Institutions General Studies requirement address US and Western history (HIST 130- US History & POLS 155 – American Government: National, State and Local). In addition the Department requires study in non-Western cultures via the requirement for ARTH 110: Art History Survey, ARTH 140: Far Eastern Survey or ARTH 150: Arts of the Americas, Oceania and Africa.

d. Understanding of and experience in thinking about moral and ethical problems

ARTS 395: Professional Practices for the Studio Artists addresses the morals and ethics of exhibiting and via public arts. These issues are also covered in ARTH 441: International Art- Contemporary.

e. The ability to respect, understand and evaluate works in a variety of disciplines

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork. Require in the BA Studio Art program, Arts 495 a cross disciplinary studio arts course, requires students to interact with works beyond their own discipline.

f. The capacity to explain views effectively and rationally

This largely is covered by requirements in the Studio Art major. All ARTS courses, beginning through advanced require verbal critiques of artwork.

g. Understanding of and experience in one or more art forms other than the visual arts and design

Again, covered by Department degree requirements, all art students in this major take Art History Survey courses. These courses include the study of Architecture as well as the visual arts.

#### 4. Graduate Degrees

(see MA and MFA programs in the following pages)

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTS 395: Professional Practices, for the BFA in Art Studio. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

#### 6. Assessment of strengths, areas for improvement

Strengths include the student's ability to concentrate within a media, finding exhibition opportunities and a broad understanding of the history of art.

Weaknesses are mainly tied to our lowered number of faculty and in some facilities.

7. Rationale

n/a

8. Plans

We are in the process now of a Search for a Sculpture faculty. This will be our second hire in two years in Studio. We need additional faculty and will be seeking additional positions in the coming years.

## **Bachelor of Fine Arts in Interior Architecture**

### 1. Purpose:

To prepare the students for entrance into professional practice, the Interior Architecture BFA curriculum at CSU, Chico emphasizes both the theoretical and the practical, from concept to articulation. Our goal is to provide students with a design education that is well rounded and applicable to the next generation of interior architecture professionals. Courses encompass design theory, design history, human behavior, critical thinking, problem solving, building technologies, codes and life safety, communications skills, and professional values.

### 2. Curricular Table

Interior Architecture	Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
45 units	18 units	9 units	48 units	0 units	120 units
37.5%	15%	7.5%	40%	0%	100%

#### Art Studio

ARTS 122: 2D Design	3 units
ARTS 123: 3D Design	3 units
ARTS 125: Basic Drawing	3 units
ARTS 250: Introduction to Digital Media	3 units
6 units outside of IDES selected from ARTS or ARTH	6 units
<b>TOTAL Art Studio</b>	<b>18 units</b>

#### Interior Architecture

IDES 115: Introduction to Interior Design	3 units
IDES 231: Graphics I-Architectural Drafting for IDES	3 units
IDES 232: Graphics II-Design Development & Communication	3 units
IDES 251: Creative Thinking and Design Process	3 units
IDES 333: Graphics III-CAD for Interior Design	3 units
IDES 372: Interior Materials and Finishes	3 units
IDES 373: Interior Lighting and Color	3 units
IDES 434: Graphics IV-Construction Documentation for IDES	3 units
IDES 474: Building Systems & Environmental Technologies	3 units
IDES 485: Professional Practices and Portfolio	3 units
IDES 551: Senior Design Studio	3 units
ARTS 489: Internship Program in Art	3 units
9 units selected from...	9 units
IDES 452: Residential Design, 3 units	
IDES 453: Corporate & Institutional Design, 3 units	
IDES 454: Hospitality Design, 3 units	
IDES 455: Retail & Exhibition Design, 3 units	
IDES 456: Furniture Design & Fabrication, 3 units	
<b>TOTAL Interior Architecture</b>	<b>45 units</b>

#### Art History

ARTH 130: Art History Survey -1800 to Present	3 units
3 units selected from...	3 units

ARTH 110: Art History Survey	
ARTH 140: Far Eastern Survey	
ARTH 150: Arts of the Americas, Oceania and Africa	
ARTH 481: Modern History of Interiors, Furnishings, and Arch.	3 units
TOTAL Art History	9 units
<u>General Studies</u>	
A1. Oral Communication. One course selected from:	3 units
CMST 131 – Speech Communications Fundamentals	
CMST 132 – Small Group Communication	
A2. Written Communication. One course selected from:	3 units
ENGL 130 – Academic Writing	
ENGL 130 E – Academic Writing ESL	
ENGL 130P – Academic Writing	
JOUR 130 – Professional Writing for Public Audiences	
A3. Critical Thinking. One course selected from:	3 units
CMST 255 – Argumentation and Debate	
GEOS 104 – Inquiry into Earth and Environmental Sciences	
PHIL 102 – Logic and Critical Thinking	
PHIL 102E – Logic and Critical Thinking	
PSYC 100 – Applications of Critical Thinking and Decision Making	
A4. Quantitative Reasoning. One Course selected from:	3 units
Math 101 – Patterns of Mathematical Thought	
MATH 105 – Statistics	
B1. Physical Sciences: One course selected from:	3 units
CHEM 100 – Chemistry and Current Issues	
GEOG 101 – Physical Geography	
GEOS 101- General Geology,	
GEOS 105 - Intro to Astronomy	
GEOS130 –Intro to Environmental Sciences	
NSCI 101 – Intro to Earth’s Environment	
PHYS 100 – Cosmology and Universal Evolution	
B2. Life Sciences: One Course selected from:	3-4 units
ANTH 111 - Survey of Physical Anthropology (3.0)	
BIOL/NSCI 102 - Introduction to Living Systems (3.0)	
BIOL 103 - Human Anatomy (4.0)	
BIOL 104 - Human Physiology (4.0)	
BIOL 105 –Food, Fiber, and Drugs (3.0)	
CIVL 175 – Biological Processes in Environmental Engineering (3.0)	
American Institutions	
HIST 130- US History	3 units
POLS 155 – American Government: National, State and Local	3 units
General Education Breadth Pathways	
15 Lower division units selected from either:	15 units
C1. Arts	
C2. Humanities	
D1. Individual & Society	
D2. Societal Institutions	
E. Learning for life	
9 Upper division units selected from either:	9 units

UD-B Natural Sciences  
UD-C Arts/Humanities  
UD-D Social Sciences

TOTAL General Studies

48 units

3. Assessment of Compliance with NASAD Standards

The Bachelor of Arts in Interior Design meets the general standards recommended by NASAD. 37.5% is directly in studies in interior architecture. Another 15% is in Art Studio. 52.5% then is architecture /studio practices. Another 7.5 % in Art History. And 40% in general studies.

4. Graduate Degrees

n/a

5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, IDES 551: Senior Design Studio, for the BFA in Interior Architecture. We check for competencies in developing related form and meaning, skills specific to choices of media and understanding intended personal expression and the ability to discuss work in historical contexts.

6. Assessment of strengths, areas for improvement

Strengths include the professional nature of our program and its instructors.

7. Rationale

n/a

8. Plans

The Search for a Sculpture faculty who will also teach 3D Design will benefit Interior Architecture, whose students take that course.

## **Master of Arts in Art History**

### **1. Purpose:**

The MA in Art History is designed to prepare post-baccalaureate students for a variety of professional opportunities (e.g., museum work) and/or for entrance to doctoral (PhD) programs in other institutions. This guide gives an overview of what to expect during the two years or more needed to complete the degree program. The students are expected to regularly consult the University Catalog (current in the academic year of the student's admission to the Graduate School) and monitor changes in regulations and requirements governed by the Graduate School.

Since students are accepted into the MA program as "conditionally classified," normally, the art history faculty collectively acts as academic and career advisors until a "classified" status is achieved and a thesis committee formed. Graduate students should discuss their objectives and career interests with all art history faculty as early as possible, so that they can receive appropriate program and degree directions. They are also expected to meet with the graduate art history advisor and other faculty (if appropriate) on a regular basis (suggested at least twice a semester) in order to discuss their academic progress and planning, and to obtain such information as up-coming conferences, grants, scholarships, and internship programs.

By the end of the second semester of the first year, all students should informally create their thesis committee by consulting with faculty members and the graduate art history advisor. It is recommended that the committee consist of three members. Upon completion of their regular course work, a classification examination is given for determining a "classified" status. At this time, the official paperwork concerning the thesis committee is filed. Thereafter, the thesis committee provides directions for completing the thesis and the MA degree during the fourth semester, or later if necessary.

### **2. Curricular Table**

Major Studies in Art History	Other Studies in Art History/ Art Studio	Electives	Total Number of Units
24 units	6 units	0 units	30 units
80%	20%	0%	100%

### **Art History**

Group I- 6 units selected from... 6 units

- ARTH 611 – Graduate Studies in Greek Art, 3 units
- ARTH 612 – Graduate Studies in Roman Art, 3 units
- ARTH 613 – Graduate Studies in Medieval Art, 3 units
- ARTS 697 – Independent Study, 3 units

Group II- 6 units selected from... 6 units

- ARTH 671 – Graduate Studies in Ancient Mexican Art, 3 units
- ARTH 672 – Graduate Studies in Maya Art, 3 units
- ARTH 673 – Graduate Studies in Meso-American/Colonial Art, 3 units
- ARTH 674 – Graduate Studies in Ancient Andean Art, 3 units
- ARTH 676 – Graduate Studies in African Art, 3 units

Group III- 6 units selected from... 6 units

- ARTH 633 – Graduate Studies in European Art: Twentieth Century, 3 units

ARTH 641 – Graduate Studies in Contemporary Art: 1980 to the present, 3 units  
ARTH 651 – Graduate Studies in American Art History, 3 units  
ARTS 697 – Independent Study, 3 units

ARTH 500:	3 units
ARTS 699T: Thesis	3 units
TOTAL Art History	24 units
<u>Other Studies in Art History/Studio</u>	
6 units selected from...	6 units
any 400, 500 or 600 level ARTS or ARTH courses	
TOTAL Other Studies in Art History/Studio	6 units

### 3. Assessment of Compliance with NASAD Standards

The Master of Arts in Art History meets the general standards recommended by NASAD. 80% of student's coursework is directed towards major studies in Art History. Another 20% is in other studies in Art History and Studio Art.

### 4. Graduate Degrees

See both MA and MFA programs in this section.

### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTH 500: Issues and Ideas in Art History, for the MA in Art History.

### 6. Assessment of strengths, areas for improvement

Strengths include a strong faculty and diverse coursework.

To improve the area we ultimately need one more faculty with expertise in Asian art so that we can cover all of the major time periods, movements and locales important to the history of art.

### 7. Rationale

n/a

### 8. Plans

Long term plans include the hiring of one more Art History faculty.

## **Master of Fine Arts in Art Studio**

### 1. Purpose:

The Master of Fine Arts (MFA) is a three-year, 60 unit, professional degree program which incorporates a comprehensive background in the fine arts as well as advanced development in patterns of studio specialization. The degree offers students progressive course work in critical theory, practiced criticism, and art history. The combined studio and academic experience provides students with the opportunity to synthesize information at a higher

level, while engaging in original research and a significant body of creative studio work.

Candidates are accepted into the program in the following areas of concentration: ceramics, glass, painting/drawing, photography, printmaking, and sculpture. While affiliation with a single area of concentration may be the norm, a broad approach to studio practice and the development of a coherent, informed understanding of issues relevant to many forms of expression is encouraged throughout the degree experience. Individual paths through the program are worked out through close consultation with the candidate's committee and the graduate advisor.

Students choosing to concentrate both in studio and college level studio teaching will gain valuable guidance and experience during the first year of residency by enrolling in the graduate level internship course, and in the second and third years with teaching assignments for the highest qualified students.

## 2. Curricular Table

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
42 units	12 units	6 units	60 units
70%	20%	10%	100%

### Art Studio

33 units Graduate Level Art Studio selected from...	33 units
ARTS 627: Graduate Studio in Painting/Drawing, 3 units	
ARTS 630: Graduate Studio in Printmaking, 3 units	
ARTS 640: Graduate Studio in Photography, 3 units	
ARTS 660: Graduate Studio in Ceramics, 3 units	
ARTS 670: Graduate Studio in Sculpture, 3 units	
ARTS 676: Graduate Studio in Glass Design, 3 units	
ARTS 689: Graduate Internship, 1-3 units	
ARTS 697: Independent Study, 1-6 units	
ARTS 695: Interdisciplinary Graduate Studio	3 units
ARTS 696: Seminar in Contemporary Art	6 units
 TOTAL Art Studio	 42 units

### Other Studies in Art/Design

9 units Graduate level Art History selected from...	9 units
add 600 level ARTH here	
ARTS 699P: Master's Project	3 units
 TOTAL Other Studies in Art	 12 units

## 3. Assessment of Compliance with NASAD Standards

The Master of Fine Arts in Art Studio meets the general standards recommended by NASAD. 70% of student's coursework is in Art Studio, 20% in other art related studies (Art History) and 10% electives.

## 4. Graduate Degrees

See both MA and MFA programs in this section.

#### 5. Results

Assessment of our program is an on-going process. We formally assess the skills of our students in the program's capstone course, ARTH 695: Interdisciplinary Graduate Studio Seminar, for the MFA in Art Studio.

#### 6. Assessment of strengths, areas for improvement

Strengths include a strong faculty and diverse coursework.

Areas of improvement include the hiring of additional studio faculty, a better facility (on its way with the opening of our new building in the Fall 2016) with better gallery space.

#### 7. Rationale

n/a

#### 8. Plans

We are in the process now of conducting a Search for a Sculpture faculty..

## II. C. Programmatic Area

### Item VAGE: Visual Arts in General Education

Department of Art and Art History

Opportunity for the general population to take courses and special sessions at the University is offered through the Regional and Continuing Education Program and through Open University. The Department of Art and Art History has approved Continuing Education courses during regular, special and summer sessions which supplement our regular course offerings and at times, regular required coursework that is otherwise not being offered for that particular session. When space is available, the Department also readily participates in Open University (detailed below).

In addition, the University, College and Department of Art and Art History offer exhibitions, lectures, workshops and performances that are open to the general public. Though in a less formal structure, these events often attract large audiences and provide excellent learning opportunities for the general public.

For the general student the Department offers 3-unit courses approved as General Studies courses in Area C: Art and Humanities Group, C1: The Arts. One of these courses, ARTS 100: Art Appreciation is for non-majors only. This course is designed to expose non-art students to the comparative art concepts in a variety of disciplines. Multi-cultural, gender and ethnic material are incorporated into the course content. In some cases, this is the only experience in the visual arts that students have and it is therefore imperative that they develop an appreciation of unfamiliar art forms and movements and are exposed to the process of artists creating art works.

The other courses offered for General Studies credit are ARTH 110: Art History Survey, ARTH 120: Art History Survey, ARTH 140: Far Eastern Art Survey and ARTH 150: Survey of Arts of the Americas, Oceania and Africa. These courses can be used as lower-division credit within the major as well.

All undergraduate courses within the Department of Art and Art History are available to the general student population. While upper-division intermediate and advanced level courses require prerequisites and as such are more heavily populated with art majors, lower-division courses in this Department see regular and plentiful enrollments by non-majors.

#### Regional and Continuing Education

The Regional and Continuing Education center administers a schedule of credit and non-credit courses beyond the regular university class schedule. To increase access, the center administers accelerated academic sessions during the winter and summer. As the anchor institution in Northern California, California State University, Chico serves a twelve-county service area, the largest in the CSU system. The center is dedicated to providing higher education access to this distributed population through regional programs, Open University, and the delivery of accredited degrees via distance education. The service area of CSU, Chico covers 32,200 square miles—approximately 21 percent of the state of California—with a resident population of about 740,000, which is approximately 2 percent of the state's total population. To accommodate the variety of demands and interests expressed by these people living in the rural areas of Northern California, the Center for Regional and Continuing Education has developed numerous programs and services.

Special Session courses are approved course offerings available on a selected basis throughout the academic year. They carry residence credit with no limit on the number of units that can be applied to a degree program. Fees are charged on a per-unit basis and are separate from regular university semester fees. Special Session courses are open to the general public and there is no formal admission requirement. Enrollment in Special Session or Extension does not constitute formal admission to the university.

### Open University

Open University provides an opportunity for residents of CSU, Chico's service area to have access to regularly scheduled university classes on a limited basis, without formal admission to the university. Students select the classes they wish to attend through Open University from the current schedule of courses and attend the first meeting of the desired course to request permission of the instructor to enroll. Permission is contingent upon whether or not there is a vacancy, as well as other criteria established by the instructor, the department, or the college.

### **Item: Exhibitions**

Exhibition of visual artwork plays an important roll in many aspects of the Department's programs. Efforts are made to incorporate the content of the exhibitions into the curriculum of various mediums within the Department. Classes often meet in the various galleries to discuss and evaluate the artwork. Art History faculty often give writing assignments associated with campus exhibitions. Gallery talks, artist's lectures and receptions with the artist(s) generally supplement the exhibitions themselves and give our audiences additional opportunities for learning.

Visual art exhibitions occur on campus in a variety of venues. Some of these spaces are controlled and managed by the Department of Art and Art History and some are not. The Department operates the University Art Gallery and the BFA Gallery. Affiliated with the Department is the Janet Turner Print Museum (several of our faculty serve on the Turner Board and we provide some secretarial and accounting assistance to the Turner Gallery but its administrative home is the College of Humanities and Fine Arts). The College also runs the Humanities Center Gallery and the Associated Students of CSU, Chico manages the Bell Memorial Union Gallery. Each gallery has a different mission. Cumulatively, art audiences that come to CSU, Chico have the possibility of wide variety of art experiences.

The University Art Gallery serves as the primary departmental gallery on campus. However, the other galleries (detailed below) also provide important venues and forums for art in the community. The University Art Gallery is administered through the Department of Art and Art History with a half-time Gallery Curator. Funds for the Gallery are supported by allocations from both the College of Humanities and Fine Arts and the Department of Art and Art History as well as funds from the Instructionally Related Activities (IRA) fund. Student interns are hired to assist the Gallery Curator with day to day functions of the gallery and as gallery sitters. These internships become part of the education of these students. A sample gallery schedule is listed below.

We usually have three to four shows per semester in the University Art Gallery. MFA thesis exhibitions occur in this space. BFA exit exhibitions are held in the Department's B-So Space Gallery. Usually of one to two weeks per show, we often have 10-15 such shows per year. Thematic exhibitions of undergraduate and graduate student work fill the other times

in this gallery. Printmaking students and faculty regularly use the Turner Print Museum and a Printmaking Student Exhibition supplements the Annual Juried Student Show that is held in the University Art Gallery.

In addition to the University galleries, many spaces in Chico exhibit art. Several of these sites encourage student artists and display their works. A partial list of these sites is listed on the Department's website. These off-campus sites are also used by faculty to supplement course offerings and discussions. Additionally, when large and important traveling exhibitions occur in Northern California, faculty often schedule field trips (with hired transportation) to places like the San Francisco Museum of Modern Art, the Yerba Buena Art Center (San Francisco) and the Crocker Art Gallery (Sacramento).

#### The University Art Gallery

The University Art Gallery focuses on original works in the visual and media arts. Artists of regional, national and international acclaim exhibit in this space. Students, faculty and staff from throughout the University as well as visitors from the City of Chico and surrounding region utilize the gallery's resources. The gallery program seeks to demystify the arts by furnishing its visitors with a meaningful artistic experience and providing insight into the creative process. All gallery events are free and open to the public. The Department of Art's annual Juried Student Show also takes place at the University Art Gallery.

#### B-So Space Gallery

Located in Ayres Hall next to the Art Office, the BFA Gallery serves as the primary exhibition venue for BFA students. All BFA graduates must exhibit their exit portfolios and the BFA Gallery provides this space. In addition, when not otherwise used by these shows, thematic group shows of BFA student's work also occur here.

#### Laxson Gallery

The Laxson Gallery shows current student work. Management of the Gallery is shared by a student intern in the Fall and students from ARTS 395: Professional Practices in the Spring. Students curate and hang the shows in Laxson and are aided by one faculty mentor and the Art Office staff.

#### Janet Turner Print Museum

The Janet Turner Print Collection and Gallery's mission is to preserve, exhibit, collect, research and interpret its fine art print collection for the education and enjoyment of students, educators and the regional community. Named in honor of the late Janet Turner, professor of art at CSU, Chico for twenty-five years the Janet Turner Print Gallery is the home of and repository of her extensive collection of fine art original prints. The Turner Collection represents a spectrum of printmaking techniques from over forty countries and six centuries. Begun by Dr. Turner as a source for her student's artistic inspiration and for educational purposes, this collection continues to serve art students as she intended by providing a direct art experience.

#### Bell Memorial Union Gallery

The underlying principle of The Bell Memorial Art Gallery is to enhance artistic awareness among the campus community and to augment the educational experience by providing a venue for exhibition of creative artistic expressions. The gallery seeks to display art of all persuasions in an effort to promote diversity and culture among the campus community. The BMU Gallery is a student managed gallery and is generally dedicated to exhibiting artwork of present and past CSU, Chico students.

## **Item: Exhibitions**

Department of Communication and Education

The Communication Design Department maintains exhibition cases on the second floor of Tehama Hall. Student work is highlighted on a rotating basis. Graphic Design faculty curate the exhibitions. In addition faculty have curated shows using the University Art Gallery.

## **II. C. Programmatic Area**

### **Item VAGE: Visual Arts in General Education**

Communication Design Department

Opportunity for the general population to take courses and special sessions at the University is offered through the Regional and Continuing Education Program and through Open University. The Department Communication Design has approved Continuing Education courses during regular, special and summer sessions, which supplement our regular course offerings and at times, regular required coursework that is otherwise not being offered for that particular session. When space is available, the Department also readily participates in Open University (detailed below).

For the general student the Department offers a 3-unit course approved as General Studies courses in Area D: Social Sciences CDES 307: Technology and Communication.

All undergraduate courses within the Department of Communication Design are available to the general student population. While some lower division and most upper-division intermediate and advanced level courses require prerequisites and as such are more heavily populated with majors, lower-division courses in this Department see regular enrollments by non-majors.

#### Regional and Continuing Education

The Regional and Continuing Education center administers a schedule of credit and non-credit courses beyond the regular university class schedule. To increase access, the center administers accelerated academic sessions during the winter and summer. As the anchor institution in Northern California, California State University, Chico serves a twelve-county service area, the largest in the CSU system. The center is dedicated to providing higher education access to this distributed population through regional programs, Open University, and the delivery of accredited degrees via distance education. The service area of CSU, Chico covers 32,200 square miles—approximately 21 percent of the state of California—with a resident population of about 740,000, which is approximately 2 percent of the state's total population. To accommodate the variety of demands and interests expressed by these people living in the rural areas of Northern California, the Center for Regional and Continuing Education has developed numerous programs and services.

Special Session courses are approved course offerings available on a selected basis throughout the academic year. They carry residence credit with no limit on the number of units that can be applied to a degree program. Fees are charged on a per-unit basis and are

separate from regular university semester fees. Special Session courses are open to the general public and there is no formal admission requirement. Enrollment in Special Session or Extension does not constitute formal admission to the university.

#### Open University

Open University provides an opportunity for residents of CSU, Chico's service area to have access to regularly scheduled university classes on a limited basis, without formal admission to the university. Students select the classes they wish to attend through Open University from the current schedule of courses and attend the first meeting of the desired course to request permission of the instructor to enroll. Permission is contingent upon whether or not there is a vacancy, as well as other criteria established by the instructor, the department, or the college.

### **SECTION III. EVALUATION, PLANNING, PROJECTIONS**

#### **A. Art/Design Unit**

##### Department of Art and Art History

The Department of Art and Art History is closely tied to the College of Humanities and Fine Arts (HFA) and to the University. Therefore, for the purposes of this report, unless specified, comments relate to the general context of evaluation, planning and projections at the entire University as applied to the Department.

The current effectiveness in meeting the Department of Art and Art History's missions, goals and objectives is evaluated through several processes mandated by the University and/or implemented by the Department or College. Budget and space allocations, programmatic issues and curricula are all areas assessed through formal reviews and structures.

Guided by its Constitution, the Department also maintains several committees that address these issues. The Assessment Committee reviews our programs and the process of their review. The Curriculum Committee reviews individual and programmatic curricula and recommends appropriate changes when necessary. The Department's Personnel Committee evaluates faculty, both part-time and permanent.

The College requires a five -year review of curriculum. Evaluation and changes go through a layered step process for approval. Suggested changes by the Departmental Curriculum Committee, which are in-turn approved by the Department, must then receive approval by the College of Humanities and Fine Arts Curriculum Committee. Final approval by the University Senate's Educational Policies and Procedures Committee (EPPC) must be granted before these changes take place. Likewise, changes to General Education courses are granted only by approval from the University Senate's General Studies Advisory Committee (GEAC).

While in previous years the University also required a department level five-year Strategic Plan self-study, this practice has been disbanded. Now, the self-study documents produced for reviews of specific accreditation agencies (Such as NASAD) or our blanket accreditor the Western Association of Schools and Colleges serve as the Department five-year self-study. Input from peer external institutions through the NASAD review process has been of value to us.

Students evaluation of our teaching. Student evaluations of faculty take place each semester. These evaluations include responses to questions about preparation, syllabi, and course organization. (See Appendix E). Evaluations are reviewed by faculty and administration and become part of faculty's tenure and post tenure reviews. The Chair (and Personnel Committee faculty ) has access to departmental averages and means from which to draw conclusions. Students are also invited to submit a narrative in support of their numerical assessments.

The Department constantly evaluates its programs, curriculum, structure and sequence informally through discussions with students during BFA, MA and MFA reviews. These issues are frequently the main subjects at departmental faculty meetings.

These evaluations and planning procedures, formal and informal, always address long term programmatic and resource issues.

Planning and program assessment is an on-going process in faculty meetings and committee work. As such, the frequency of discussion of these issues is good. The effectiveness and the fulfillment of discussions is mixed.

Curriculum : Curricular issues are addressed both in faculty meetings and committee meetings and changes occur in two-year cycles that coincide with the publication of our University Catalog. Faculty, staff and students have worked cooperatively to produce programming that is current and effective. Overall, the effectiveness and fulfillment of curricular issues is excellent.

Faculty: Solutions to staffing and space problems, while frequently are discussed, require assistance that is often beyond the Department's control. In periods of fiscal health, the University is fairly successful in addressing needs for faculty. In down financial times, like those that California recently faced, addressing staffing weaknesses and replacing departing faculty was difficult. We are just starting to make headway here.

Space: Like most campuses, space is an on-going dilemma at this University. Some of our needs are being satisfied by a new Humanities and Fine Arts building. It will house our Ceramics and Glass studio areas, as well as Art Education, parts of Interior Architecture and some faculty offices. The University Art Gallery, the Janet Turner Print Museum as well as a new MFA exhibition space will all be in the new building.

Equipment: Lastly, when identifying equipment needs the Department has had mixed relatively success in accessing funds for acquisitions. While the University and in-turn, the Department has not come up with effective long-term solutions to equipment needs; its short-term responses have been effective.

Future Issues: Many of our space needs will be met by the new Humanities and Fine Arts Building slated for completion in the Fall 2016. Equipment needs are on-going. Some are met through applications for Student Learning Fee proposals and emergency needs are addressed through the Department or College. Replacing faculty continues to be our biggest long-term need. With multiple Studio faculty only in the Painting/Drawing area, hires in the Studio area is our first need. Long-term another faculty position in Art History is also needed, as is a staff position to support of Digital Media, Glass, Printmaking, and Photography.

### **SECTION III. EVALUATION, PLANNING, PROJECTIONS**

#### **A. Art/Design Unit**

##### Communication Design Department

The Department of Communication Design is closely tied to the College of Communication and Education and to the University. Therefore, for the purposes of this report, unless specified, comments relate to the general context of evaluation, planning and projections at the entire University as applied to the Department.

The current effectiveness in meeting the Department of Communication Design's mission, goals and objectives is evaluated through several processes mandated by the University and/or implemented by the Department or College. Budget and space allocations, programmatic issues and curricula are all areas assessed through formal reviews and structures.

The Department also maintains several committees that address these issues. The Curriculum Committee reviews individual and programmatic curricula and recommends appropriate changes when necessary. The Department's Personnel Committee evaluates faculty, both part-time and permanent. The Department has a designated Assessment Coordinator who works with faculty to assess the options and prepares the annual assessment report.

Curriculum changes go through a layered step process for approval. Suggested changes by the Departmental Curriculum Committee, which are in-turn approved by the Department, must then receive approval by the College of Communication and Education Curriculum Committee. Final approval by the Academic Senate's Educational Policies and Procedures Committee (EPPC) and the Academic Senate as a whole must be granted before these changes take place. Likewise, changes to General Education courses are granted only by approval from the Curriculum Advisory Board (CAB).

While in previous years the University also required a department level five-year Strategic Plan self-study, this practice has been disbanded for those programs with specific accreditation agencies. Now, the self-study documents produced for reviews of specific accreditation agencies (Such as NASAD) or our blanket accreditor the Western Association of Schools and Colleges serve as the Department five-year self-study. Input from peer external institutions through the NASAD review process has been of value to us. The Options in Mass Communication Design and Media Arts still require a 5-year self study, the latest of which was completed in Fall 2015.

Student evaluation of teaching: Student evaluations of faculty take place each semester. These evaluations include responses to questions about preparation, syllabi, and course organization. The Communication Design Department uses the ETS' SIR II instrument for in class paper student evaluations of teaching. Online SETS are only used for online only courses and for courses that do not meet during the standard administration time (See Appendix E). Evaluations are reviewed by faculty and administration and become part of faculty's tenure and post tenure reviews as well as part of the evaluation for part time faculty. The Students are also invited to submit a narrative in support of their numerical assessments.

The Department constantly evaluates its programs, curriculum, structure and sequence informally through discussions with students and alumni. These issues are frequently the main subjects at departmental faculty meetings.

These evaluations and planning procedures, formal and informal, always address long term programmatic and resource issues.

Planning and program assessment is an on-going process in faculty meetings and committee work. As such, the frequency of discussion of these issues is good. The effectiveness and the fulfillment of discussions is mixed.

Curriculum : Curricular issues are addressed both in faculty meetings and committee meetings and changes occur in a one year cycle that coincide with the publication of our University Catalog. Faculty, staff and students have worked cooperatively to produce programming that is current and effective. Faculty discussed investigating the possibility of changing the B.A. in Communication Design with an Option in Graphic Design to a BDesign degree. A proposal (conceptual abstract) to begin a process to convert to a BDesign degree was rejected by University Administration.

Faculty: Solutions to staffing and space problems, while frequently are discussed, require assistance that is often beyond the Department's control. In periods of fiscal health, the University is fairly successful in addressing needs for faculty. In down financial times, like those that California recently faced, addressing staffing weaknesses and replacing departing faculty was difficult. We are just starting to make headway here.

Space: Like most campuses, space is an on-going dilemma at this University. Probably the biggest issue is classroom remodeling. As technology needs have changed, older, traditional classrooms are not equipped to teach current curriculum.

Equipment: Lastly, when identifying equipment needs the Department has had mixed success in accessing funds for acquisitions. While the University and in-turn, the Department has not come up with effective long-term solutions to equipment needs; its short-term responses have been effective.

Future Issues: Equipment needs are on-going. Some are met through applications for Student Learning Fee proposals and emergency needs are addressed through the Department or College. Replacing faculty continues to be our biggest long-term need. The department needs to supplement the tenure track faculty lost through retirement and resignations with part time faculty in order to best meet the needs of students.

## SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO

### A. Purposes

#### 1. Institutional Catalogs

California State University 2015-2016 University Catalog can be found at...

<http://catalog.csuchico.edu/viewer/home>

#### 2. Statement of purposes: Missions, goals, objectives

- University Mission - <http://www.csuchico.edu/vpaa/wasc/mission/index.html>
- College of Humanities and Fine Arts - <http://www.csuchico.edu/hfa/about/index.shtml>
- Department of Art and Art History - <http://www.csuchico.edu/art/mission.shtml>

#### 3. Definitions

The core classes in our undergraduate Art Studio programs we call Foundations.

Again, in Art Studio (both BA and BFA) we use Emphasis to indicate the media concentration of our students.

## **B. Size and Scope**

Three years of NASAD Heads reports. See Appendix F.

### **C. Finances**

#### Department of Art and Art History

Department budgets are channeled primarily into three areas: Salary, Operating Expenses [OE] and Foundations accounts. Salary dollars are used to pay faculty and staff. OE dollars cover the normal costs of operating a department from day to day, month to month and year to year. Operating Expenses dollars are allocated annually by the College of Humanities and Fine Arts and are based on complicated formulas that have evolved over the years. Individual areas within the Department are in turn, granted OE dollars by the Chair. OE accounts must be spent within the year or the University absorbs them. Foundation funds are on-going dollars that are used for special purposes, usually sitting in interest bearing accounts and are generated mostly by gifts and fund-raising. Foundation accounts can be carried over from year to year.

In the annual process of adjusting OE dollars, the Dean of the College of Humanities and Fine Arts consults with the Department Chair. Departmental allocations are calculated by using the following factors: student enrollment, class size, mode and level, faculty/staff/classroom size, individual discipline requirements and patterns of past expenditures. Based on need, student population and historical spending patterns, the Chair then allocates these funds to the various parts of the Department. While OE funds are used to cover normal departmental expenditures (telephones, printing charges, office supplies etc.), they are also allocated to the individual programs and studio areas. An Area Coordinator serves each part of the Department. The Area Coordinator is asked to consult with their area to determine need and the most productive way to spend their operating dollars.

As such, the Department handles the operation of fiscal affairs in an open and democratic manner. Faculty and staff have input into the allocation of funds and are aware of how the department spends.

3 years of financial data: See Appendix G.

### **C. Finances**

#### Department of Communication and Education

Department budgets are channeled primarily into three areas: Fixed Base, Operating Expenses [OE] and Foundations accounts. Fixed Base dollars are used to pay tenure and tenure track faculty, lecturers with 3 year contracts, and staff. OE dollars cover the normal costs of operating a department from day to day as well as salaries for lecturers with 1 year contracts and new lecturers. Operating Expenses dollars are allocated annually by the College of Communication and Education and are based on complicated formulas that have evolved over the years. OE accounts must be spent within the year or the University absorbs them. Foundation funds are on-going dollars that are used for special purposes, usually sitting in interest bearing accounts and are generated mostly by gifts and fund-raising. Foundation accounts can be carried over from year to year.

In the annual process of department budgets, the Dean of the College of Communication and Education consults with the Department Chair. Departmental allocations are calculated by using the following factors: student enrollment, class size, mode and level,

faculty/staff/classroom size, individual discipline requirements and patterns of past expenditures. Budget information is regularly shared in faculty meetings.

As such, the Department handles the operation of fiscal affairs in an open and democratic manner. Faculty and staff have input into the allocation of funds and are aware of how the department spends.

**D. Governance and Administration**

1. Internal Organization

Chancellor—CSU System  
Timothy P. White

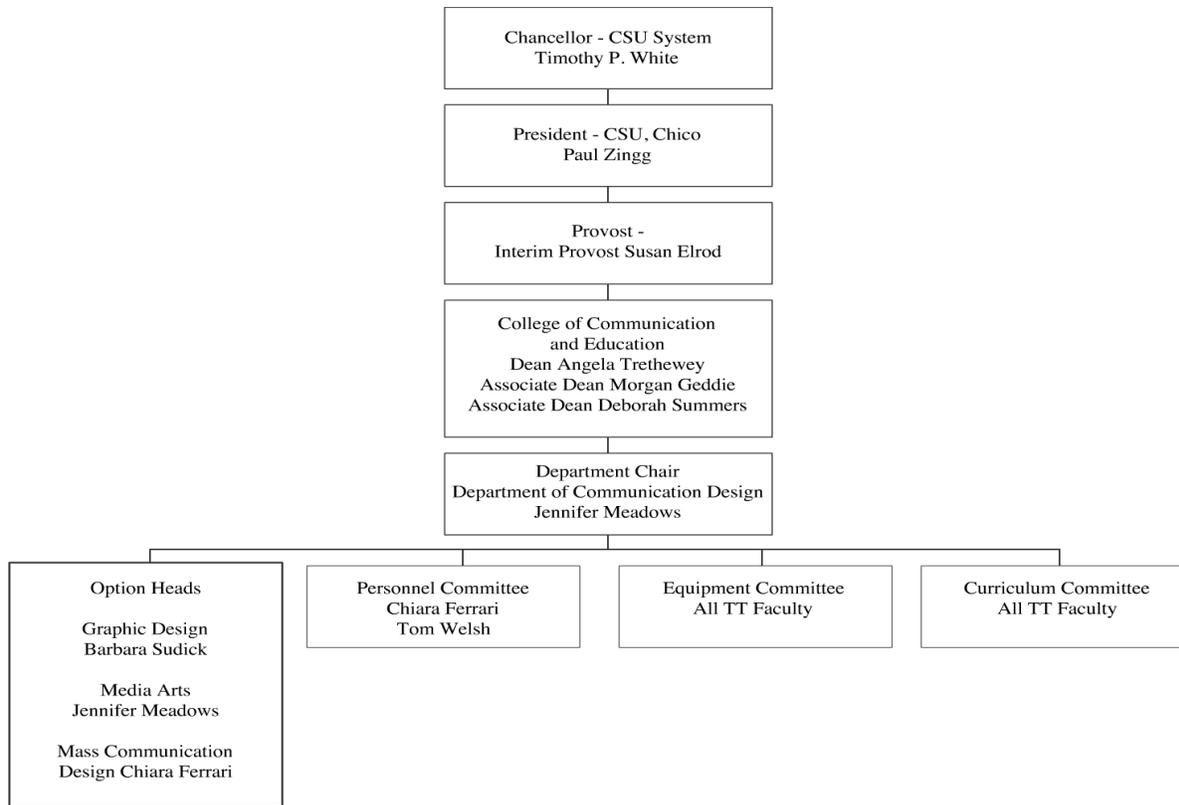
President - CSU, Chico  
Paul Zingg

Provost-  
Interim Provost Susan Elrod

College of Humanities and Fine Arts  
Dean Robert Knight  
Associate Dean Joe Alexander

Department Chair  
Department of Art and Art History  
Robert Herhusky

<p>Graduate Advisor Cameron Crawford</p>	<p>B.F.A. Advisor Eileen Macdonald</p>	<p>Credential Advisor Masami Toku</p>	<p>Area Budget Coordinators</p>
			<p>Art Education: Cotner Art History: Mittmann Ceramics: Whitmore Computer Art: Wylde Drawing: Pouwels Glass Art: Herhusky Foundations: Pouwels Interior Design: Jeon Painting: Gallagher Photography: Patton Printmaking: Macdonald Sculpture: Simons</p>



## 2. Independent Schools

n/a

## 3. Executive Responsibilities

The Art Department Chair is a 12-month .75 administrative position and a 10-month .25 instructional position. Normally, the Chair's teaching responsibility is one 3-unit course per semester. Administrative responsibilities require a minimum of 30 hours per week. Vacation is accrued at 12 hours per month and sick leave is accrued at 8 hours per month. The Chair's duties are set within the Academic Department Manual. These duties include Administration, Leadership, Course Programming, Personnel Actions, Representation, Budget, Staff Supervision, Planning, Coordination, Liaison, and Dispute Resolution.

The workload of the Chair is heavy. In recent years our student population has maintained while the faculty has shrunk. Additionally, our current Chair acts as the Coordinator of our Glass Area. Ideally, the Chair should not have to coordinate another part of our program while serving as the Department's executive.

### 3. Executive Responsibilities

#### Communication Design Department

The Communication Design Department Chair is a 12-month .5 administrative position and a 10-month .5 instructional position. Normally, the Chair's teaching responsibility is 2 3-unit courses per semester. Administrative responsibilities require a minimum of 20 hours per week. Vacation is accrued at 8 hours per month and sick leave is accrued at 8 hours per month. The Chair's duties are set within the Academic Department Manual. These duties include Administration, Leadership, Course Programming, Personnel Actions, Representation, Budget, Staff Supervision, Planning, Coordination, Liaison, and Dispute Resolution.

The workload of the Chair is heavy. In recent years our student population has maintained while the faculty has shrunk. Additionally, our current Chair acts as the Coordinator of our Media Arts Option.

### 4. Faculty governance

The Department's faculty are governed by the University's Faculty Personnel Policies and Procedures [FPPP] as well as the Department Constitution. Departments adjust their Constitutions by a vote of the faculty as long as such issues do not conflict with FPPP regulations.

### 4. Faculty governance

The Department's faculty are governed by the University's Faculty Personnel Policies and Procedures [FPPP].

### 5. Art executive term

Normally serving a three-year term, the Chair is elected by the Department faculty, approved by the Dean and appointed by the Vice President for Academic Affairs. . In the third year the Chair undergoes a review directed by the Dean and conducted by the faculty. 2015-2016 is the third year of our present Chair's contract. After the conclusion of the review and by election and subsequent appointment, the Chair may serve multiple terms. All faculty are reviewed every five years as part of the University's Retention, Tenure and Promotion [RTP] cycle.

### 5. Communication Design executive team

Normally serving a three-year term, the Chair is elected by the Department faculty, approved by the Dean and appointed by the Vice President for Academic Affairs. In the third year the Chair undergoes a review directed by the Dean 2016-2017 is the third year of our present Chair's contract. After the conclusion of the review and by election and subsequent appointment, the Chair may serve multiple terms. All faculty are reviewed every five years as part of the University's Retention, Tenure and Promotion [RTP] cycle.

## 6. Communication Policies and patterns

Communication between the Art Department and the College Dean is good. Providing a good opportunity for dissemination of information, discussion and debate the College Dean organizes a two-hour weekly meeting with the department chairs. Individual meetings between the Art Chair and the Dean occur regularly.

Within the Department are monthly faculty meetings. Major issues, committee reports and voting items are covered in these meetings. The Chair regularly updates the faculty on pertinent issues via email. The Chair also meets each year with new students during orientation activities and holds group and individual advising sessions during the summer. The Chair also meets regularly with the BFA and MFA Coordinators to discuss student issues. BFA, MA, and MFA students have departmental mailboxes which are also used for communications.

The BFA and MFA Coordinators meet often with their constituencies and share a positive report with these students. There are active student run clubs or organizations for Ceramics, Glass Art and Interior Design that also involve faculty participation. As a residential campus in a modest sized city, there is good communication between faculty and students. Faculty see students both on and off campus in informal settings.

## 6. Communication Policies and Patterns

Communication between the Communication Design Department and the College Dean is good. Providing a good opportunity for dissemination of information, discussion and debate the College Dean organizes a two-hour bi-weekly meeting with the department chairs. Individual meetings between the Chair and the Dean occur regularly.

Within the Department are monthly faculty meetings. Major issues, and voting items are covered in these meetings. The Chair regularly updates the faculty on pertinent issues via email. The Chair also meets each year with new students during orientation activities and holds group and individual advising sessions during the summer.

## 7. Descriptions of clerical, professional and technical support

The Department of Art and Art History has sufficient office personnel commensurate with its size and scope to carry out administrative duties within a reasonable time period.

Clerical: Summer Armstrong, Administrative Support Coordinator II, 11 month, full-time

- Budgets
- Ordering
- Scheduling
- Personnel Reports
- Payroll

Jessi Lusardi: Administrative Support Assistant II, 11 month, full-time

- Foundation Accounts
- Student Payroll
- Coordinate models, work-study, and student assistants
- Printing services

Student Assistant / Work-study, 20-30 hours per week, 10 months

Receptionist  
Word Processing  
Filing

Technical: David Barta, Instructional Support Technician. 12 month, full-time  
Oversees and maintains Sculpture Wood/Metal Shop  
Technical Support for Department  
Safety Supervisor

Michael Murphy, Instructional Support Technician. 12 month, half-time  
Ceramics Area Technician

Professional: Rebecca Feldstein, Visual Resource Specialist, 10 month, full-time  
Manages and maintains visual resource collection  
Currently enrolled in Library sciences MA

Kelly Lindner, Lecturer [faculty position], 12 month, half-time  
Gallery Curator  
Manages gallery budgets  
Manages gallery student staff  
Fund raising

## 7. Descriptions of clerical, professional and technical support

The Department of Communication Design has sufficient office personnel commensurate with its size and scope to carry out administrative duties within a reasonable time period.

Clerical: Glenna Morgan, Administrative Support Coordinator I, 11 month, full-time  
Budgets  
Ordering  
Scheduling  
Personnel Reports  
Payroll  
Foundation Accounts  
Printing services  
Website

Student Assistant / Work-study, 20-30 hours per week, 10 months

Receptionist  
Word Processing  
Filing

Technical: Rob Warner, Instructional Support Technician. 12 month, full-time  
Manage and Support all Computer Labs and Servers  
Manage and Support Television Studio

Manage and Support Audio rooms  
Research and Recommend Technology Purchasing and Implementation  
Assist Faculty and Students with Technology needs  
Assure Compliance with University Technology Policy  
Manage Student Lab Assistants

Zak Jann, Instructional Support Technician. 10 month, full-time (50% for CDES)

Manage and Support all Production Equipment  
Manage and Support Equipment Check Out  
Manage Student Workers  
Assist Rob Warner in Managing and Supporting Technology  
Assist Faculty and Students with Technology needs

9. List of jointly administered programs

8. List of jointly administered programs  
Not Applicable

#### Department of Art and Art History

##### Graduate Programs:

Our MA (Art History) and MFA (Studio) degree options are administered jointly by the Department of Art and Art History and the School of Graduate, International and Sponsored programs. Both applicants and graduate students must meet the admissions and curricular requirements of both units. We are represented on the Graduate Coordinators Committee that reviews curriculum and sets policy for the graduate programs. The Council of Graduate Students also exists as a forum in which graduate students can learn about graduate's policies and procedures, express their ideas and needs related to graduate studies, and formulate recommendations to the Graduate Coordinators Committee.

##### (a) Admission:

##### Master of Fine Arts in Art Studio

Students will be accepted to the program at the Conditionally Classified level unless supporting faculty recommends Classified Status due to advanced qualifications.

An undergraduate degree, equivalent to a BA degree in Art Studio from CSU, Chico is required. No graduate credit is given to classes taken to make up undergraduate deficiencies.

On the approval of the Graduate Advisor and faculty of student's pattern area, up to 18.0 units of accredited graduate level work may be transferred from another institution toward this 60-unit program. Applicants holding an MA degree in Studio Art from an accredited institution may transfer and count toward the MFA up to 27 units from their previous degree program upon review and recommendation by the Graduate Advisor and the faculty members in the pattern area, and within the seven-year time limit. No course work from another degree program other than a master's in Studio Art may be applied toward the MFA requirements.

A Slide Portfolio Review with all voting faculty present (Art Studio and Art History) meets in early spring semester. All faculty have access to the submitted material for evaluation for a period of two weeks prior to the review. Final outcome of the voting is determined by ranking all qualified applicants in the order of their faculty support and then accepting the top-ranked applicants until a predetermined quota has been met.

All students in the program must form their graduate advisory committees by the end of their first semester of residence (one chair and two members are recommended). The Chair of the committee must be from the student's pattern area. Students may elect to select committee members from faculty outside the department and proven professionals from outside the university with final approval by the graduate advisor and graduate dean.

Students in the program are required to demonstrate competency to their committee at the end of each semester while in the program. Students must receive a grade of B or higher in all coursework applied to the degree and maintain a grade point average of 3.0 or higher in all coursework taken subsequent to admission.

Graduate students wishing to qualify for the teaching associate pool must submit their teaching evaluation form and supporting class documents from Art 389: Graduate Internship, with their application to the Teaching Assistant Pool.

Advancement to Candidacy, which allows eligibility for Art 399: Master's Study, generally occurs during the end of the fifth semester. Advancement occurs upon successful completion of a progress review; the Advancement to Candidacy Portfolio Review, administered by the student's graduate committee and graduate advisor.

#### Master of Arts in Art History

- Satisfactory grade point average as specified in the University Catalog.
- Approval of the Department and Office of Graduate Programs.
- An acceptable baccalaureate (equivalent to CSU, Chico's bachelor's in Art History) from an accredited institution, or an equivalent approved by the Office of Graduate Programs.
- Completion of the Miller Analogies Test with a minimum score of 30, or departmental permission.
- Submission of two upper-division art history papers and two letters of recommendation.
- Submission of a written statement (minimum 2090 words) concerning personal intent in or philosophy of art.

#### (b). Retention

Masters degree students are required to be continuously enrolled from the time they begin their program until the degree is awarded. (See Regulations Governing Graduate Students, p.163 in the University Catalog).

#### (c). Degree programs and requirements:

##### Master of Fine Arts in Art Studio

60 Unit Total (60% in graduate level classes)

36 units, Art Studio

15 units, Academic Studies in Visual Media

9 units, Art History

6 units, Seminars

6 units, Electives  
3 units, Thesis Project

Master of Arts in Art [History]

*30 Unit Total*

6 units, Art History Seminar and Thesis Writing  
18 units, Upper-Division Art History  
    6 units Western Art, Ancient through 18<sup>th</sup> Century  
    6 units Western Art, 19<sup>th</sup> and 20<sup>th</sup> Centuries  
    6 units Ethnic and Non-Western Art  
6 units, Electives in Art History or Art Studio

(d). Graduation Requirements:

Master of Fine Arts in Art Studio

Required Courses:

Art 695: Interdisciplinary Grad Studio - Seminar	3 units
Art 696: Seminar in Contemporary Art	6 units
Art 699P: Master's Project (exhibit & thesis)	3 units

Students must develop an approved program in consultation with their graduate committee and the graduate advisor. Normally, 24 units in a studio pattern and 12 units from other studio areas are recommended. Students planning to pursue a career in teaching should enroll in Art 689: Graduate Internship, during their second or third semester.

Master of Arts in Art History

Required Courses:

Art 500: Art History: Theory and Research Methods	3 units
Art 699T: Master's Project	3-6 units

**E. Faculty and Staff**

1. Policies and Procedures

a. Calculating faculty loads

Faculty workloads are standard throughout the University and are based on weighted teaching units. Fifteen weighted teaching units [wtu] are required of full-time faculty. These units are comprised of course assignments, advising, internship and independent study supervision and service. For example, a three-unit studio art class receives 3.9 weighted teaching units, where regular academic lecture classes are normally 3.0 wtu. Therefore a regular semester load for a studio faculty would be three classes (3 x 3.9wtu = 11.7 wtu) plus assigned wtu for advising, committee work, and supervision (in this case 11.7 wtu + 3.3awtu = 15wtu). Art History faculty generally teach four classes per semester (4 x 3 wtu = 12 wtu) and receive assigned wtu for their other units.

At the discretion of the Chair, assigned weighted teaching units are occasionally given to the Graduate Coordinator and to the BFA Coordinator. These two services require extra efforts from those faculty and that should be recognized and rewarded. Additionally, the Chair also has the ability to award weighted teaching units to large (or jumbo) classes. For full-time

faculty who teach art lecture courses with 120 or more students enrolled they are credited with 6.0 wtu (rather than the normal 3.0wtu).

b. Evaluating Teaching Effectiveness

The University employs two main guides for assessing the effectiveness of its teaching faculty. Student evaluation of teaching (SET) reviews are run every year for every faculty. These outcomes and scores are reviewed by both the Department Chair and the Retention, Tenure and Promotion Committee [RTP]. In addition, the Department runs peer reviews of teaching. Generally, full-time tenured faculty are assigned to evaluate our instructors by conducting classroom observations. For part-time faculty and TA's these are run every semester. For tenure track faculty, every year they are observed, for tenured faculty, every five years.

c. Faculty development

The Department encourages and supports faculty development whenever possible. Both the CSU system and CSU, Chico offers competitive grants and leaves for research and travel. The College also offers competitive sabbatical leaves to eligible faculty and unpaid leaves are also possible. To encourage active professional development the College also offers a small (\$1000) research account to new tenure-track faculty for their first two years.

The Department is allocated a small amount to award to faculty to encourage professional development. Generally this amounts to \$600-\$800 per year per tenure-track faculty.

d. Technical and support staff

Our office staff are highly skilled and effective in supporting the needs of faculty, students, administrators and the Department.

Our technical staff support well the areas of Sculpture and Ceramics. There is no technical support for Glass Art, Printmaking, Digital Media, Photography or Painting/Drawing. In these areas faculty are relied on for technical support. This situation is wrong and unfair to those faculty and is one of our greatest areas of need.

2. Faculty Members

**FULL TIME**

<b><u>Name</u></b>	<b><u>Year Hired</u></b>	<b><u>Rank</u></b>	<b><u>Tenure Status</u></b>	<b><u>Degrees, Instituion Empahsis, Major</u></b>	<b><u>K-12 Experience (Art Ed only)</u></b>
Michael Bishop	1978	Professor Emeritus	Emeritus	MFA, San Jose State University	
Teresa Cotner	2006	Associate Professor	Tenure	PhD, Stanford University, Art Education	• Taught 1.5 years High School Art at an inner city, residential continuation school for

teen mothers, Central High School.

- Taught 1 year High School Art at an inner city school with a 95% Latino student population, Lincoln High School.
- Taught three Summer Art Academies, for High School, Middle School and Elementary School with the Turner Print Museum (a museum located on the Chico State University campus), college student interns co-taught the lessons.
- Taught 2 years after school art with the Turner Print Museum (a museum located on the Chico State University campus) to primarily Elementary School students, college student interns co-taught the lessons.

Cameron Crawford	1995	Professor	Tenure	MFA, University of Washington, Ceramics
Jean Gallagher	1990	Professor	Tenure	DA, New York University
Robert Herhusky	1990	Associate Professor	Tenure	MFA, CA College of the Arts
Kijeong Jeon	2006	Associate Professor	Tenure	MIARCH, University of Oregon, Interior Architecture
James Kuiper	1989	Professor Emeritus	Emeritus	MFA, Michigan State University, Painting
Matthew Looper	1998	Professor	Tenure	PhD, University of Texas, Art History

Eileen Macdonald	2002	Professor	Tenure	MFA, So Illinois University, Printmaking	
Rachel Middleman	2014	Assistant Professor	Tenure Track	PhD, U of Southern California, Art History	
Asa Mittman	2008	Professor	Tenure	PhD, Stanford University, Art History	
Rouben Mohiuddin	2009	Associate Professor	Tenure	MIARCH, So California Institute of Architecture, Interior Architecture	
Tom Patton	2002	Professor	Tenure	University of New Mexico, Photography	
J Pouwels	2015	Assistant Professor	Tenure Track	MFA Miami U, Ohio, Painting	
Sheri Simons	1992	Professor	Tenure	Cranbrook Academy of Art, Sculpture	
Masami Toku	1999	Professor	Tenure	University of Illinois, Art Education	<p>Yes.</p> <ul style="list-style-type: none"> <li>• 1991-1994: 7th grade classroom and Japanese teacher at Japanese School, Futabakai, in Chicago, IL</li> <li>• 1995 - 1997: 1st grade classroom teacher (Arithmetics, Japanese and Social Study) at Japanese School in Bloomington–Normal, IL</li> <li>• 1995-1999: Art Teacher (1st – 8th G) at St. Matther Catholic School in Champaign, IL</li> </ul>
Susan Whitmore	2001	Professor	Tenure	MFA, University of Washington, Ceramics	
Nanette Wylde	1998	Professor	Tenure	Ohio State University,	

## Full-Time Faculty Biographies

### Michael Bishop

My current teaching status - Professor Emeritus CSU Chico and International Visiting Professor Sabanci University Istanbul. I continue to maintain an active solo exhibition schedule with The Glass Furnace and Gallery Nev, Istanbul; residency 2016 and exhibition 2017, respectively.

### Teresa Cotner

2013 – Teresa Cotner appointed Regional Site Director of NCAP, the northern region of The California Arts Project (TCAP), providing professional learning programs for teachers in the arts.

- 2013 – Cotner, T., Color-blindsided, in American Multicultural Studies, Thousand Oaks, CA: SAGE Publications.
- 2014 – Cotner, T. and Toku, M., Art, teaching and learning. Dubuque, IA: Kendall Hunt.
- 2014 – Award of Merit for Advancing the Cause of Art Education in California, from the California Art Education Association.

### Cameron Crawford

- 2010 – Residency & Exhibition, Zentrum für Keramik, Berlin Germany
- 2012 – Organizer of University Art Gallery exhibition: Agit Props: Political Ceramics featuring visiting artists Richard Notkin, Ehren Tool & others.
- 2015 – Coordinator of CSU Chico participation in CCACA, California Conference for the Advancement of Ceramic Art, Davis CA.
- 2015 – Exhibition: American Clay: Four Visions of American Ceramics. Held in conjunction with Biennial Internacional De Ceramica, Museu de Ceramica, Manises, Spain.

### Jean Gallagher

- 2012-13 Sicily Revisited (paintings), Museo Italoamericano, San Francisco, CA. Sicily Revisited, Jean Gallagher paints the Tarentello,
- 1999 Moondial, (multi-media installation), Redding Museum of Art, Redding, CA. Curated by Jim Gilmore, Senior Curator of Art, RMA.
- Lewis, John, Day becomes night in the tranquil 'Moondial' exhibit, D.A.T.E., Redding Record Searchlight, Thursday, April 29, 1999.
- 1997 Herstory...History, a nine part performance art piece, Wismer Theater, CSU-C. Scriptwriter, concept director, prop design and lighting concepts by Jean Gallagher. Cardinal, Mark T., Provocative and Challenging, Herstory...History Sells Out Six Performances at Wismer Theater, University Bulletin, Volume XXV, Number 9, March 10, 1997.

### Robert Herhusky

I am a sculptor, and I work primarily in cast glass and wood. I believe art works -- that it functions in a way that makes contact with the body. I feel that careful making and sculptural concern can wed compelling object with compelling idea. My work over the last several years has been concerned with the shameless destruction of the temperate rain forest of the North American continent. My activities as a carpenter and builder have always informed my sculptural work; however, issues of conscience and ethical concerns have redirected my current work toward the environmental and cultural impacts of a trade I know and love quite thoroughly.

### Kijeong Jeon

Kijeong Jeon is a Professor and Interior Architecture program coordinator in the Art and Art History department. Jeon teaches a variety of courses, from technical lower level interior architecture courses to the upper level capstone design studio course. Jeon developed the current Interior Architecture courses and program curriculum. Prior to joining California State University, Chico, he spent 10 years working in San Francisco as an environmental designer, developing branded environments for major US corporations. He received numerous design awards and recognitions, including 'Critiq' Magazine's Annual Design Award in the environmental design category. Jeon has also taught for the Interior Design department at Virginia Commonwealth University, UC Berkeley Extension, and California College of Arts. He is currently a member of CIDA (Council for Interior Design Accreditation), where he conducts site visits to evaluate Interior Design programs for accreditation. Jeon has conducted CIDA accreditation evaluations for over 30 programs throughout the United States, Canada, and United Arab Emirates.

Aside from teaching, Jeon's main focus is conducting research and design on the built environment, and its efficacy on mood and behavior improvement with individuals having cognitive impairments or autism. Jeon designed the "COVE," a multi-sensory environment for adults with autism in Paradise, CA; its sister location, "SOAR" in Chico, CA; 'Sankansha Autism Center' in Amaiyosima, Japan; and the Redwood Residence, a multi-resident housing structure for individuals with autism in Paradise, CA. He received multiple grants for his autism and environmental research; the Special Project grant from IDEC (Interior Design Educator's Council); and the CSU Chico Research Foundation Scholars Award grant. Through his research, Jeon presented "Designing and Assessing Interior Environment for Individuals with Autism Spectrum Disorder: A Case Study of a Daycare Program Center" at the IDEC annual conference in Fort Worth TX. Jeon received invitations and conducted public lectures regarding Autism and Multi Sensory Environments at the University of Oregon's College of Architecture, and the civic auditorium of Amamiyoshima, in Japan. Jeon was featured as a live interviewee in KLCC radio (NPR affiliate), discussing Autism and Multi-Sensory Environments in Eugene, Oregon.

### James Kuiper

James Kuiper is a professor of art in the Department of Art and Art History at California State University, Chico. He is primarily a painter focusing on aspects of landscapes as he experienced the landscape in various geographies. Kuiper grew up in the flat Midwest and lived in the hot African savannah land, in interior and coastal Alaska, and in the prickly landscape of South Texas before arriving in Chico. Kuiper combines these sources in his ongoing work. He has had over fifty one-person exhibitions and has exhibited throughout the United State, Spain, and Brazil.

### Matthew Looper

- 2010 – Association for Latin American Art (College Art Association) Book Award (for To Be Like Gods)
- 2013 – Outstanding Professor Award, California State University, Chico
- 2013 – National Science Foundation Research Grant (IBSS: 1328928): "Cultural Evolution of Human Communication Systems: Investigating Linguistic Diversity and Social Change with Maya Hieroglyphic Writing" (co-PI with Martha J. Macri, Mark Collard, Jessica Munson, and Jonathan Scholnick)

### Eileen Macdonald

Eileen Macdonald works with traditional, labor-intensive printmaking processes such as mezzotint, etching and engraving, and 3-dimensional drawings by meticulously puncturing paper with a single sewing needle. Her recent works, inspired by process, mapping and landscape, focus on the physicality of repetitive mark making to manipulate and transform surface.

Macdonald currently resides in northern California where she is Professor of Art at California State University, Chico. Born and raised in the highlands of Scotland, she earned her BA in Fine Art Printmaking from Duncan of Jordanstone College of Art, Dundee University, Scotland in 1997, and her MFA from Southern Illinois University, Carbondale, in 2002. Macdonald has participated in exhibitions in the U.S., the U.K., Canada, Japan, South Africa, Portugal, Korea, and Finland. She has been the recipient of printmaking residencies in Essex, England, Venice, Italy, Nelimarkko Museo, Finland and most recently at Waaw, in Saint Louis, Senegal.

### Rachel Middleman

- 2014 – Postdoctoral Fellowship, Smithsonian American Art Museum.
- 2014-2015 – Organized & attended yearly field trip for students to the Crocker Art Museum, Sacramento CA.
- 2014-2015 – Development of two special topics courses – Art of the 1960's and 1970's.

### Asa Mittman

- 2012 – Research Companion to *Monsters and the Monstrous* (London: Ashgate; paperback 2013), with editorial assistance by Peter Dendle, positively reviewed in six journals.
- 2013 – *Inconceivable Beasts: The Wonders of the East in the Beowulf Manuscript* (Tempe: ACMRS/Brepols), co-authored with Susan M. Kim, awarded a Millard Meiss Publication Grant from the College Art Association and an International Society of Anglo-Saxonists Best Book Prize.
- 2015 – “Locating the Devil ‘Her’ in MS Junius 11,” with Susan M. Kim, *Gesta* 54:1 (April), flagship journal in medieval art history.
- 2012 – National Endowment for the Humanities, Digital Humanities Implementation Grant, DM Resource

### Rouben Mohiuddin

- 2010 – Awarded internal research grant for reclaimed wood
- 2014 – NCIDQ, National Council for Interior Design Qualification License
- 2015 – Working on developing sustainable communities in Bangladesh for SNEHA Foundation

### Tom Patton

35 years full-time teaching at five institutions. 10 years as Department Chair. Over 300 exhibitions and 60 publications. NEA and James D. Phelan Award winner.

### Jerome Pouwels

- 2014 – Residency & Exhibitions, Terra Vivente, Gaurdia Sanframondi, Italy & Galerie de Schiele, Benevento, Italy
- CCNC mural, working with students to design and implement a mural for the Chico Creek Nature Center.

- 2015 – Enloe Medical Center Mural – currently in progress, working with students to design & place murals in all four stairwells at Enloe Medical Center.
- 2015 – Exhibition, Amami, Isson Tanaka Memorial Museum in Amami City, Japan

#### Sheri Simons

- 1992-2015 – Organizer and attendee of Student fieldtrips to research art in various cities including, Detroit, NYC, Las Vegas, LA, San Francisco, Oakland, & Sacramento.
- Bridging teaching & research, inviting students to intern in personal studio on large sculpture projects for large exhibitions. Fostering one-on-one teaching method with students.
- Coordinator for two, two-week intensive workshops in sound art through CSU Summer Arts, Yerba Buena Center for the Arts
- Work on interactive mapping in Japan, Germany, and France.

#### Masami Toku

Masami Toku is a Japanese scholar. Toku joined the Dept. of Art and Art History, CSU-Chico in 1999 and she is currently a professor of art education. Toku serves two roles as an advisor of single subject in art and a coordinator in the area of art education at CSU-Chico.

Her research interest is the cross-cultural study of children’s artistic and aesthetic developments in their pictorial worlds and how visual popular culture influences children’s visual literacy. She is also working internationally as an educator, publisher, researcher, and speaker. For example, she is the general director of the international touring exhibition project of *Girls’ Power! Shojo Manga!* sponsored by the Japan Foundation (2005–2011 and 2013-present) and traveling all over the world. With the project, she has been invited as a keynote speaker at more than 18 countries since 2005 to present. Due to her international contribution to art educational society, Toku received the 2008 USSEA (United States Society for Education through Art) International Ziegfeld Award at NAEA convention, New Orleans and also 2010-2011 Outstanding Teacher Award from California State University, Chico.

Toku has also been publishing numerous numbers of articles, chapters and books including two textbooks of *Visual Culture and Literacy: Art Appreciation from Multicultural* (2011 and 2014 by Kendall Hunt) and *Art, Teaching and Learning* with co-author Teresa Cotner (2014, Kendall Hunt) and one academic research book, *International Perspectives of Shojo and Shojo Manga: The Influence of Girl Culture* (2015, Routledge).

#### Susan Whitmore

- 2003-2015 – CCACA, California Conference for the Advancement of Ceramic Art, Davis CA. Yearly attendance, supervising 10-20 students with CSU Chico student show.
- 2008 & 2011 – Residency & Exhibition, Guldagerard, International Ceramic Research Center, Skaelskor, Denmark
- 2010 – Exhibition, Susan Whitmore and Cameron Crawford, 1078 Gallery, Chico, CA
- 2013 - Juror: The Left Edge, Morris Graves Museum of Art, Eureka, Ca

#### Nanette Wylde

Nanette Wylde is an artist, writer and cultural worker making socially reflective, language-based works generally of hybrid media. She has a BA in Behavioral Science from San Jose State University and an MFA in Interactive Multimedia and Printmaking from Ohio State University. She is Professor of Art & Art History at California State University, Chico where she developed and heads the Digital Media/Electronic Arts Program.

**PART TIME**

<b><u>Name</u></b>	<b><u>Year Hired</u></b>	<b><u>Rank</u></b>	<b><u>Tenure Status</u></b>	<b><u>Degrees, Instituion Empahsis, Major</u></b>	<b><u>K-12 Experience (Art Ed only)</u></b>
Trevor Lalaguna	2008	Lecturer	n/a	MFA, California State Univeristy, Chico (Sculpture)	n/a
Nancy Meyer	1998	Lecturer	n/a	MAAE, Boston University, MFA Boston University (Photography)	<ul style="list-style-type: none"><li>• Oroville High School in various art classes 1995-1996</li><li>• summer art program in 1997 &amp; 1998 grades 6 - 12 for Chico State Art Academy</li><li>• summer program K - 8th grade at St. Thomas Christian school in Oroville, Ca. 1999 - 2002</li><li>• Art specialist for 6th grade at Ponderosa Elementary School in 2001</li><li>• Summer art program for Janet Turner K - 12 2005 and 2006</li><li>• Since 2006 I have assisted with the Turner children's art program helping students K - 6</li></ul>
Ulises Meza	2008	Lecturer	n/a	MFA, California State Univeristy, Chico (Sculpture)	n/a
Michael Murphy	1994	Lecturer	n/a	MFA, Claremont Graduate School (Ceramics)	n/a
Josh Olivera	2010	Lecturer	n/a	MFA, California State Univeristy, Chico (Painting)	n/a

Michael Warenycia	2009	Lecturer	n/a	BFA, California State University, Chico (Interior Design)	n/a
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### Part-Time Faculty Biographies

#### Trevor Lalaguna

Trevor Lalaguna received a BFA in 2003 and an MFA in 2011 in Sculpture, both from California State University Chico. His studio practices include Drawing, Sculpture and Performance. His work is often humorous and playful with dark undertones. His concepts focus on the human body, relationships and the hardships that come from a physical existence. He has exhibited regionally and internationally.

#### Nancy Meyer

Nancy Meyer teaches at two colleges, Butte Community College and CSU Chico. She has been teaching a variety of visual art classes for 17 years. Nancy has a MFA from Lesley University College of Art & Design (formerly the Art Institute of Boston), a MA in Art Education from Boston University, a California Single Subject Teaching Credential K- 12 in ART, and a BFA from the School of the Art Institute of Chicago. Nancy is a multi-media artist who primarily works in painting and photography but also works 3-dimensionally. Nancy's artwork is self-empowerment with an additional skin. She uses the artists' studio to look at the current socio-cultural landscape in the United States and through her ethnographic research she looks at the world around her in order to better understand oneself. As a feminist artist in the 21st century, Nancy's work addresses current topics of oppression in the form of ageism and sizeism in American culture.

#### Ulises Meza

Ulises Meza was born in Guadalajara, Jalisco. He is the middle son in a family that had three boys. In early 1984 his family immigrated to Northern California where his grandfather had worked as a bracero as a younger man and would eventually settle, bringing most of his family with him.

He earned a BA degree from UC Berkeley and would return home to pursue an MFA in sculpture from CSU, Chico. He currently lives in the small town of Orland, California with his wife Jody Meza and their two daughters.

#### Michael Murphy

My name is Mike Murphy, and I have been the ceramics lab technician at C.S.U.C. since November 1994. I also teach part time at C.S.U.C., and at Butte College, the local junior college in this area. I teach all levels of ceramics, as well as 3-D design, and Beginning Sculpture. I received an AA degree from Modesto Jr. College in 1983, a BFA degree from C.S.U.C. in 1986, and a MFA degree from the Claremont Graduate University in 1991. I received the C.S.U.C. staff safety award in 1998. And the Governors Employee safety award that same year. I have been in a number of group exhibitions throughout California, Colorado, and Michigan, and have had solo shows in Chico Ca., and in Claremont Ca. I have participated in residencies in Maine, and Nevada, as well as leading workshops in Nevada,

and California. I enjoy working with young, and not so young adults, helping them grow creatively, both in my staff position, and as an art instructor.

Josh Olivera

Joshua Olivera (b. 1975) lives and works in Northern California as an Instructor at CSU Chico in the 2D and drawing areas and at Butte Community College as an instructor of Sculpture and Art Appreciation. Olivera received his M.F.A from CSU Chico in 2011 in painting and drawing and his B.A. in studio art in 2004, also from CSU Chico. In 2009-10 he studied in Mainz, Germany at the Academie Fur Bildende Kunst while in graduate school.

Olivera maintains an active studio practice and exhibits regularly in galleries and museums. Olivera’s work employs traditional drawing, as well as paint, resin, steel and wood, producing allusions to his native California. Much of Olivera’s work is informed by his continuous exploration of the western U.S. while backpacking and fly-fishing.

Michael Warenycia

Despite repeated requests, no biography for this faculty member is available at this time.

3. Faculty Teaching Assignments

FALL 2014

Full-Time Faculty

FACULTY	COURSES	WTU	AWTU	TOTAL WTU
Teresa Cotner	ARTS 493	3.3		9.9
	ARTS 493	3.3		
	ARTS 494	3.3		
Cameron Crawford	ARTS 361	3.9		11.7
	ARTS 595	3.9		
Jean Gallagher	ARTS 227	3.9		11.7
	ARTS 328/428	3.9		
Robert Herhusky	ARTS 427/627	3.9		
	ARTS 276/376/476/676	3.9		12.9
			9.0	
Kijeong Jeon	IDES 231	3.3		11.4
	IDES 453	3.3		
	IDES 455	3.3		
Matthew Looper			1.5	sabbatical
	ARTS 332	3.9		11.7
Eileen Macdonald	ARTS 430/630	3.9		
	ARTS 495	3.9		
	ARTH 130	3.0		12.0
Rachel Middleman	ARTH 441/641	3.0		

			6.0	
Asa Mittman	ARTH 100	3.0		12.0
	ARTH 110	6.0		
	ARTH 400/610	3.0		
			3.0	
Reuben Mohiuddin	IDES 115	3.0		10.2
	IDES 251	3.9		
	IDES 474	3.3		
Tom Patton	ARTS 340	3.9		11.7
	ARTS 343/ 443	3.9		
	ARTS 440/640	3.9		
Sheri Simons	ARTS 123	3.9		11.7
	ARTS 270	3.9		
	ARTS 470/670	3.9		
Masami Toku				sabbatical
Sue Whitmore	ARTS 260	3.9		11.7
	ARTS 260	3.9		
	ARTS 362/460/660	3.9		
Nanette Wylde	ARTS 250	3.9		11.7
	ARTS 250	3.9		
	ARTS 350/450/451/651	3.9		
FERP FACULTY				
Michael Bishop	ARTS 372/670	3.9		11.7
	ARTS 695	3.9		
	IDES 456	3.9		
James Kuiper	ARTS 325	3.9		3.9
PART-TIME FACULTY				
Trevor Lalaguna	ARTS 122	3.9		11.7
	ARTS 125	3.9		
	ARTS 326/426	3.9		
Richard Macias	ARTH 481	3.3		3.3
Nancy Meyer	ARTS 122	3.9		11.1
	ARTS 122	3.9		
	ARTS 493	3.3		

Josh Olivera	ARTS 125	3.9		7.8
	ARTS 125	3.9		
Jerome Pouwels	ARTS 126	3.9		11.7
	ARTS 126	3.9		
	ARTS 227	3.9		
Jennifer Spangler	ARTS 100	3.0		6.0
			3.0	
Deborah Tanis	IDES 333	3.9		7.2
	IDES 373	3.3		
Ulises Meza	ARTS 260	3.9		3.9
TEACHING ASSOCIATES				
Malinda Blank	ARTS 240	3.9		3.9
Adria Davis	ARTS 240	3.9		3.9
Chaz Martinez	ARTS 123	3.9		3.9
Jennifer Tancreto	ARTS 230	3.9		3.9

SPRING 2015

Full-Time Faculty

FACULTY	COURSES	WTU	AWTU	TOTAL WTU
Teresa Cotner	ARTS 493	3.3		6.6
	ARTS 592	3.3		
Cameron Crawford	ARTS 460/660	3.9		11.7
	ARTS 495	3.9		
			3.9	
Jean Gallagher	ARTS 327/427/627	3.9		10.8
	ARTS 328/428	3.9		
	ARTS 696	3.0		
Robert Herhusky	ARTS 276/376/476/676	3.9		12.9
			9.0	
Kijeong Jeon	IDES 373	3.3		10.5
	IDES 485	3.3		
	IDES 551	3.9		

Matthew Looper	ARTH 150	3.0		3.0
Eileen Macdonald	ARTS 230	3.9		11.7
	ARTS 334	3.9		
	ARTS 430/630	3.9		
Rachel Middleman				on leave
Asa Mittman	ARTH 100	3.0		12.0
	ARTH 413/613	3.0		
	ARTH 500/600	3.0		
			3.0	
Reuben Mohiuddin	IDES 232	3.3		13.8
	IDES 251	3.9		
	IDES 434	3.3		
	IDES 453	3.3		
Tom Patton	ARTS 395	3.9		10.8
	ARTS 440/640	3.9		
	ARTH 484	3.0		
Sheri Simons				sabbatical
Masami Toku				sabbatical
Sue Whitmore	ARTS 260	3.9		11.7
	ARTS 260	3.9		
	ARTS 361	3.9		
Nanette Wylde	ARTS 250	3.9		11.7
	ARTS 250	3.9		
	ARTS 350/450/451/651	3.9		
<b>FERP FACULTY</b>				
Michael Bishop				Teaches one semester
James Kuiper	ARTS 125	3.9		7.8
	ARTS 325/425			
<b>PART-TIME FACULTY</b>				
Trinity Connelley	ARTH 120	3.0		3.0
Charles Graybosch	ARTS 125	3.9		6.9
	ARTH 400/610	3.0		

Cameron Kelly	ARTS 123	3.9	7.8
	ARTS 470/670	3.9	
Trevor Lalaguna	ARTS 123	3.9	11.7
	ARTS 270	3.9	
	ARTS 373	3.9	
Elizabeth Kuiper	ARTS 340	3.9	3.9
Nancy Meyer	ARTS 122	3.9	10.5
	ARTS 493	3.3	
	ARTS 493	3.3	
Josh Olivera	ARTS 125	3.9	7.8
	ARTS 125	3.9	
Jerome Pouwels	ARTS 126	3.9	11.7
	ARTS 227	3.9	
	ARTS 326/426	3.9	
David Ruiz	ARTS 126	3.9	3.9
Jennifer Spangler	ARTS 100	3.0	9.0
	ARTH 130	3.0	
			3.0
TEACHING ASSOCIATES			
Malinda Blank	ARTS 122	3.9	3.9
Adria Davis	ARTS 241	3.9	3.9
Sara Smallhouse	ARTH 140	3.0	3.0
Marianna Chambard	ARTS 240	3.9	3.9
Ryan Gibbons	ARTS 260	3.9	3.9

See Appendix G for the Fall 2015-2016 Faculty Schedule.

#### 4. Duties performed by graduate assistants

Graduate students become eligible to teach as Graduate Teaching Associates after they have successfully completed ARTS 689: Graduate Internship and submit a letter and resume to the Chair for inclusion in the TA teaching pool. In ARTS 689, graduate students are

mentored by faculty, both working closely together in a lower-division course to offer direct classroom experience and to examine teaching style and pedagogy. In rare instances with exceptional graduate students, the teaching prerequisite requirement for ARTS 689 may be waived by recommendation of the Department Chair and Graduate Coordinator to allow the select student a TA experience.

Currently (Fall 2015) five sections are being taught by graduate students. These classes are limited to entry level and foundation courses numbered 299 or lower.

## **E. Faculty and Staff**

### Communication Design Department

#### 1. Policies and Procedures

##### a. Calculating faculty loads

Faculty workloads are standard throughout the University and are based on weighted teaching units. Fifteen weighted teaching units [wtu] are required of full-time faculty. These units are comprised of course assignments, advising, internship and independent study supervision and service. For example, a three-unit graphic design class with an activity class receives 3.3 weighted teaching units, where regular academic lecture classes are normally 3.0 wtu.. For full-time faculty who teach lecture courses with 120 or more students enrolled they are credited with 6.0 wtu (rather than the normal 3.0wtu).

##### b. Evaluating Teaching Effectiveness

The University employs two main guides for assessing the effectiveness of its teaching faculty. Student evaluation of teaching (SET) reviews are run every semester for every faculty. These outcomes and scores are reviewed by both the Department Chair and the Personnel Committee. In addition, the Department runs peer reviews of teaching. Generally, full-time tenured faculty are assigned to evaluate our instructors by conducting classroom observations. For part-time faculty these are run every semester. For tenure track faculty, every year they are observed, for tenured faculty, every five years.

##### c. Faculty development

The Department encourages and supports faculty development whenever possible. Both the CSU system and CSU, Chico offers competitive grants and leaves for research and travel. The College also offers competitive sabbatical leaves to eligible faculty and unpaid leaves are also possible. To encourage active professional development the College also offers a small research account to new tenure-track faculty.

The Department is allocated a small amount to award to faculty to encourage professional development. Generally this amounts to \$800 per year per tenure-track faculty.

##### d. Technical and support staff

Our office staff are highly skilled and effective in supporting the needs of faculty, students, administrators and the Department.

Our technical staff support all areas in Communication Design.

## 2. Faculty Members

<b>FULL TIME</b>				
<b><u>Name</u></b>	<b><u>Year Hired</u></b>	<b><u>Rank</u></b>	<b><u>Tenure Status</u></b>	<b><u>Degrees, Institution Emphasis, Major</u></b>
Frank Armstrong	2000	Lecturer	n/a	MFA, Yale, Graphic Design
Chiara Ferrari	2007	Associate Professor	Tenure	PhD, UCLA, Cinema and Media Studies
Nanhee Kim	2014	Assistant Professor	Tenure Track	MFA, Iowa State University, Graphic Design
Jennifer Meadows	1996	Professor	Tenure	PhD, University of Texas, Austin, Radio, Television, Film
Rebecca Ormond	2015	Assistant Professor	Tenure Track	MFA, San Francisco State, Cinema
John Roussell	1996	Professor	Tenure	PhD Virginia Tech, Curriculum and Instruction
Barbara Sudick	2000	Professor	Tenure	MFA, Yale, Graphic Design
Tom Welsh	1994	Professor	Tenure	PhD, Indiana University, Instructional Technology

### Full Time Faculty Biographies

#### **Frank Armstrong**

Frank Armstrong's research and teaching integrate music, as an acoustic time-space information system, with dynamic information visualization and typography. In 2015, he gave presentations on "Exploring Conditional Motion" with Barbara Sudick at the MODE Summit in Dublin and "Behavior Design" at the KSBDA International Conference in Seoul. In March 2016, Frank conducted a one-week workshop and gave a public lecture on "Dynamic Poster Design" at the University of the Arts in Philadelphia. His professional work has been published in numerous books and journals, including Meggs' History of Graphic Design, Typographic Design: Form + Communication and American Typography Today. His essay "Hearing Type" was published in AIGA: Loop, Baseline and The Education of a Typographer.

As a design consultant, Frank has worked for clients including Bell Communications Research, IBM, ITT Programming, Kenan-Flagler Business School and MIT Press. As a design educator, he has specialized in information design, interaction design, motion design and typographic design. Frank has taught at Boston University, California State University Chico, Carnegie Mellon University, P

Carolina State University, University of Connecticut and Yale University.  
He has also taught online courses for Academy of Art University and Rocky Mountain College of Art + Design.

Frank received a BA degree in economics from UCLA and an MFA degree in graphic design from Yale University. He recently completed a three-year term, serving as a member of the AIGA Design Educators Community Steering Committee.

### **Chiara Ferrari**

Chiara Ferrari is an Associate Professor in the Communication Design Department at California State University, Chico, where she coordinates the option in Mass Communication Design and teaches courses in Media Criticism, Film and Television History, and Global Media Studies. With Michela Ardizzoni, she is the co-editor of the anthology *Beyond Monopoly. Globalization and Contemporary Italian Media* published in 2010. Her monograph *Since When is Fran Drescher Jewish?* was published in 2011 by the University of Texas Press. Her work has also been published in the *Journal of Film and Video*, *Global Media Journal*, *Prosopopeya*, *Journal for Italian Cinema and Media Studies*, and in the anthology *Global Television Formats* (edited by Tasha Oren and Sharon Shahaf).

### **Nanhee Kim**

Nanhee Kim is a designer, researcher, and educator. She is an assistant professor of Graphic Design at CSU Chico in the Department of Communication Design. She holds an MFA in Graphic Design from Iowa State University and a BA in Visual Design from Seoul National University of Technology. Her research and teaching activities are focused on the areas of interactive media, motion design, environmental graphic design, social design and visual communication. In 2004, Nanhee founded Kandesign, an environmental graphic design company based in Seoul. She has worked on a variety of projects and events with clients such as Samsung, Coca-Cola, Hyundai, Daimler-Benz, 3M, etc. She was awarded NEA grant and curated Art+Tech exhibition in 2015. Recently, she founded a design laboratory in Seoul funded by Korean government. She has also presented her research at national and international conferences.

### **Jennifer Meadows**

Jennifer Meadows is Chair of the Communication Design Department and head of the Media Arts Option. She has an MA in Radio, Television, and Motion Pictures from the University of North Carolina at Chapel Hill and a PhD in Radio, Television, Film from the University of Texas, Austin. Meadows joined the faculty at CSU, Chico in 1996. Her teaching is divided between video production and communication technology. She won a CSU Chico Exemplary Online Instruction Award and two National Association of Television Programming Executives Faculty Fellowships. At CSU, Chico she created SMASH, the showcase for Media Arts student work and spearheaded the certification of the University as an Avid Learning Partner. Meadows is also an Avid Certified Instructor.

Dr. Meadows was Academic Senate chair from 2009 to 2011 and continues as Chair of the Faculty and Student Policies Committee. She won the CSU, Chico Outstanding Faculty Service Award in 2016. She is Chair of the Diversity Committee for the Broadcast Education Association as well as a leader in the Gender and Sexuality Division. Her research has been presented at the National Cable and Telecommunications Association, the International Communication Association, the Broadcast Education Association, the Association for Education in Journalism and Mass Communication, and Beyond Convergence. She is co-

editor of the Communication Technology Update & Fundamentals published by Routledge and in its 15<sup>th</sup> edition (July 2016).

### **Rebecca Ormond**

Ormond began her career working in San Francisco (Film, TV and Radio.) She holds degrees in Theatre Arts, English Literature, Cinema and Film Production. She has taught film at San Francisco State University, Ngee Ann Polytechnic of Singapore, Webster University of St. Louis and at Chico State University. Ormond's films (dba, Matriarch Motion Pictures) have been picked up for distribution, taken numerous awards and played at over 40 festivals in the United States and abroad.

### **John Rousell**

Communication design professor John Rousell joined CSU, Chico in 1996. He has taught a variety of courses on design, communication, and media aesthetics. Rousell has had a career in broadcasting as a TV news journalist, anchor, producer and director in the US and in Scandinavia. He has also authored many journal articles and a co-authored a textbook He has also has appeared in the Grammy nominated JAY-Z's Picasso Baby Film with cast performance credit. He also designed an online model to enhance student learning: The Virtual Professional Immersion Model that connects students with communication design professionals to solve real-life problems and scenarios.

Rousell has spent the last two years co-producing and the director of a documentary film , *No Excuses*, in collaboration with CSU, Chico kinesiology professor Catherine Himberg and three instructional design students. The film chronicles a Harlem school's efforts to revitalize its physical education system.

Rousell earned his master's in communication design from CSU, Chico and his doctorate in instructional technology from Virginia Tech. He was voted Chico State's Outstanding Teacher in 2014-2015.

### **Barbara Sudick**

Barbara Sudick is a Professor and Graphic Design Program Coordinator in the Department of Communication Design. She has an MFA in Graphic Design from Yale University and for 15 years was a partner in an interdisciplinary design firm in New Haven, CT whose clients ranged from corporations (IBM, ITT, United Technologies Memorial Sloan-Kettering Cancer Center) to nonprofits (New York Public Library and Yale Repertory Theatre).

Before relocating to California in 2000 to join the faculty at CSU Chico she taught Graphic Design at SUNY New Paltz, University of Connecticut, University of Hartford and lectured at The Cooper Union in New York City. In 2008-09 she was distinguished professor and Nirenberg Chair at Carnegie Mellon University, a prestigious visiting appointment in the School of Design.

Her research and teaching explores how design can contribute to the vitality of environmental, economic, social and cultural sustainability. In Fall 2015 she was on sabbatical to work on *Understanding California's Groundwater*, an inter-disciplinary collaboration. Working with an agricultural economist and environmental geographer the project uses storytelling and interactive data visualization, to help users filter data to create new relationships that invite comparisons, generate questions, and alternative approaches to develop a Sustainable Groundwater Management Plan for the Sacramento Basin.

She has been an advocate for sustainable design education in her teaching at CSU Chico and more broadly as the Chair of the Education Committee, Center for Sustainable Design (AIGA, The Professional Organization for Design, New York, NY) and facilitator at the Global Summit on Design Education and Sustainability (The Designer's Accord, San Francisco, CA). Barbara has presented her research in sustainable design internationally in Seoul, Korea and Doha, Qatar and at workshops and conferences throughout the US. She is co-author of Redesigning the Bottom Line: How Design Thinking Can Help Business Become Sustainable (with Phil Hamlett) in Praeger's *The Business of Sustainability: Trends, Policies, Practices, and Stories of Success*.

**Tom Welsh**

Tom Welsh earned his Ph.D. from Indiana University in 1994. He has been a Professor in the Department of Communication Design Since 1994. In 1998 he served as the Director of Media Services for CSU, Monterey Bay where he spearheaded the initial development of online instruction for the university. From 2011-2014 he served as the Chair of the CDES department at CSU, Chico. Dr Welsh has a broad range of experience in developing training and job support solutions for both industry and education. His career includes employment as a corporate training specialist, Instructional Design and e-Learning development consultant, and workshop facilitator.

During the course of his career, Dr. Welsh has collaborated with other professionals in the development of scores of solutions for the retail, heavy industrial, hospitality, semiconductor, telecommunications, pharmaceutical, plumbing, waste management, and medical instrument industries. His training solutions incorporate both traditional and emerging media as situations dictate.

His scholarly and development interests are in the areas of managing instructional development organizations, E-learning design, and the development of blended learning solutions. He has publications in the areas of web-based course development, computer interface design, and innovative uses of technology for education and training.

<b><u>PART TIME</u></b>				
<b><u>Name</u></b>	<b><u>Year Hired</u></b>	<b><u>Rank</u></b>	<b><u>Tenure Status</u></b>	<b><u>Degrees, Institution Emphasis, Major</u></b>
Dan Carter	2001	Lecturer	n/a	MS, CSU Chico, Instructional Design and Technology
Aaron Draper	2014	Lecturer	n/a	MFA, Academy of Art, Commercial Photography
John Grant	1996	Lecturer	n/a	MA, San Francisco State, Film
David Hall	2014	Lecturer	n/a	MFA, Academy of Art, Web Design and New Media
B. Michael Hayes	2013	Lecturer	n/a	BS, CSU Chico, Computer Science
Lori Hubbard-Welsh	1995	Lecturer	n/a	PhD, Indiana University, Instructional Technology

Jonathan Knolle	2001	Lecturer	n/a	EdD, CSU Sacramento, Education Leadership
Carole Montgomery	1988	Lecturer	n/a	BA, CSU Chico, Visual Communications, Option in Graphic Design
Adam Morgan	1996	Lecturer	n/a	MA, CSU Chico, Instructional Technology
Alan Rellaford	1997	Lecturer	n/a	BA, CSU Chico, Visual Communications, Option in Graphic Design
Richard Stein	2007	Lecturer	n/a	BS, University of South Carolina, Marketing
Wayne Wade	1992	Lecturer	n/a	MA, CSU Chico, Public Communication

### **Dan Carter**

Dan Carter has worked professionally in video production for thirty years. He has experience in short and long form programs as a producer, director, editor, camera operator and Director of Photography.

Dan has an MS in Instructional Design and Technology and for the past 15 years has been an Instructor for numerous upper division video production courses in the Communication Design Department at California State University, Chico.

### **Aaron Draper**

Aaron Draper's teaching and commercial photography experience both emphasize the use of light (especially its color) as a vehicle to communicate visually. In 2015 he lectured on lighting and color use at Bucharest Photo Week in Romania where he also exhibited his series on the homeless, *Underexposed*. He was also invited to be a keynote speaker at PIX 2015 in Seattle, Washington. He presented his *Underexposed* project and participated in a discussion panel regarding how to affect social change via photography. Also in 2015, interviews and his work appeared in *CameraCraft* magazine, *DSLR Magazine* (UK), *Photographer's Companion* (China), and *Made Magazine* (Russia).

Along with his professional work, Aaron served as a judge for the 2015 CSU Media Arts Festival. He's currently finishing a book titled *Technique + Intuition: Photo Fundamentals for the Visual Artist*. He is developing a CDES course that will address the product photography needs of graduating graphic design majors as well as a general education course that will address the ethics, values and design principles of photography in social media.

Aaron's commercial clients include: Home Depot, Real Simple Magazine, Stanislaus Magazine, Kaiser Hospitals, Central West Ballet, Tyra Banks Show and America's Next Top Model. Aaron also publishes a weekly blog on the critical analysis of photography at [professionalphotocritique.org](http://professionalphotocritique.org).

Aaron received a BA degree in English literature from CSU Chico where he also earned a TESOL certificate. He received his MFA in commercial photography from The Academy of Art University in San Francisco.

**John Howard Grant**

Twenty years ago, combining professional experience and an academic background, John Howard Grant began teaching Communication Design and Journalism courses at California State University, Chico. He holds graduate degrees in film and cinema from San Francisco State University and undergraduate in psychology and journalism from the University of California Berkeley. He emphasizes critical thinking and cross-cultural understanding in all courses. He is particularly interested in how popular culture is perceived across cultures. He lectures on this topic at American and Japanese universities.

Prior to teaching, Mr. Grant worked as a professional television journalist for American and Japanese broadcasting companies. He also successfully managed businesses including video production companies where he produced documentaries and corporate videos in the San Francisco Bay Area for clients such as Oracle and Toyota. His still photographs appear on book covers and in international magazines.

Mr. Grant directed research focus groups for the world's largest advertising agency, Dentsu and wrote advertising copy for a Chinese telecommunications company. He continues to consult with Japanese media companies in the USA and in Japan. Most recently he introduced American gamification and marketing companies to Japanese companies.

**Dave Hall**

Dave Hall began his career as an entrepreneur, creating branding and marketing campaigns for small businesses in Northern California. One of these campaigns led to an offer to teach a design course at Butte College in the Fall of 2009. Since that time Dave has taught various courses in design, animation, and multimedia at Butte College, Shasta College, and Chico State. Dave continues to teach at Butte College and Chico State while doing freelance design work. He holds an MFA degree in Web Design and New Media from the Academy of Art in San Francisco.

**Michael Hayes**

Michael Hayes has been teaching Basic Web Design at California State University, Chico, since 2013. He has also served as Associate Faculty at Butte College since 2008, teaching Basic Web Design, T-shirt and Promotional Product Design, and Multimedia Production. While he holds a BS in Computer Science from California State University, Chico, he also relies on his 25+ years of ongoing experience in the graphic arts industry as support.

**Lori Hubbard Welsh**

Dr. Lori Hubbard Welsh is a part-time lecturer for the Communication Design Department at California State University Chico where she teaches classes in instructional design, communications technology and writing. She earned a Ph.D. in instructional systems technology from Indiana University in 1994. Prior to teaching at CSUC, Dr. Hubbard Welsh taught at the Indiana University School of Medicine, CSU Monterey Bay, and for the online graduate program in instructional technology at Indiana University. As a consultant, she specializes in learning, evaluation, and online education for organizations such as the Butte County Office of Education and Daryl Sink and Associates.

**Jon Knolle**

Jon Knolle is a Dean of Instruction at Monterey Peninsula College where he provides leadership for MPC's distance education program, instructional technology, Library, and Business & Technology division. Jon's research and professional activities focus on e-learning and instructional design. He is a participant in the state-wide pilot for the California Community College Online Education Initiative (OEI) which focuses on increasing access and success in online courses at the community college level and he serves as a member of the OEI Planning Consortium. In addition, Jon supports faculty in the design and delivery of blended and online courses, guides their use social media and communication technology to engage students, and creates new tools for assessing the quality of online course design and delivery.

Jon also serves as adjunct faculty in the Communication Design department at California State University, Chico where he teaches courses in instructional design and technology, multimedia and web design, social networking. Previously Jon served as the project manager for the California Department of Education's state-wide online teacher community "Brokers of Expertise." In addition, Jon served as a faculty consultant for CSU, Chico's Center for Regional and Continuing Education online learning initiatives and taught business communication in the Management department.

As an instructional and multimedia designer, Jon has worked on projects for clients including, Fox News Corporation, Honda Motorcycles, Warner Brothers Studios, Cessna Aircraft Company, Outback Steakhouse, Inc., Mobile Team Challenge, The United Methodist Publishing Company, and the United States Air Force.

Jon received his Doctorate in Education with a concentration in Educational Leadership from California State University, Sacramento as well as Master of Science and Bachelor of Science degrees in Instructional Technology from California State University, Chico.

**Carole Montgomery**

Carole Montgomery's early career in graphic design began with a staff position at UC Davis Wilderness Extension where she designed and illustrated their many trip brochures. During that time she studied under Gregg Berryman through the UCD Extension Certificate in Graphic Design program. This ultimately led her to CSU Chico where she graduated with a B.A. in Visual Communications and received the "Most Outstanding Visual Communications Graduate" award in 1985. She worked on staff as a graphic designer for the Department of Continuing Education from 1983-1990 and began teaching beginning graphic design courses at CSUC in 1988. She has also been operating a small graphic design studio, Cedar Graphics, in Paradise since 1983 that services corporate clients in northern California and abroad.

In the Spring of 2013 she was offered an opportunity to work as a Faculty Design Director for Communication Design Associates within the Department of Communication Design. Her unique combination of experience in both the design workplace as a long-time business owner, and her 28 years of part-time teaching experience, has equipped her to mentor advanced graphic design students working as interns for CDA. Carole brings a breadth of experience to CDA and enjoys working with students and clients on direct applications while ushering them through the design process.

Carole specializes in print media, publication and book design, advertising, posters

and corporate identity, with a special love for typography. She has provided services for many corporate clients as well as several local community and non-profit groups. Serving for a number of years on the Paradise Design Review Board enhanced her view of environmental design and community politics. She also has a lifetime of training and interest in fine art, illustration, painting, pottery and all things creative.

### **Adam Morgan**

Adam Morgan's research and teaching relate directly to the various new technologies of media production. During the last few years he has reviewed numerous articles, researched the web and through novice contacts developed "new appreciation for social media" as it relates to video production.

The development of this "new appreciation for social media" has resulted in new modes of applying their use to traditional video production. Some of these new modes include the usage of cell phones, Facebook, Google Docs, Wi-Fi camera/hard drive usage and consumer based camera systems (GoPro). Students readily accept these new technology innovations and finding way for their adaption is an ongoing process.

As Adam has applied these technologies he has also continued his involvement in professional video production development. These experiences have included both on and off campus clients tied to such diverse fields as live video auctions (with websites, databases, mobile access, regional distribution by satellite and the internet and live directing) and State Agency video productions (related to the more traditional skill set).

Another component to this appreciation is the development of Communication Design Associates (CDA), an on-campus media production arm of Communication Design with Professor Tom Welsh. Our team approach has generated numerous professional projects from California Department of Corrections to State Department of Public Health. Our goal is to develop opportunities for students outside the normal classroom environment.

Please see the vita for Adam's background experiences in the area of media production and the management of staff and students during his professional career in Media Production.

### **Alan Rellafor**

As the Creative Director for CSU, Chico, Alan Rellafor is responsible for managing the Chico State brand – developing brand strategy and consulting with clients across campus to tell the Chico State story in compelling and effective ways. Creative Services (Studio C), is a unit of University Advancement, responsible for design and production of a wide variety of projects, including university publications (*Chico Statements*, *Inside Chico State*, and the University Foundation Annual Report), event graphics, environmental graphics, e-communications, advertising, etc.

A 1982 graduate of Chico State, Alan honed his skills as a designer for Landor Associates in San Francisco from 1983 to 1986, working on identity programs for Pacific Bell, GE, and OTC Australia. In 1987, he joined Los Angeles studio Bright & Associates/Chiat Day, directing brand identity programs for Ryder Truck Rental and National Car Rental. From 1989 to 1997, he was Senior Design Director for Sargent & Berman in Santa Monica, directing projects for Princess Cruises, The Upper Deck, Franklin Mint, and Sunkist.

Alan began his teaching career at Art Center College of Design in Pasadena in 1989. In 1997, he was invited to join the faculty of CSU, Chico's Communication Design Department teaching courses in branding, advertising, and typography. Since assuming the position as Creative Director in 2007, he has continued to teach classes in advertising and creative problem solving.

In 1998, he co-founded the Tourism and Communication Design partnership, a joint venture with Recreation and Parks Management faculty, to develop design and marketing strategy solutions for state and federal agencies. In that capacity, He has directed national and regional branding programs for the U.S. Forest Service, Bureau of Land Management, U.S. Park Service and CalTrans.

His design work has been recognized by the American Institute of Graphic Arts, and published in several Graphis International Poster collections, including an International Gold Award for poster design. Additionally, his work for Chico State has garnered several bronze, silver, and gold CASE awards.

### **Richard Stein**

Stein's career began in Radio in San Francisco in 1974 and progressed to Sales Manager at KFRC Radio and then to Station Manager and Sales Manager at K101 Radio from 1980-1985, also in San Francisco. In 1985 he moved to Tucson, Arizona to be the 1st VP/GM for Citadel Communications running 2 Stations. In 1992, Stein moved to St. Louis, Missouri as VP/GM of 2 Radio Stations. In 1995 he decided to move back to California and was VP/GM of 4 Radio Stations in Chico, California until 2006 when he left the world of Radio.

Now Stein owns and operate a Promotional Products Company that does business throughout the state as well as the West Coast and has been teaching broadcasting and management at Chico State since 2002.

### **Wayne Wade**

Wayne Wade uses professional practices from his extensive experience in visual communication media in a tactile, craft-centered approach to graphic design. This is based on reviving historical processes in a contemporary experimental context while reinforcing fundamental principles of typography and composition. In 2015 Wayne led a group of AIGA club members on a tour of the Codex Biennial and International Book Symposium and show in Richmond, CA. His recent teaching has resulted in the production of three student produced and published books, with "Monet's Kitchen" by Viola Weinberg winning the outstanding book award at the Pacific Publishing Network (PPN) 2015 scholastic competition held at the Arion Press in San Francisco, CA.

Wayne continues to volunteer time and studio space and materials to design students in his own studio and is currently mentoring a team of students for this year's PPN competition. Wayne received a BA degree from California State University and was named the outstanding graduate in Instructional Technology. He completed a MA degree at California Statue University, Chico in Human Communication studies. His thesis project on digital photography was developed into one of the first accredited courses on digital photography to be offered in California, which he taught at Butte Community College for 13 years.

### 3. Faculty Teaching Assignments

Spring 2016

Full-Time Faculty

FACULTY	COURSES	COMPONENT	WTU	TOTAL WTU	AWTU
Armstrong, Frank P	CDES 327 - 01	DIS	2.0	14.5	
	CDES 327 - 02	ACT	1.3		
	CDES 334 - 01	DIS	2.0		
	CDES 334 - 02	ACT	1.3		
	CDES 434 - 01	DIS	2.0		
	CDES 434 - 02	ACT	1.3		
	CDES 435 - 01	DIS	2.0		
	CDES 435 - 02	ACT	1.3		
	CDES 437 - 02	ACT	1.3		
	Ferrari, Chiara F	CDES 303 - 01	LEC	2.0	6.3
CDES 303 - 02		ACT	1.3		
CDES 351 - 01		DIS	3.0		
Kim, Nan Hee	CDES 222 - 03	DIS	2.0	8.6	3.0
	CDES 222 - 04	ACT	1.3		
	CDES 436 - 01	DIS	2.0		
	CDES 436 - 02	ACT	1.3		
	CDES 437 - 01	DIS	2.0		
Meadows, Jennifer H	CDES 226 - 01	LEC	2.0	3.3	3.0
	CDES 226 - 02	ACT	1.3		
Ormond, Rebecca J	CDES 216 - 01	LEC	2.0	10.9	3.0
	CDES 216 - 02	ACT	1.3		
	CDES 216 - 03	ACT	1.3		
	CDES 465 - 01	DIS	3.0		
	CDES 499 - 04	SUP	3.3		
Roussell, John M	CDES 101 - 01	LEC	3.0	9.5	3.0
	CDES 141 - 01	LEC	3.0		
	CDES 272 - 01	DIS	2.0		
	CDES 272 - 02	LAB	1.5		

Sudick, Barbara	CDES 230 - 01	ACT	1.3	8.2	3.0
	CDES 431 - 01	DIS	2.0		
	CDES 431 - 02	ACT	1.3		
	CDES 439 - 01	DIS	2.0		
	CDES 439 - 02	ACT	1.3		
	CDES 499 - 06	SUP	0.3		
Welsh, Thomas M	CDES 222 - 05	DIS	2.0	9.9	2.0
	CDES 222 - 06	ACT	1.3		
	CDES 314 - 01	LEC	2.0		
	CDES 314 - 02	ACT	1.3		
	CDES 314 - 03	LEC	2.0		
	CDES 314 - 04	ACT	.3		
	CDES 489 (all)	IND	0.0		

Part-Time Faculty

FACULTY	COURSES	COMPONENT	WTU	TOTAL WTU	AWTU
Carter, Daniel F	CDES 468 - 01	DIS	2.0	4.0	
	CDES 468 - 02	LAB	2.0		
Draper, Aaron W	CDES 206 - 01	LEC	2.0	10.0	
	CDES 206 - 02	LAB	1.5		
	CDES 206 - 03	LAB	1.5		
	CDES 206 - 05	LAB	1.5		
	CDES 396 - 01	DIS	2.0		
	CDES 396 - 02	LAB	1.5		
Grant, John H	CDES 103 - 01	LEC	2.0	12.6	
	CDES 103 - 02	ACT	1.3		
	CDES 103 - 03	LEC	2.0		
	CDES 103 - 04	ACT	1.3		
	CDES 313 - 01	LEC	3.0		
	CDES 342 - 01	DIS	3.0		
Hall, David W	CDES 283 - 01	LEC	1.0	6.2	
	CDES 283 - 02	ACT	2.6		
	CDES 284 - 01	DIS	1.0		
	CDES 284 - 02	ACT	1.3		
	CDES 499 - 05	SUP	0.3		
Hayes Jr, Billy M	CDES 222 - 01	DIS	2.0	3.3	
	CDES 222 - 02	ACT	1.3		
Hubbard-Welsh, Lori A	CDES 303 - 04	ACT	1.3	7.3	
	CDES 307 - 01	LEC	3.0		
	CDES 343 - 01	LEC	3.0		
Knolle, Jonathan W	CDES 219 - 01	LEC	3.0	3.0	
Montgomery, Carole J	CDES 499 - 01	SUP	0.3	1.6	

	CDES 499 - 02	SUP	1.0		
	CDES 499 - 03	SUP	0.3		
Morgan Jr, Adam F	CDES 366 - 03	DIS	2.0	3.5	
	CDES 366 - 04	LAB	1.5		
Rellaford, Alan S	CDES 102 - 01	LEC	3.0	3.0	
Stein, Richard	CDES 261 - 01	LEC	3.0	9.0	
	CDES 365 - 01	LEC	3.0		
	CDES 461 - 01	LEC	3.0		
Wade, Wayne M	CDES 499 - 07	SUP	1.3	1.3	

4. Duties performed by graduate assistants – Not Applicable

## **F. Facilities, Equipment, Health and Safety**

Department of Art and Art History

### 1. A list of facilities for art related activities

Ayres Hall

- Department Office
- B-So Space Gallery
- Photography studio and darkroom
- Sculpture studio and lab
- Glass lab\*
- Printmaking studios
- Painting studios
- Drawing studios
- Digital Media studio
- Interior Architecture studio\*
- Art Education Studios\*
- Ira Latour Visual Resource Collection
- Conference room
- Art History classroom
- Faculty Offices
- Storeroom

Siskiyou Hall

- Ceramic studio and lab\*

Trinity Hall

- University Art Gallery\*

Merian Library Complex

- Janet Turner Print Msueum\*

Laxson Auditorium

- Laxson Gallery

Bell Memorial Union

- BMU Gallery

Graduate Studio and Gallery

- 931 W 5th St. Suite 180\*

\* We are currently construction a new Humanities and Fine Arts Building. The areas indicated are currently (F15) housed in temporary spaces will construction is completed. The new building will house these areas and more.

### 2. Inventory of Equipment

See Appendix I

### 3. Plans for scheduled maintenance and replacement of facilities and equipment

As mentioned we open a new building in the Fall 2016. Most of the studios and labs are to be equipped with new equipment and furniture. This includes studio area Ceramics, Glass, Interior Architecture, and Art Education. While faculty can apply annually for Student Fee dollars to replace or repair equipment, the University has no regularly scheduled repair or replacement of equipment. Indeed, there is also no perceptible plan for regular

maintenance of the University facilities. The College of Humanities and Fine Arts does respond to emergency requests for funds should essential equipment need repair or replacement.

#### 4. Policies and means for informing students and others regarding health and safety issues

Health and Safety information is the priority of our Sculpture Lab Technician. New information is discriminated to faculty via emails and faculty meetings. Faculty then inform students. Area Coordinators work with campus Environmental, Health and Safety personnel if concerns for health and safety arise.

With regards to our wood and metal shops and photo darkroom there is an online safety test. Anyone using the facilities is required to pass the test. In 2015 our sculpture Lab Technician, David Barta, received the State of California's Governors Award for campus facility safety practices.

For tool usage

- Online safety test
- Group safety demonstrations
- Personal, one on one

#### 5. With regard to injury prevention

Safety of the faculty and students is a high priority in the Department and on campus. One of our Instructional Support Technicians is responsible for seeing that procedures and equipment meet health and safety standards. We maintain health and safety data material as required by OSHA and comply with existing laws relating to hazardous materials and ventilation. Students are required to attend a Shop orientation and be tested on the proper use of the equipment before they have access to this space. Safety issues in other areas are addressed through course lectures and demonstrations.

The University police enforce security. Students are issued building passes, good for the semester, which allows them entrance into our studios, labs and classrooms. In non-sensitive areas, students are allowed 24-hour access. Other areas such as the shop and glass studio are open only when a supervisor or trained lab tech person is present. The amount of this access is generally 40 hours per week.

All students who use our facilities are trained and tested in the proper use of equipment. Supervision is provided during open hours in all sensitive lab and studio areas. We serve majors as well as the general student body through our courses. Lab and studio space is available only to students properly registered in Art classes. For those enrolled in Art courses, our faculty or staff makes no distinction between art majors and non-majors.

The Department does not offer individual studio spaces to faculty. However, faculty do use some of our studios. The same training and testing of shop use that is required of students is available to faculty. By permission of the Area Coordinator faculty may use studios outside their own area but must demonstrate ability to safely use the equipment. The equipment is adequate in all areas to our program for faculty to create the basics of their art. However, some faculty need specialized equipment which is housed and maintained in their own private spaces.

In the wood/metal shops we perform the following to address safety and injury prevention...

Bi –Monthly self-inspection to address storage/ handling/ and disposal.

- Comprehensive labeling program
- OSHA compliant storage systems as required in labs.

Close coordination with Campus Department of Health and Safety

- Bi-monthly waste pick-up
- OSHA compliant lock-out/tag-out system
- OSHA compliant Safety Data Sheet program available at point of use.

Ventilation

- Spray booth exhaust systems in painting labs
- Carbon air filtration in main painting lab
- Exhaust hoods in printmaking, sculpture, glass, ceramics and photography labs
- Annual County inspection for all permitted exhaust systems and flume supervision

6. As applicable documentation regarding...

a. health and safety certifications

The University requires certified training for our Health and Safety officer and Sculpture lab technician in the following area; hazardous materials, blood-born pathogens, lead and asbestos awareness and defensive driving. The officer informs faculty of changes or new safety procedures at least twice annually.

b. Relationships with health professionals for students and art unit

Students have easy and free access to the University's Student Health Center. They provide basic health and emergency services to students. Faculty and staff have access to health insurance, partially paid for by the University.

c. Policies establishing clear distinctions between general health information from the art unit and professional medical advice.

Art faculty and staff are not allowed to give medical advice. In case of emergency we can give general first aid and are instructed to call the University Police Department. Otherwise, we are not health care professionals and do not pretend to give advice on these matters. In the rare event where a student or faculty needs serious medical intervention, Chico's Enloe Hospital is the largest in the region and is less than a mile from campus.

## **F. Facilities, Equipment, Health and Safety**

Communication Design Department

Please see Section I F

Tehama Hall

Department Office

Graphic Design Studio/Lab

Web Design Lab

Graphic Design work space/classroom

- Video Editing lab
- Audio Editing labs
- Equipment room
- Printer room
- Writing Lab
- General classrooms
- Storerooms
- Plumas Hall
  - Photography Studio/Lab
  - Letterpress Studio/Lab
- Meriam Library
  - Television Studio

2. Inventory of Equipment  
Please see APPENDIX G

3. Plans for scheduled maintenance and replacement of facilities and equipment

The Graphic Design studio/lab and the Web design lab were renovated Summer 2014. There are discussion to renovate one more Graphic Design classroom as well as the photography studio/lab and the letterpress lab. There is no date set as the department is waiting to hear from the Provost if we can begin to plan.

While faculty can apply annually for Student Fee dollars to replace or repair equipment, the University has no regularly scheduled repair or replacement of equipment. Indeed, there is also no perceptible plan for regular maintenance of the University facilities. The College of Communication and Education does respond to emergency requests for funds should essential equipment need repair or replacement.

4. Policies and means for informing students and other regarding health and safety issues.

All students and faculty that use labs are trained in safety. The Department chair works with Environmental, Health and Safety personnel if concerns for health and safety arise.

5. With regard to injury prevention

Safety of the faculty and students is a high priority in the Department and on campus. Our Instructional Support Technicians are responsible for seeing that procedures and equipment meet health and safety standards. We maintain health and safety data material as required by OSHA and comply with existing laws relating to hazardous materials and ventilation. Safety issues are addressed through course lectures and demonstrations.

The University police enforce security. Students are issued building passes for Plumas Hall, good for the semester, which allows them entrance into our studios, labs and classrooms. Computer labs such as the design studio are open only when a supervisor or trained lab tech person is present.

All students who use our facilities are trained and tested in the proper use of equipment. Supervision is provided during open hours in all sensitive lab and studio areas. We serve majors as well as the general student body through our courses. Lab and studio space is

available only to students properly registered in Communication Design classes. For those enrolled in CDES courses, our faculty or staff makes no distinction between CDES majors and non-majors.

The Department does not offer individual studio spaces to faculty. However, faculty do use some of our studios.

6. As applicable documentation regarding...

a. health and safety certifications

The University requires certified training for our Health and Safety officer and Sculpture lab technician in the following area; hazardous materials, blood-borne pathogens, lead and asbestos awareness and defensive driving. The officer informs faculty of changes or new safety procedures at least twice annually.

b. Relationships with health professionals for students and art unit

Students have easy and free access to the University's Student Health Center. They provide basic health and emergency services to students. Faculty and staff have access to health insurance, partially paid for by the University.

c. Policies establishing clear distinctions between general health information from the art unit and professional medical advice.

Art/design faculty and staff are not allowed to give medical advice. In case of emergency we can give general first aid and are instructed to call the University Police Department. Otherwise, we are not health care professionals and do not pretend to give advice on these matters. In the rare event where a student or faculty needs serious medical intervention, Chico's Enloe Hospital is the largest in the region and is less than a mile from campus.

## G. Library and Learning Resources

Department of Art and Art History

### 1. Description of library holdings and learning resources

The Department utilizes both the CSUC's main library, Meriam Library, as well as an in-house the Ira Latour Visual Resource Collection. Meriam Library is a comprehensive University library and adequately serves the needs of the entire campus as well as Art and Design units. We participate in inter-library loan programs and can access most needed materials. The Ira Latour Resource Collection holds additional volumes, artifacts, some original artworks and CDs of specific interest to the Department.

As of its latest audit the Meriam Library holds...

942,410	Books
3,828	Books added 2013/14
60,337	Paper and electronic full-text periodicals and journals
9,724	Video / DVD's

The Ira Lator Visual Resource Collection holds...

3,706	Books, periodicals, & CDs
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Library collections on-site include: Periodicals, Microforms, Main Collection monographs and serials, Folio/X-folio monographs and serials, Government Documents, Juvenile books, Curriculum materials, Special Collections, and non-print media. The collections presently comprise some 1.75 million items in all formats.

The Library collection includes online resources in addition to the traditional print, or hardcopy materials mentioned above. The library also collects print journals and offers periodical indexes and full-text article databases via the Web. Through the Library ReSEARCH Station, our electronic information gateway, the library offers over 60 Web based periodical indexes, abstracting services, full text, and reference databases. Currently, the library owns access to over 15,000 electronic journals. Online databases make information easily accessible to students and faculty 24/7, regardless of their location. The databases most used by art/design students are *Academic Search Elite* (EBSCO), *Art Abstracts* (EBSCO), and *Communication & Mass Media Complete* (EBSCO).

#### Ira Latour Visual Resource Collection

In addition to its printed holdings, the VRC currently maintains a subscription to ArtStor. This service allows faculty and students access to a huge volume of digital images and specialized electronic collections. Given free access to materials from other on-line sources, we are currently debating the necessity of ArtStor, but for nearly the past decade it has given us excellent access to electronic images that has allowed us to discontinue our traditional (film) slide use (though existing slides still remain available).

### 2. Information concerning student and faculty library access

The following hours represent the public operating hours of the Meriam Library during a typical semester.

<b>Meriam Library Operating Hours - Spring Semester 2005</b>							
	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun.
Main Library	7:30am - 11:45pm	7:30am - 11:45pm	7:30am - 11:45pm	7:30am - 11:45pm	7:30am - 4:45pm	10am - 11:45pm	10am - 11:45pm
Reference Desk	10am - 8:00pm	10am - 8:00pm	10am - 8:00pm	10am - 8:00pm	10am - 8:00pm	Noon - 4:45pm	3pm - 7:00pm
Interlibrary Loan	8am - 5pm	8am - 5pm	8am - 5pm	8am - 5pm	8am - 4:45pm	closed	closed
Special Collections	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	9am - 4:45pm	closed	closed

Hours are shorter during summer month as well as holidays.

We participate in inter-library loan programs and can access most needed materials.

In addition, the Meriam Library also offers 24/7 access to its Library Catalog and electronic periodical databases via the ReSEARCH Station which is available on the WWW:  
<http://www.csuchico.edu/library/>

3. If the art unit relies substantially on library resources beyond the institution

n/a

4. Expenditures for art/design acquisitions

Meriam Library

Fiscal Year 2014/2015

Art Expenditures:

- Books = \$6,495
- Periodicals = \$3,667
- Databases = \$19,722
- Total Expenditures = \$29,884

Ira Latour Visual Resource Collection (Department of Art and Art History)

Fiscal Year 2014/2015

- Books & Periodicals = \$12,385.90
- Databases (ArtStor) = \$10,689
- Total Expenditures = \$23,074.90

Fiscal Year 2014/2015 total library expenses in support of the Department of Art and Art History equals \$52,958.90.

5. Number of staff dedicated to the art collection and qualifications of each position

One Meriam Library staff is dedicated to the art/design collection. We also maintain a full-time position in the Department's Visual Resource Collection. Both positions require advanced study in library science or the equivalent.

6. Policies and procedures including faculty involvement

In addition to the above, there is an organized system in place by which faculty can be involved in acquisition decision-making. Every department and program on campus designates one faculty member to serve as liaison to the Meriam Library. This person is responsible for communicating with the subject librarian in order to purchase new materials. It is up to each department/program how they choose to communicate library acquisition information amongst themselves.

#### 7. Plans for library equipment acquisitions and maintenance

The Meriam Library collection policy is to acquire appropriate materials to support the teaching, research, and service requirements of the California State University, Chico. Viewed overall, the collection in art/design is currently seen as adequate for faculty, student, and curricular needs.

The library collections are guided by an Approval Plan Profile, which is available on the WWW at: ([http://www.csuchico.edu/lacq/dept/approval\\_plan\\_profile\\_10\\_02.pdf](http://www.csuchico.edu/lacq/dept/approval_plan_profile_10_02.pdf)) In addition, the library maintains a Collection Development Handbook which outlines policies for 1) Collection Management, 2) General Collection Policies and Guidelines, and 3) Subject Selection Policies. This handbook is also available via the WWW at: (<http://www.csuchico.edu/lacq/dept/index.htm>)

The library is continuously updating its collections through firm orders of books and serials and by subscribing to the Yankee Bookpeddler approval plan for books. Major strides have been made in the last few years to offer periodical indexes and full text databases via the Web in order to make information easily accessible to students and faculty, regardless of their location.

Specific collection development responsibilities for art/design materials are divided between librarians assigned as liaisons to the following programs: Department of Art, Department of Communication Design. These responsibilities are viewed as a coordinating responsibility with departmental faculty. Librarians work collaboratively with faculty to develop and maintain relevant library collections for teaching and research. The goal of the Meriam Library is to acquire books, periodicals, videos, microforms, etc. that will support the teaching and research needs of CSU, Chico faculty and students. Librarians encourage faculty to let them know about important items that the library should acquire that will meet this goal. All faculty are encouraged to review new books and to recommend other titles for acquisition.

### **G. Library and Learning Resources**

Department of Communication and Education

#### 1. Description of library holdings and learning resources

The Department utilizes both the CSUC's main library, Meriam Library, as well as in-house the Ira Latour Visual Resource Collection. Meriam Library is a comprehensive University library and adequately serves the needs of the entire campus as well as Art and Design units. We participate in inter-library loan programs and can access most needed materials. The Ira Latour Resource Collection holds additional volumes, artifacts, some original artworks and CDs of specific interest to the Department.

As of its latest audit the Meriam Library holds...

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## 3. If the art unit relies substantially on library resources beyond the institution

n/a

#### 4. Expenditures for art/design acquisitions

##### Meriam Library

Fiscal Year 2014/2015

Art Expenditures:

- Books = \$6,495
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Fiscal Year 2014/2015 total library expenses in support of the Department of Art and Art History equals \$52,958.90.

#### 5. Number of staff dedicated to the art collection and qualifications of each position

One Meriam Library staff is dedicated to the art/design collection.

#### 6. Policies and procedures including faculty involvement

In addition to the above, there is an organized system in place by which faculty can be involved in acquisition decision-making. Every department and program on campus designates one faculty member to serve as liaison to the Meriam Library. This person is responsible for communicating with the subject librarian in order to purchase new materials. It is up to each department/program how they choose to communicate library acquisition information amongst themselves.

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Specific collection development responsibilities for art/design materials are divided between librarians assigned as liaisons to the following programs: Department of Art, Department of Communication Design. These responsibilities are viewed as a coordinating responsibility with departmental faculty. Librarians work collaboratively with faculty to

develop and maintain relevant library collections for teaching and research. The goal of the Meriam Library is to acquire books, periodicals, videos, microforms, etc. that will support the teaching and research needs of CSU, Chico faculty and students. Librarians encourage faculty to let them know about important items that the library should acquire that will meet this goal. All faculty are encouraged to review new books and to recommend other titles for acquisition.

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

1. Policies, procedures and art standards for recruitment and admission at each applicable level

With great competition for few spaces CSUC uses supplemental admissions criteria beyond the CSU minimum eligibility index for first-time freshman applicants. The academic characteristics of the applicant pool determines an admission cutoff based on high school G.P.A., SAT-I or ACT scores, and completion of required subject matter course work. All first-time freshman applicants must submit an SAT-I or ACT, regardless of G.P.A. All students must apply during the priority filing periods for the appropriate semester.

Students are rank-ordered based on their eligibility index. This index is calculated using a combination of high school GPA and SAT-I total score or ACT composite score. The high school grade point average is determined by college preparatory course work completed during a student's sophomore and junior years. A course must be designated as meeting a University of California A-G subject requirements to be considered college preparatory. This designation is determined by either the student's high school or a college admissions officer.

Applicants must have completed the following pattern of college preparatory subjects with a grade of "C" or higher.

- 4 years English
- 3 years Mathematics (algebra, geometry, and intermediate algebra)
- 2 years Social Science (including 1 year of US History or US History and government)
- 2 years Science with a Laboratory (one biological and one physical)
- 2 years Foreign Language (the same language)
- 1 year Visual and Performing Arts (two semesters of courses from a single VPA area: dance, drama/theater, music, and visual arts)
- 1 year College Preparatory Elective

Since the academic characteristics of the applicant pool determine cutoff impaction has essentially raised the average scores of accepted freshman.

A portfolio is not required for admission to the university.

The Educational Opportunity Program provides admissions assistance for students who are historically low-income, academically under-prepared, or lacking the subject requirements, grades, or test scores normally required for college attendance, but who have demonstrated the potential for academic success.

### BA Programs in Art

General recruitment is handled by the University and College and has been sufficient to attract a growing number of students to our programs. Annually the University organizes a Fall Preview Day where potential students and/or their parents can meet with administrators, faculty and tour our facilities. In addition, the University hosts a President's Scholar Awards weekend where select qualified students are invited to compete for

generous scholarships. The College of Humanities and Fine Arts also offers Academic and Performance Awards to attract incoming freshmen of exceptional merit.

The Department also maintains an active website that attracts many viewers. This site serves not only to disseminate information but advertises our program as well. Department faculty and administration can be easily contacted electronically through the website and this has served as an effective supplement to the University's recruitment programs.

#### BFA Program in Art Studio

For those students interested in or planning to apply for the BFA in Art Studio, the Department of Art and Art History hosts an organizational meeting every semester. Additionally, faculty discusses the merits of this option directly with outstanding students.

#### BFA Program in Interior Architecture

The Department offers only the BFA degree in Interior Architecture. There is no separate application process for this degree as there is the BFA in Art Studio. Recruitment is handled the same way as the BA programs detailed above.

#### MA Program

Application for admission to the Masters Degree Program with an option in Art History is contingent upon satisfying the University requirements for Graduate Admission. Formal application to the Graduate School is a separate process.

All applicants for admission to the Masters Degree Program with an option in Art History must:

1. Have a B.A. in Art History, or the equivalent, from an accredited institution.
2. Meet all entry-level requirements as specified by the Graduate School (see the University Catalog for specifics).
3. Complete the Miller Analogies Test with a minimum score of 30, or departmental approval.
4. Submit a written statement (minimum of 200 words) concerning your personal intent and/or philosophy in art. The statement will be evaluated for both content and form and will be used to certify writing competence.

In addition to the above, applicants must submit two upper division Art History papers and two letters of recommendation. Students who meet these basic qualifications are reviewed by the Department and a vote is cast.

Once accepted into the MA program the student is Conditionally Classified. The prerequisites for Classified Status is...

1. Students must have positive recommendations from the faculty in their area of emphasis and approval of a majority of the art faculty at the time of the classification review.

A MA's Advancement to Candidacy must include...

1. Classified graduate standing and completion at the University of at least 9 units of the proposed program.
2. Formation of the student's graduate advisory committee in consultation with the Graduate Coordinator.
3. Development of the approved program in consultation with the graduate advisory committee and the Graduate Coordinator.

### MFA Program

MFA applicants must meet all University Graduate School admission requirements in addition to the requirements of The Department of Art & Art History. An undergraduate degree, equivalent to a BA degree in Art Studio from CSU Chico is required. No graduate credit is given to classes taken to make up any undergraduate deficiencies.

On the approval of the Graduate Advisor and faculty of student's pattern area, up to 18.0 units of accredited graduate level work may be transferred from another institution towards this 60-unit program. Applicants holding an MA degree in Studio Art from an accredited institution may transfer and count towards the MFA up to 27 units from their previous degree program upon review and recommendation by the graduate advisor and the faculty members in the pattern area, and within the seven-year time limit. No course work from another degree program other than a Masters in Studio Art may be applied towards the MFA requirements.

Applicants are required to file two separate applications. One is to the University Office of Graduate Programs which is available in the Graduate Admissions Office of the School of Graduate, International & Sponsored Programs. The second is to the Department of Art & Art History. All material must be submitted to the Art Department Office; late or incomplete review packets will be returned unprocessed.

The Department's application packet must include:

1. A completed Department MFA application form.
2. Transcripts (official or unofficial) from all institutions of higher learning attended. These must be submitted with the MFA application. (The department transcript requirements are in addition to the official transcripts required in the application to the University. )
3. A two-page, double-spaced Philosophical Statement of Intention (Statement of Purpose).
4. Three letters of recommendation from individuals qualified to testify to the applicant's capabilities and readiness to enter graduate study in studio art. These letters are to be sent directly by the recommender to the Department of Art & Art History.
5. Creative work review (submit only completed work): 20 images.
6. An annotated list for non-print material submitted indicating name, title, media and date of completion.

The Department's tenured and tenure track faculty conduct a portfolio review with discussion and ultimately a vote on qualified applicants. Current graduate students are allowed to view the portfolios and submit written commentary of the applicants but are not allowed a formal vote.

Once accepted into the MFA program a student is Conditionally Classified. Prerequisites to Classified Status include...

1. Formation of the Graduate Advisory Committee (by the end of the first semester in residency).
2. Development of an approved program in consultation with the Graduate Advisory Committee and the Graduate Coordinator.
3. Positive recommendations from all members of the Graduate Advisory Committee.

For advancement to MFA Candidacy a student must...

1. Classified graduate standing and completion of at least 75 percent of required

course work.

2. Completion of an Advancement to Candidacy Portfolio Evaluation, to be administered by the student's Graduate Advisory Committee, and completion of the final requirement for the Graduate Requirement in Writing Proficiency. Results of the evaluation are to be filed with the Graduate Coordinator.

2. Policies, procedures and art standards regarding retention at each applicable program level

#### Undergraduate

Undergraduate students are subject to academic probation if their grade point average falls below 2.0. Probationary students are required to meet with a faculty advisor every semester they are on probation. Students are disqualified anytime their cumulative GPA falls below 1.0.

#### Graduate

Graduate student must maintain a 3.0 GPA. Those falling below this number are subject to academic probation. Failure to remedy the situation within one semester will result in academic disqualification.

3. Policies, procedures used for advising and counseling at various program levels

#### BA in Art Studio, Art History

Both the University and Department offer advising to undergraduate students. Advising for the General Education requirements is handled by Academic Advising and is offered to either appointments or walk-ins. The departments handle major area advising. Art and Art History advising is centered in the Department Office. General questions are answered promptly and program materials are available hereon demand. Undergraduates are assigned a faculty advisor, usually someone within the same discipline. Student files are available to both student and faculty advisor electronically. Copies of some student records are also housed in the Department Office.

#### BA in Art Education + BFA in Art Studio, Interior Architecture

The Area Coordinator for Art Education handles our credential advising. Similarly, the BFA Coordinator handles BFA advising and the Electronic Arts faculty member handles advising for this area. All other faculty are assigned advisees based on their emphasis area.

This system has been effective in meeting the advising needs of our students. No student seeking advising is turned away, not is there generally a long waiting time for those seeking this service.

#### MA in Art History, MFA in Art Studio

MA and MFA students are required to meet with the graduate advisor at the beginning of each semester for both short and long term planning. The Graduate Advisor oversees graduation checks, coordinates meetings with graduate committees and oversees any probationary activity. The Graduate Advisor also coordinates activities with the Graduate Art History advisor. The Graduate Art History is responsible for advising within the Art History Pattern area.

4. Policies concerning the submission, processing and consideration of student complaints

The relationship of the student to California State University, Chico is one governed by statutes, rules, and policies adopted by the California Legislature, the Trustees, the Chancellor, the campus President, and their duly authorized designees. Executive Memorandum 05-010, May 25, 2005, [<http://www.csuchico.edu/prs/EMs/2005/05-010.shtml>] establishes and describes procedures that are to be used for resolving student complaints and grievances arising from a student's claim that a member of the faculty, staff, or administration has in some material way failed to meet their official obligations as agents of the University, thus resulting in an unjust or adverse impact on the student. Only those claims arising from official actions taken by faculty, staff, or administrators on behalf of California State University, Chico can be considered legitimate, and the grievability of such claims is to be determined through the procedures specified in this document.

Procedures for informally resolving complaints or, when necessary, for resolving formal grievances are specified herein. Students are encouraged to resolve complaints informally and, to this end, the Director of Student Judicial Affairs or designee is assigned as an impartial representative from the Office of the Vice President for Student Affairs to provide students with assistance and guidance. Should informal attempts to resolve a complaint fail, formal grievance procedures may be invoked. In all cases, these procedures are designed to effect reasonable and orderly resolutions of student complaints and grievances in a fair, consistent, and timely manner.

The procedures specified herein are to be followed when no other specific campus policy or procedure exists that would more appropriately and effectively bring about a resolution of a student's complaint or grievance. If there is a specific policy or procedure for appealing decisions made in a department, when appropriate, that appeal process should be completed prior to filing a grievance through Student Judicial Affairs. Department policies must be pre-approved by the Office of Student Judicial Affairs.

Departments are encouraged to consult with the Office of Student Judicial Affairs while establishing departmental policies and/or procedures regarding students.

## 5. Information concerning counseling for students

### a. preparing to be elementary/secondary specialist art teachers

The art educators, Cotner and Toku, advise Option Art Education undergraduate students regarding the requirements in the major, which are approved in the state of California as a waiver program for the California Subject Competency exam, CSET. Subject Matter Competency is required in California for admission into all credential programs. Cotner and Toku also advise undergraduate students regarding teaching credential programs. California has a somewhat unique and very complex system. For example, the single subject credential is a K-12 credential, though most of the work available is at the high school level. In California, each credential offering institution has variations, all meeting the same standards, but in deferent ways. Chico State students need to complete 18 units of prerequisites, beyond the requirements of the BA degree, before they are admitted to the credential program here. Further, there are several options available to future teachers regarding credentials, for example, earning more than one credential at the same time, and adding an authorization to teach a subject in addition to the primary subject of the single-subject credential. We also notify and advise students regarding credential application deadlines and test-taking dates. Although students who complete our Option

Art Education degree do not have to take CSET, all future teachers have to take CBEST before they are admitted to a credential program in California.

b. preparing for careers

Counseling in career matters is largely handled by faculty advisors, instructors, and through coursework. ARTS 395: Professional Practices for the Studio Artist covers career options and prepares students for a life in the visual arts. The class is required of BFA Art Studio students and is an elective to all other undergraduates. ARTS 495: Current Topics also has a professional practices component. IDES 485: Professional Practices and IDES 551: Senior Design Studio covers professional practices in Interior Architecture. ARTS 489: Internship is used in Art Education to give students real-world professional experience. Similarly ARTS 689: Graduate Internship readies students for careers in teaching. And last but not least Art History students are exposed to professional practices in the field via ARTH 500 Art History Theory and Research Methods.

c. anticipating continuation of studies

Discussion concerning continuation of studies is handled via faculty advisors, mentors and through some classwork. ARTS 395 Professional Practices for the Studio Artist addresses graduate school applications. Otherwise, this info is usually offered on a case-by-case basis with a student and their area advisor or (in case of BFA Art Studio) though their faculty mentor.

6. Student record-keeping policies and procedures at various program levels

The University and Department maintain accurate and up-to date records of every student. All student records are kept electronically through the CSUC Portal. They are always available to faculty advisors and to the student. Students and faculty can access information such as degree audits and course history as well as major, minor and general education requirements. The system is safe and works well. The Portal is available to both undergraduate and graduate students.

7. Policies concerning maintenance of final project documentation for graduate degrees

MA in Art History and MFA in Art Studio

MA thesis's and the written component for the MFA degree are housed electronically. They can be found at...<http://csuchico-dspace.calstate.edu/handle/10211.4/14>

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

Communication Design Department

1. Policies, procedures and art standards for recruitment and admission at each applicable level

With great competition for few spaces CSUC uses supplemental admissions criteria beyond the CSU minimum eligibility index for first-time freshman applicants. The academic

characteristics of the applicant pool determines an admission cutoff based on high school G.P.A., SAT-I or ACT scores, and completion of required subject matter course work. All first-time freshman applicants must submit an SAT-I or ACT, regardless of G.P.A. All students must apply during the priority filing periods for the appropriate semester.

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Applicants must have completed the following pattern of college preparatory subjects with a grade of "C" or higher.

- 4 years English
- 3 years Mathematics (algebra, geometry, and intermediate algebra)
- 2 years Social Science (including 1 year of US History or US History and government)
- 2 years Science with a Laboratory (one biological and one physical)
- 2 years Foreign Language (the same language)
- 1 year Visual and Performing Arts (two semesters of courses from a single VPA area: dance, drama/theater, music, and visual arts)
- 1 year College Preparatory Elective

Since the academic characteristics of the applicant pool determine cutoff impaction has essentially raised the average scores of accepted freshman.

A portfolio is not required for admission to the university.

The Educational Opportunity Program provides admissions assistance for students who are historically low-income, academically under-prepared, or lacking the subject requirements, grades, or test scores normally required for college attendance, but who have demonstrated the potential for academic success.

#### BA Programs in Communication Design

General recruitment is handled by the University and College and has been sufficient to attract a growing number of students to our programs. Annually the University organizes a Fall Preview Day where potential students and/or their parents can meet with administrators, faculty and tour our facilities. In addition, the University hosts a President's Scholar Awards weekend where select qualified students are invited to compete for generous scholarships. The College of Communication and Education also offers Academic and Performance Awards to attract incoming freshmen of exceptional merit.

The Department also maintains an active website and Facebook page that attracts many viewers. This site serves not only to disseminate information but advertises our program as well. Department faculty and administration can be easily contacted electronically through the website and this has served as an effect supplement to the University's recruitment programs.

2. Policies, procedures and art standards regarding retention at each applicable program level

#### Undergraduate

Undergraduate students are subject to academic probation if their grade point average falls below 2.0. Probationary students are required to meet with a faculty advisor every semester they are on probation. Students are disqualified anytime their cumulative GPA falls below 1.0.

Graphic Design students must pass a portfolio review after completing the pre-portfolio courses. The successful completion of a Portfolio Review is necessary for entry into upper-division Graphic Design courses. Portfolio reviews are held each semester. Students must have completed ART 125 Basic Drawing, CDES 283 Digital Print Production, CDES 284 Basic Graphic Design, CDES 206 Introduction to Photo/Digital Imaging, or have faculty permission to be eligible to go through portfolio review. Students enroll in a 1-unit course CDES 230 Portfolio Review in order to prepare their work for hanging in the review. The class meets three times during the semester each for a period of one hour. Sessions include discussion of evaluation criteria, presentation of work (matting and mounting), and a session for development of magic marker thumbnails required for hanging in the review.

The purpose of the portfolio is to demonstrate design principles.

The work is evaluated by blind vote in each category by a group of invited art/design faculty and professionals. Students who do not pass the portfolio review may elect to repeat the course at a future date. Those who do not pass a second time are not able to enter the option and are advised into other areas.

3. Policies, procedures used for advising and counseling at various program levels

#### BA in Communication Design, Option in Graphic Design

Both the University and Department offer advising to undergraduate students. General Education advising is handled by Academic Advising and is available via appointment or walk in. Major advising is handled by tenured and tenure track faculty in the Option. One faculty member works primarily with pre-portfolio students while the other works with post-portfolio students. Student records and degree progress reports are available to the Department and advisors electronically.

4. Policies concerning the submission, processing and consideration of student complaints

The relationship of the student to California State University, Chico is one governed by statutes, rules, and policies adopted by the California Legislature, the Trustees, the Chancellor, the campus President, and their duly authorized designees. Executive Memorandum 05-010, May 25, 2005, [<http://www.csuchico.edu/prs/EMs/2005/05-010.shtml>] establishes and describes procedures that are to be used for resolving student complaints and grievances arising from a student's claim that a member of the faculty, staff, or administration has in some material way failed to meet their official obligations as agents of the University, thus resulting in an unjust or adverse impact on the student. Only those claims arising from official actions taken by faculty, staff, or administrators on behalf of California State University, Chico can be considered legitimate, and the grievability of such claims is to be determined through the procedures specified in this document.

Procedures for informally resolving complaints or, when necessary, for resolving formal grievances are specified herein. Students are encouraged to resolve complaints informally and, to this end, the Director of Student Judicial Affairs or designee is assigned as an impartial representative from the Office of the Vice President for Student Affairs to provide students with assistance and guidance. Should informal attempts to resolve a complaint fail, formal grievance procedures may be invoked. In all cases, these procedures are designed to effect reasonable and orderly resolutions of student complaints and grievances in a fair, consistent, and timely manner.

The procedures specified herein are to be followed when no other specific campus policy or procedure exists that would more appropriately and effectively bring about a resolution of a student's complaint or grievance. If there is a specific policy or procedure for appealing decisions made in a department, when appropriate, that appeal process should be completed prior to filing a grievance through Student Judicial Affairs. Department policies must be pre-approved by the Office of Student Judicial Affairs.

Departments are encouraged to consult with the Office of Student Judicial Affairs while establishing departmental policies and/or procedures regarding students.

5. Students regularly meet with faculty advisors to discuss career plans and the continuation of studies. CDES 439: Presentation and Practice is the capstone course for Graphic Design students. In this course students develop presentation portfolios and career skills.

6. The University and Department maintain accurate and up-to date records of every student. All student records are kept electronically through the CSUC Portal. They are always available to faculty advisors and to the student. Students and faculty can access information such as degree audits and course history as well as major, minor and general education requirements. The system is safe and works well. The Portal is available to both undergraduate and graduate students.

7. Policies concerning maintenance of final project documentation for graduate degrees

Not Applicable

## **I. Published Materials and Web Sites**

1. The location of published web information required by NASAD

CSU, Chico main site = [www.csuchico.edu/](http://www.csuchico.edu/)

CSU, Chico Department of Art and Art History = [www.csuchico.edu/art/](http://www.csuchico.edu/art/)

Size and scope = <http://www.csuchico.edu/pa/chico-facts.shtml>

Curricula= [www.csuchico.edu/art/programs/](http://www.csuchico.edu/art/programs/)

Faculty = [www.csuchico.edu/art/facultyStaff/](http://www.csuchico.edu/art/facultyStaff/)

Administrators and trustees = <http://catalog.csuchico.edu/viewer/15/UGOVADM.html>

Locale = [www.csuchico.edu/about/index.shtml](http://www.csuchico.edu/about/index.shtml)

Facilities = [www.csuchico.edu/art/resources/](http://www.csuchico.edu/art/resources/)

Costs and refund policies = [www.csuchico.edu/sfin/fees-tuition/index.shtml](http://www.csuchico.edu/sfin/fees-tuition/index.shtml)  
[www.csuchico.edu/sfin/](http://www.csuchico.edu/sfin/)  
[www.csuchico.edu/sfin/refunds/index.shtml](http://www.csuchico.edu/sfin/refunds/index.shtml)

Rules and regulations for conduct = [www.csuchico.edu/sjd/policies.shtml](http://www.csuchico.edu/sjd/policies.shtml)

Quantitative, qualitative, and time requirements for admission, retention and completion of degrees = [www.csuchico.edu/admissions/index.shtml](http://www.csuchico.edu/admissions/index.shtml)  
<http://catalog.csuchico.edu/viewer/15/ACAREGS.html>

Academic calendar = [www.csuchico.edu/apss/calendar/index.shtml](http://www.csuchico.edu/apss/calendar/index.shtml)

Grievance and appeals process = [www.csuchico.edu/prs/EMs/2005/05-010.shtml](http://www.csuchico.edu/prs/EMs/2005/05-010.shtml)

Accreditation status with NASAD = <http://catalog.csuchico.edu/viewer/15/ACCRDT.html>

Art education = [www.csuchico.edu/art/programs/baArtEducation.shtml](http://www.csuchico.edu/art/programs/baArtEducation.shtml)  
<http://catalog.csuchico.edu/viewer/ARTS/ARTSNONEUN.html>

2. Documents or Web locations applicable to the art unit that provide public information about the program, including promotional material used in student recruitment

CSU, Chico Department of Art and Art History = [www.csuchico.edu/art/](http://www.csuchico.edu/art/)

We've done very little student recruitment in the past decade. The few print samples of promotional material that we have will be ready for the site visit.

## **I. Published Materials and Web Sites**

1. The location of published web information required by NASAD

CSU, Chico main site = <http://www.csuchico.edu>

CSU, Chico Department of Communication Design = <http://www.csuchico.edu/cdes>

Graphic Design Option = <http://myweb.csuchico.edu/~bsudick/>

Size and scope = <http://www.csuchico.edu/pa/chico-facts.shtml>

Curricula= [http://www.csuchico.edu/cdes/undergrad\\_degrees/index.shtml](http://www.csuchico.edu/cdes/undergrad_degrees/index.shtml)

Faculty = <http://www.csuchico.edu/cdes/faculty/index.shtml>

Administrators and trustees = <http://catalog.csuchico.edu/viewer/15/UGOVADM.html>

Locale = [www.csuchico.edu/about/index.shtml](http://www.csuchico.edu/about/index.shtml)

Facilities =

<http://www.csuchico.edu/cdes/Parents,%20Alumni%20and%20Friends/parents.shtml>

Costs and refund policies = [www.csuchico.edu/sfin/fees-tuition/index.shtml](http://www.csuchico.edu/sfin/fees-tuition/index.shtml)  
[www.csuchico.edu/sfin/](http://www.csuchico.edu/sfin/)  
[www.csuchico.edu/sfin/refunds/index.shtml](http://www.csuchico.edu/sfin/refunds/index.shtml)

Rules and regulations for conduct = [www.csuchico.edu/sjd/policies.shtml](http://www.csuchico.edu/sjd/policies.shtml)

Quantitative, qualitative, and time requirements for admission, retention and completion of degrees = [www.csuchico.edu/admissions/index.shtml](http://www.csuchico.edu/admissions/index.shtml)  
<http://catalog.csuchico.edu/viewer/15/ACAREGS.html>

Academic calendar = [www.csuchico.edu/apss/calendar/index.shtml](http://www.csuchico.edu/apss/calendar/index.shtml)

Grievance and appeals process = [www.csuchico.edu/prs/EMs/2005/05-010.shtml](http://www.csuchico.edu/prs/EMs/2005/05-010.shtml)

Accreditation status with NASAD = <http://catalog.csuchico.edu/viewer/15/ACCRDT.html>

2. Documents or Web locations applicable to the art/design unit that provide public information about the program, including promotional material used in student recruitment

CSU, Chico Department of Communication Design = [www.csuchico.edu/cdes](http://www.csuchico.edu/cdes)

We've done very little student recruitment in the past decade. The few print samples of promotional material that we have will be ready for the site visit.

## J. Community Involvement

Department of Art and Art History

### 1. Lists of most significant community involvements/interactions

- Hopper Visiting Artists Series

- Danica Phelps, Fall 2015
- Kate Bingaman, Spring 2015
- Dylan Beck, Spring 2015
- Colter Jacobsen, Spring 2014

- University Art Gallery

- Patrick Hillman: *TOTAL wreck* August 26 – October 9, 2015 Reception and Artist Talk: Wednesday Aug 26, 5-7pm

- In Process: Selected Works by Master of Fine Arts Candidates October 19 – 23, 2015 Reception: Thursday, October 22, 5-7pm
- Danica • Phelps: *Chico's Income's Outcome* November 2 – December 11, 2015 Artist Talk: Wednesday, October 28, 5pm Reception: Wednesday, November 4, 5-7pm

- Kara Maria: *Head Over Heels* February 1 – March 11, 2016 Reception and Artist Talk: Thursday, February 4, 5-7pm

- Performance Space March 21-24 Weeklong series of performances co-curated by Kelly Lindner, Trevor Lalaguna, and Cameron Kelly

- Student Art Show Guest Juror: Aimee LeDuc, Director, Berkeley Art Center Juror Talk: Monday, April 18, 5:00pm Exhibition dates: April 25 - May 13

- Janet Turner Print Museum

- Does Size Matter: Small to Large Scale Prints, AUGUST 24 – SEPTEMBER 19, Curator's talk, 5:30 P.M., PAC 134, Rowland Recital Hall, Thursday August 27

- Containing Spirit: The Vessel Featuring Ceramic Art by the late CSU, Chico Professor Jack Windsor, SEPTEMBER 30 – OCTOBER 24, Guest Curator's talk by Michael Murphy, CSU, Chico's Department of Art and Art History, ceramics, 5:30 P.M., PAC 134

- Enigma: Code, Narrative, Symbol, NOVEMBER 5 – DECEMBER 12, Guest Curator's talk by Dr. Asa Mittman, CSU, Chico Department of Art and Art History, 5:30 P.M.

- And the Award Goes to... A Survey of The Turner Collection Winners, JANUARY 25 – FEBRUARY 20, Curator's talk, (possibly Eileen Macdonald) 5:30 P.M. PAC 134

- Sustenance: Food/Life/Art, MARCH 3 – APRIL 9, Guest Curator's talk by Dr. Joan Giampaoli, RD, Associate Professor, CSU, Chico's Department of Nutrition and Food Science, 5:30 P.M. PAC 134

- 21st Juried Student Print Exhibition and 14th Ink/Clay, APRIL 18 – MAY 9, Awards Presentation with the University Art Gallery and Art Education 5:00 P.M. PAC 134

- Selected Faculty-led community interactions

- For Kids at the Turner (a free after school art program, classes conducted in the Turner Print Museum on CSUC campus)

- CSUC Arts Education and Community Engagement Advisory Board (integrating k-12 student visits to Laxon Performances with Visual Art campus Gallery/Museum experiences)

- Pleasant Valley High School Art Studio Advisory Board (a grant-funded arts and interdisciplinary studies program)

- Juror and Juror's lecture, *Ninth Annual Contemporary Woman Exhibition*, (216 entries), Chico Art Center, Chico, CA. Jurors lecture.

- Preternature: Critical and Historical Studies on the Preternatural (Editorial Board Member)
- postmedieval: a journal of medieval cultural studies (Editorial Board Member)
- Guest Editor, "Mapping" issue of Peregrinations: Journal of Medieval Art & Architecture, with Dan Terkla vol. IV:I
- External Reviewer Faculty Tenure/Promotion, Skidmore College, Saratoga Springs, NY
- Outside Reviewer Department of Art 5-Year Review, Butte College, Oroville, CA
- Guest Lecturer American Association of University Women, Chico, CA Chapter
- Juror and Curator Butte College Student Art Exhibition, Oroville, CA
- Print Studio Open House in conjunction with Turner Print Museum

2. Documentation of formal relationship and policies when community involvement is related to a postsecondary degree offering

n/a/

## **J. Community Involvement**

Communication Design Department

1. Lists of most significant community involvements/interactions  
Community involvement

Workshop

- The graphic design program actively involved with community interaction. The graphic design program offered a coding playshop workshop designed for two groups of 20 girl scouts aged 11-16 from Sacramento area to promote learning STEAM in March 2015. The workshop provided girls with the opportunities to learn coding process and coding skills to create interactive visuals. In January 2015, the graphic design program organized a community workshop, Huggable Nature, for children at Sierra View Elementary School and the workshop provided children with the opportunities to create unique and personal projects using hand-on learning and latest technologies through planned art activities.

Exhibition

- The graphic design program hosted Art+Tech Exhibition funded by National Endowment for the Arts in January 2015. The Art+Tech exhibition featured technology-based art works that engage community through integrated forms of video production, interactive technology, and gaming media. None of the artists are from Chico. One, Hye Yeon Nam, is from South Korea, though she has lived in this country for five years, most recently in Baton Rouge, where she teaches at Louisiana State University. Derek G. Larson teaches at Georgia Southern University, and Stephen Lawrence Clark and Sonya Belakhlef are from New York City, where they are 30 members of the 12-person artistic collective known as Babycastles. All of the artists have exhibited widely. The artist's talk was held at Colusa hall at CSU Chico to meet new media artists and it engaged and fostered interaction among diverse members of the community. The exhibition provided communities to experience a wide range of art and technology forms and activities.

## Internships

- The graphic design program requires Internships to facilitate students learning opportunity to apply classroom theory to “real world” experiences. The graphic design program has been a great resource for on and off campus internship program. It strengthened partnerships with other departments and community.

On-campus internships are as follows:

- University Art Gallery (Art Department)
- Orion (Journalism)
- CMT (Creative Media and Technology)
- CDA (Communication Design Associates)
- TGC (Tehama Group Communications)
- Turner Museum

In addition, a number of graphic design students have had internships in community and many students have been successful in converting their internships to full-time employment.

## Alumni

- The graphic design faculty invited alumni guest lecturers to the classroom to provide in-depth information and speak with students about how they broke into their field. It helped students exposed to the latest updates of the industries and technicalities. Successful alumni were also invited to attend the graphic design portfolio review and the graphic design senior exhibition. It not only helped students get professional feedback, but also provided alumni with opportunities to recruit potential applicants. The strong loyalty of alumni benefited the program and school.

## Chico AIGA Student Group

- Chico AIGA (American Institute for Graphic Arts) Student Group is affiliated with the San Francisco Chapter of AIGA. The Chico AIGA student group involved in the local design community and organized many activities each year including visiting designers, workshops, portfolio reviews, travel to design conferences, and field trips to Facebook and Duarte. In May 2012, David Muro who is CSU Chico alumni talked his post college experience and the overall theme of interaction: with people, the design process and some insight into his recent work with the Inkling platform of iPad textbooks and interactive design. In April 2012, the group hosted a workshop to build a digital portfolio and set up a word press site. Graphic design faculty are active with AIGA at the national level. The graphic design faculty attended AIGA Design conference in New Orleans, Oct7-11, 2015 to connect with educators and professional designers.

2. Documentation of formal relationship and policies when community involvement is related to a postsecondary degree offering

Not applicable

## **K. Articulation with other schools**

### Department of Art and Art History

1. Published lists or texts of articulation agreements between two-year and four-year degree granting institutions

The Department of Art and Art History maintains official transfer articulation agreements with most colleges in California including Community Colleges. The University employs a full-time articulation officer who works with the departments to handle articulation agendas. The Department of Art and Art History regularly reviews and updates our transfer articulations. These reviews can be requested and generated by either party. Articulated courses with the California Community Colleges is limited to lower-division coursework.

All articulations are listed on ASSIST [[www.assist.org](http://www.assist.org)]. ASSIST is an online student-transfer information system that shows how course credits earned at one public California college or university can be applied when transferred to another. ASSIST is the official repository of articulation for California's public colleges and universities and provides the most accurate and up-to-date information about student transfer in California.

2. Agreements whereby the institution either provides or receives credit for degrees or other credentials in art from other institutions

n/a

## **K. Articulation with other schools**

### Communication Design Department

1. Published lists or texts of articulation agreements between two-year and four-year degree granting institutions

The Department of Communication Design maintains official transfer articulation agreements with most colleges in California including Community Colleges. The University employs a full-time articulation officer who works with the departments to handle articulation agendas. The Department of Communication Design regularly reviews and updates our transfer articulations. These reviews can be requested and generated by either party. Articulated courses with the California Community Colleges is limited to lower-division coursework.

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2. Agreements whereby the institution either provides or receives credit for degrees or other credentials in art from other institutions

n/a

**L. Non-Degree-Granting Programs for the Community**

n/a

**L. Non-Degree-Granting Programs for the Community**

n/a

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

n/a

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

n/a

**N. Operational Standards and Procedures for Proprietary Institutions**

n/a

**N. Operational Standards and Procedures for Proprietary Institutions**

n/a

**O. Branch Campuses and External Programs**

n/a

**O. Branch Campuses and External Programs**

n/a

## MDP II – INSTRUCTIONAL PROGRAMS

### A. Credit and Time Requirements

Department of Art and Art History

#### 1. The institution's definition of a semester credit-hour

The University operates on 16-week semesters. For individual courses semester credit hours are determined by the University, College and Department. We look at whether the course is a lecture, discussion or seminar as well as whether its an activity (Studio), lab, or performance class. It is generally expected that students spend an equal time outside of class as they do in class for a particular course. Lecture, discussion and seminar classes meet one hour per week for each credit hour allotted. Thus a 3 unit lecture class meets 3 hours per week. Activity, lab, or performance courses meet 2 hours per week for each unit. Thus a 3 units activity class meets 6 hours per week.

For Independent Study and Internship courses students work 48 hours per semester per unit. i.e., a 3 unit Independent Study course equals 144 hours (9 hours per week x 16 weeks).

#### 2. Institution's policy concerning granting course credit to transfer students at undergraduate and graduate levels.

##### Undergraduate

Determination of transfer credit is handled at three places at CSUC, the Department, through Academic Evaluations and [www.Assist](http://www.Assist) for articulated transfer courses. Generally the Department advisors will look at non-articulated courses for possible transfer. We look at the title and type of course, credit hours, the accreditation of the institution where credit was received, and the coursework.

##### Graduate

On the approval of the Graduate Advisor and faculty of student's pattern area, up to 18.0 units of accredited graduate level work may be transferred from another institution towards this 60-unit program. Applicants holding an MA degree in Studio Art from an accredited institution may transfer and count towards the MFA up to 27 units from their previous degree program upon review and recommendation by the graduate advisor and the faculty members in the pattern area, and within the seven-year time limit. No course work from another degree program other than a masters in Studio Art may be applied towards the MFA requirements.

#### 3. Institution publication of...

(a) credit definitions and methods

<http://www.csuchico.edu/apss/schedule/courseclassification/C-class%20list%20and%20definitions.pdf>

(b) Transfer credit policies

[www.csuchico.edu/admissions/future-wildcats/transfer.shtml](http://www.csuchico.edu/admissions/future-wildcats/transfer.shtml)

#### 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.

CSUC produces a Course Inventory where each course is classified for credit hours and type of course. See 1. Above.

5. The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures.

As with 4. above, CSUC produces a Course Inventory where each course is classified for credit hours and type of course.

6. Experimental or atypical formats for delivering instruction

n/a

7. Documentation that credit-hour and transfer policies are published

(a) credit definitions and methods

<http://www.csuchico.edu/apss/schedule/courseclassification/C-class%20list%20and%20definitions.pdf>

(b) Transfer credit policies

[www.csuchico.edu/admissions/future-wildcats/transfer.shtml](http://www.csuchico.edu/admissions/future-wildcats/transfer.shtml)

8. Institutions for which NASAD is the designated institutional creditor

n/a

## **MDP II – INSTRUCTIONAL PROGRAMS**

### **A. Credit and Time Requirements**

Communication Design Department

1. The institution's definition of a semester credit-hour

The University operates on 16-week semesters. For individual courses semester credit hours are determined by the University, College and Department. We look at whether the course is a lecture, discussion or seminar as well as whether its an activity (Studio), lab, or performance class. It is generally expected that students spend an equal time outside of class as they do in class for a particular course. Lecture, discussion and seminar classes meet one hour per week for each credit hour allotted. Thus a 3 unit lecture class meets 3 hours per week. Activity courses meet 2 hours per week for each unit of activity. Thus a 3 unit course with a 2 hour discussion or lecture and 2 hours activity meets 4 hours per week.

For Independent Study and Internship courses students work 60 hours per semester per unit.

2. Institution's policy concerning granting course credit to transfer students at undergraduate and graduate levels.

### Undergraduate

Determination of transfer credit is handled at three places at CSUC, the Department, through Academic Evaluations and [www.Assist](http://www.Assist) for articulated transfer courses. Generally the Department advisors will look at non-articulated courses for possible transfer. We look at the title and type of course, credit hours, the accreditation of the institution where credit was received, and the coursework.

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(a) credit definitions and methods

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5. The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures.

As with 4. above, CSUC produces a Course Inventory where each course is classified for credit hours and type of course.

#### 6. Experimental or atypical formats for delivering instruction

n/a

#### 7. Documentation that credit-hour and transfer policies are published

(a) credit definitions and methods

<http://www.csuchico.edu/apss/schedule/courseclassification/C-class%20list%20and%20definitions.pdf>

(b) Transfer credit policies

[www.csuchico.edu/admissions/future-wildcats/transfer.shtml](http://www.csuchico.edu/admissions/future-wildcats/transfer.shtml)

#### 8. Institutions for which NASAD is the designated institutional creditor

n/a

## **B. Evaluation of the Development of Competencies**

Department of Art and Art History

We assess all of our degree programs to determine the success of our teaching. Evaluated at the end of their program, we assess standard competencies in our students. Assessment forms are filled out for all graduating students. Outcomes are compiled and the Department informed of the results.

In addition the culminating exhibition for BFA in Art Studio students must meet the student's faculty mentor and BFA Coordinator's approval.

Similarly, MA and MFA students must pass an oral defense of their thesis or MFA show, attended by both the student's committee as well as the MA or MFA Coordinator.

## **B. Evaluation of the Development of Competencies**

Department of Art and Art History

We assess all of our degree programs to determine the success of our teaching. Evaluated at the end of their program, we assess standard competencies in our students. Outcomes are compiled and the Department informed of the results. Students in the capstone course CDES 439: Presentation and Practice must present their portfolios to faculty, professionals and the field, and other students.

## **C. Distance Learning**

Department of Art and Art History

1. Institution's written policies, rules and procedures about distance learning programs.

Chico Distance & Online Education offers a variety of courses and degree programs via the Internet. While the courses are entirely Web-based, many of the courses also provide live, synchronous video streaming of course lectures. To participate in these classes you will need to be admitted to the University and have a computer and access to the Internet. Students may combine Chico Distance & Online Education, Special Session, Summer Session, and on-campus attendance to meet the degree requirements of these programs.

2. Documentation of the processes used to...

a. Establish that a student who registers in a distance education course or program is the same student who participates

Through use of student identification number and password.

b. Protect student Privacy

Through use of student identification number and password.

## **C. Distance Learning**

1. Institution's written policies, rules and procedures about distance learning programs.

Chico Distance & Online Education offers a variety of courses and degree programs via the Internet. While the courses are entirely Web-based, many of the courses also provide live, synchronous video streaming of course lectures. To participate in these classes you will need to be admitted to the University and have a computer and access to the Internet. Students may combine Chico Distance & Online Education, Special Session, Summer Session, and on-campus attendance to meet the degree requirements of these programs.

2. Documentation of the processes used to...

a. Establish that a student who registers in a distance education course or program is the same student who participates

Through use of student identification number and password.

b. Protect student Privacy

Through use of student identification number and password.

#### **D. Teacher Preparation Art Education Programs**

Department of Art and Art History

1. Information concerning the intern teaching program with specific reference to credit allotment, and the process for selecting supervising teachers and sites.

The internship For Kids at the Turner fulfills a ARTS 489 requirement for Option Art Education students. However, they can also use other teaching internships to fulfill this requirement. I request paperwork that describes the teaching internship experience they had and a signed letter from their supervisor describing their work and the number of hours they had completed. Many Option Studio, Liberal Studies and Child Development majors do the Turner Internship with me. I only require that students have a little art in their background, but no prior teaching is required. This is considered "Early Field Experience" in education speak. The sites for teaching internships should show a track record of providing successful learning experience for participants in art. Supervisors holding a credential is a plus, but not required.

2. Any special requirements for certification mandated by your state as those affect the teacher training program in Art Education.

The university recognizes teaching internships as Early Field Experience, which is required in Credential (post baccalaureate certification to teach) programs. The CSUC School of Education accepts a letter or email from me stating how many hours students completed with me for a teaching internship in order to give them credit for their Early Field Experience requirement. The only requirements I am aware of is the amount of hours internships require: 144 for 3 units, 96 for 2 units, 48 for 1 unit.

#### **D. Teacher Preparation Art Education Programs**

Communication Design Department

Not applicable

## **E. Graduate Programs**

Rules Concerning the curricular percentage or number of credits in courses intended for graduate students only that are required for each graduate program.

### MA in Art History

1. Rule: At least 60% of the total units are stand-alone 600-level courses (not cross-listed with 400- or 500-level courses).

Department of Art and Art History:

Our MA requires 30 units.

6 units from Art History Group 1

6 units from Art History Group 2

6 units from Art History Group 3

6 units Art History electives

3 units ARTH 600 Art History Theory and Research Methods

3 units ARTH 699T: Thesis

Only ARTH 600 & 699T are guaranteed to be stand alone Graduate Courses. Other courses have the possibility to be cross-listed with undergraduate courses. At a minimum, some students may have only these 6 units (20%) of stand-alone graduate courses. As a small program, currently there are 3 students enrolled in the MA, we don't have a critical mass of students that are enough to populate many stand-alone graduate classes.

2. Rule: Program includes a total of no more than 10 units of Comprehensive Examination, Independent Study, and Master's Thesis or Project combined.

Currently, our MA program allows a maximum of 3 units of ARTH 699T: Theses. The program does not allow Independent Study credits.

### MFA in Art Studio

1. Rule: At least 60% of the total units are stand-alone 600-level courses (not cross-listed with 400- or 500-level courses).

Department of Art and Art History:

Our MFA requires 60 units.

33 units are selected from Graduate level Studio classes

9 units from Graduate Level Art History classes

6 units Graduate Level Courses

3 units ARTS 695: Interdisciplinary Grad Studio

6 units ARTS 696: Seminar in Contemporary Art

3 units ARTS 699P Master's Project

Only ARTS 695, 696 and 699P are guaranteed to be stand alone Graduate Courses. Other courses have the possibility to be cross-listed with undergraduate courses. At a minimum, some students may have only 12 units (20%) of stand-alone graduate courses. As a small program, currently there are 9 students enrolled in the MFA and 3 in the MA, we don't have a critical mass of students that are enough to populate many stand-alone graduate classes.

Being housed in temporary facilities the MFA hasn't had the space (and with budget restraints, hasn't had the faculty) to expand to our ideal size of 18-24 students. That is set to change soon with the Fall 2016 opening of a new Humanities and Fine Arts Building. With the new (and enlarged) graduate facility, we hope to attract and expand our MFA

program. Doing so will thus improve our student count in graduate-level courses and hopefully bring us closer in compliance with NASAD's expectations.

2. Rule: Program includes a total of no more than 10 units of Comprehensive Examination, Independent Study, and Master's Thesis or Project combined.

Currently, our MFA program allows a maximum of 3 units of ARTS 699P: Master's Project and up to 6 units of Independent Study for a total of 9 units.

### **E. Graduate Programs**

Communication Design Department

Not applicable

## **F. Art and Design Studies in General Education**

### Department of Art and Art History

1. A list of all art courses offered specifically for students not majoring in art, with figures or descriptive information that provide a picture of overall enrollment patterns

ARTH 100: Art Appreciation: Multicultural Perspectives

ARTH 2014-2015 enrollments

F 2014 – 163 enrolled (two sections)

SP 2015 – 206 enrolled (3 sections)

2. The institution's practices for assigning teachers to general studies courses in art.

Currently, the only general studies courses we have are in Art Appreciation and Art History survey courses. The Art History surveys are staffed by full-time tenured or tenure track faculty, approved part-time faculty or graduate Teaching Assistants. Art Appreciation courses are generally taught by Art Education or Art History faculty (full or part-time). Our policies for staffing these courses are no different from that of our other classes.

3. The institution's policies with respect to enrollment of non-majors in

a. private studio instruction

We offer no private studio instruction unless it is part of an Independent Study. There are no departmental policies that restrict course enrollment to majors or non-majors.

b. courses intended primarily for art majors.

Assuming students have the proper prerequisites, there are no departmental policies that restrict course enrollment to majors or non-majors.

## **F. Art and Design Studies in General Education**

### Communication Design Department

1. A list of all design courses offered specifically for students not majoring in design, with figures or descriptive information that provide a picture of overall enrollment patterns

CDES 307: Technology and Communication (this is a D1 GE course that is required for CDES majors but is also GE course and taken by non-majors)

CDES 307 enrollments

F 2014 – 80 enrolled

SP 2015 – 80 enrolled

2. The institution's practices for assigning teachers to general studies courses in design.

Currently, the only general studies course we have is CDES 307. This course is taught by either a tenure track faculty member in Media Arts or a part time lecturer.

3. The institution's policies with respect to enrollment of non-majors in

a. Private studio instruction

We offer no private studio instruction unless it is part of an Independent Study. There are no departmental policies that restrict course enrollment to majors or non-majors.

b. Courses intended primarily for art/design majors.

Assuming students have the proper prerequisites, there are no departmental policies that restrict course enrollment to majors or non-majors.

### **MDP III – EVALUATION, PLANNING, PROJECTIONS**

#### **A. Any planning document in effect or in use**

n/a

#### **B. Units evaluation schedules and protocols**

Department of Art and Art History

Generally, the University asks Departments to complete a five-year self-study. For those Departments like ours, that have external accreditation like NASAD, the self-study (this document) we produce for accreditation serves also as the campus document.

#### **C. Any current analytical or projective studies concerning the art unit**

n/a

### **MDP III – EVALUATION, PLANNING, PROJECTIONS**

#### **A. Any planning document in effect or in use**

The 5 year self-study of Media Arts and Mass Communication Design. See Appendix H for the Self Study. See Appendix I for the External Reviewer report. See Appendix J for the Department's final Reflective Essay.

#### **B. Units evaluation schedules and protocols**

Generally, the University asks Departments to complete a five-year self-study. For those Departments like ours, that have external accreditation like NASAD, the self-study (this document) we produce for accreditation serves also as the campus document for Graphic Design. There is a separate self-study for Media Arts and Mass Communication Design.

#### **C. Any current analytical or projective studies concerning the design unit**

n/a



