Degree Name

(Please fill out a separate form for each degree program offered in your department):

Bachelor of Fine Arts: Studio Art

Concentrations and Certificates Awarded in Conjunction with Degree Program

(with sub-major codes and /or CIP codes if known):

Concentrations in

Computer Animation, Ceramics, Graphic Design, New Media and Media Art, Painting, Photography, Printmaking, Metalwork and Jewelry and Sculpture

I.) Mission. ***Explain the program's mission, goals and core values, with a brief explanation of their relationship to the Department, College, University mission and goals, particularly as articulated in***

the strategic plans of each. How do the program's mission and values relate to the national context in this field. Attach the department's/programs strategic plan.

Department of Visual Arts Mission

The Department of Visual Arts supports the University's mission in offering individuals the opportunity to pursue the professional Bachelor of Fine Arts degree in the visual arts with concentrations in animation, ceramics, graphic design, media, metalwork and jewelry, painting, photography, printmaking, and sculpture. The Department provides an environment in which students acquire the skills necessary for professional practice and continuing studies in their field, creates opportunities and means to explore the expressive possibilities of the visual arts through rigorous and sustained studio research. The Department encourages cross-fertilization across the concentrations and the development of the individual's understanding of, and relationship to, art and the world.

Department of Visual Arts Vision

The Department of Visual Arts strives to empower students and faculty to become leaders in a world that requires a unique combination of creativity, conceptual abilities and technical skills while contributing to the quality of artistic and creative life regionally, nationally and globally.

Department of Visual Arts Core Values

The Departments core values are:

1.) The Department values **Learning;** through the Cultivation of creativity in a student centered learning environment that encourages free and open inquiry

2.) The Department values **Community;** through our partnership with the community to enhance cultural, creative and intellectual life in the region

3.) The Department values **Artistic Expression;** through the Promotion, Exchange and Dissemination of diverse artistic and scholarly view points

4.) The Department values **Integrity;** through the use of the highest academic, artistic and ethical standards

5.) The Department values **Diversity;** through the engagement of all our stakeholders in our

pluralistic quest to full-fill our mission.

6.) The Department values **Resources;** traditional, new and emerging technologies

7.) The Department values **Communication;** by providing mechanism for open communication and constructive dialogue that fosters a shared understanding and respect

Department Goals

The Department provides:

1.) *a* foundations program to develop basic 2-D and 3-D studio skills, critical thinking, communication skills, and the ability to articulate visual form;

2.) an art history component to develop the students' understanding of the role of the artist and the visual arts in historical and cultural contexts;

3.) studio elective requirements to expand student awareness of the connections between media and concepts in concentrations;

4.) an environment to foster the development of independent studio research, professional skills, and career goals for all visual arts students.

5.) a mentoring role in the professional and pedagogical development of un-tenured and tenured faculty.

Department Objectives

In order to meet its goals, the Department requires all students:

1.) to earn a minimum grade of "C" in all studios, art history, and beginning English courses;

2.) to maintain a core curriculum which requires students to take a sequence of beginning level courses to broaden awareness of, and to prepare them for, studio concentration studies;

3.) to complete four or more intermediate and advanced courses in each area of concentration;

4.) to meet students not only an aesthetic standard but also a standard for craftsmanship and technical mastery for each assignment in each studio course;

5.) to take five art history courses which cover western and non-western cultures by the end of the seventh semester;

6.) to take advanced level courses that will direct each student in conjunction with faculty to develop an area of advanced investigation in her/his concentration;

7.) to complete a the Senior Project a rigorous, self-generated exploration toward the development of a cultivated body of work or visual statement;

8.) to select a three-person faculty committee to direct and review Senior Project work in conjunction with the VIAR 409 & VIAR 410 courses; The Senior Project six hour course sequence is designed to foster self-discovery through rigorous and sustained studio experimentation, moving toward the making of a cultivated body of work in each student's concentration to be presented in a formal, public exhibition to the Visual Arts Department;

9.) This self-generated exploration is guided by a student-selected, three-person faculty committee including the major professor in the student's area of concentration;

10.) Each student meets with their faculty committee for critiques on a minimum of five occasions during the two-semester sequence;

11.) This course provides a studio environment to experiment with the shaping of the artist's statement through presentation as well as the quality of the extended visual statement.

12.) The Department also seeks to provide for all concentrations a dedicated exhibition space.

Goals for the General Student Population and the Public

The Department provides:

1.) general knowledge of the history of art and the appreciation of art media for students in all degree programs;
2.) studio art electives that fulfill Board of Regents and university general education requirements for an arts elective;
3.) art exhibitions and lectures that are free and open to the public.
4.) provide on-line courses that meet the University's general education core.

Objectives for the General Student Population and the Public

In order to meet its goals, the Department provides:

1.) sufficient sections of Art Appreciation, Survey of the Visual Arts I and II, Drawing
2.) Design I, Introduction to Metalwork and Jewelry, and Introduction to Ceramics;
3.) scheduled exhibitions, public lectures, and workshops by visiting artists.

Other Objectives for the Department of Visual Arts

To improve facilities and to keep them safe and appropriate to the needs of the student population and the curriculum:

1.) To keep equipment, especially computer-based technology, current with discipline standards and standards of the marketplace through annual assessment, replacement, and acquisition;
2.) To keep library holdings current through annual purchase of new books, periodicals and other media;
3.) To maintain the current faculty/student ratio and to make sure that faculty resources are appropriate to the needs of the student population and curriculum;
4.) To maintain a curriculum which promotes excellence and reflects current practices in the visual arts through periodic addition and deletion of courses.

STRATEGIC IMPERATIVES: In order to support the University's Mission and 8 Strategic Imperatives, The Department of Visual Arts has identified the following developmental goals:

I.) UNIVERSITY STRATEGIC IMPERATIVE I - *Strengthening Student Recruitment, Retention, and Enrollment Processes.*

IA. - To Raise Awareness and Enhance the Visibility of our Program

a.) Create a unified and integrated Website with appropriate interactivity, utility, comprehensiveness, aesthetics and communicative capacity. The Department of Visual has maintained a website since 2000. In 2012 the department redesigned the site to reflect a style that reflects the current university website. The department has a full-time faculty who is responsible for the maintaining and updating of the website. The current department website maintains a comprehensive listing of information related to the department that includes curriculum/concentration sheets, detailed information related to the department, it's facilities and faculty, a student gallery, department scholarships and links to the university. The department is currently waiting for the go ahead to redesign the current website using the university templates.

b.) Showcase the Department's programs through marketing and promotion: The Department of Visual Arts *does not have a marketing or promotion budget*. As a result, the Department markets and promotes the following ways:

1.) Department Tours: The Department of Visual Arts takes advantage of all official University events such as Preview Day. Additionally, the Department maintains a very close relationship with the Office of Admissions and schools in the scheduling and providing of departmental tours of the department for prospective students.

2.) Department of Visual Art Studio Day / High School Literally Rally: The Department of Visual Arts has partnered with the Office of Admissions to organize the Art Exhibit for the Louisiana High School Rally Association's Lafayette District. The department uses this event to both establish and maintain relationships with high schools as well as an official recruiting event for the department.

3***.) Website:*** The Department of Visual Arts maintains an up-to-date website on the university website. A full-time faculty member is charged with maintaining and updating the website. The website is updated on a regular basis and has contact links directly to the department head. Additionally, the department maintains a Facebook page and posts events and activities happening in the department on a regal basis.

4***.) Faculty and the Community:*** The Department of Visual Arts faculty are very active in presenting workshops and organizing art exhibitions within the community high schools, after school non-profit centers, art centers and galleries throughout Louisiana and the United States.

5***.) Faculty and Louisiana High Schools:*** The Department's faculty and Department Head visit numinous high schools throughout the state where they present lectures, workshops and also focus on the promotion of the Department of Visual Arts and University. Additionally, to recruit students with increasingly stronger academic and arts preparation, credentials and talents, the department has begun to focus more efforts on magnet schools, academy and private schools that focus on the arts. These include the New Orleans Arts Academy, The Lafayette Parish Talent and Gifted Program, Comeaux High School among others. Finally, the department has maintained a strong relationship with the Louisiana Art Education Association and our former art education students who are teaching within the state of Louisiana. These partnerships allow the department to maintain an active presence within the local and state high school communities.

6*.) The Department and Local Businesses:* The Department of Visual Arts and its faculty maintain and work with local businesses throughout the year in the promotion of the department and its students. This is done through the departments internship programs in graphic design, printmaking, photography, animation, media art and art education programs. Also, the department works with local art centers, galleries and non-profits in the development of programing that allows the department to be showcased to within the community. This includes faculty and student art exhibitions and workshops.

7*.) Undergraduate Research:* The Department of Visual Arts supports and has increased the production and presentation of undergraduate research on campus and at the local, regional and national level. The department students are presenting their research at the national and international conferences as well as in galleries locally, regional and nationally.

8.) Degree Development: Currently the Department of Visual Arts is pursuing strategies to create a MFA in Studio, including the pursuit of resources to offer out of state student assistantships and appropriate studio space. It is the Department's hope that this will promote our undergraduate

program more vigorously.

IB.-To Advance our Positioning as a Program of 'Choice'

The Department of Visual Arts views itself as the premier visual arts undergraduate program in the State of Louisiana. To strengthen and promote this Department focus on the following aspects of the program:

1.) Curriculum Offerings: The Department of Visual Arts offers one of the most comprehensive BFA degrees in Studio Art in the State of Louisiana with concentrations in painting, printmaking, graphic design, ceramics, sculpture, along with the only concentration in computer animation, media arts and metalwork and jewelry in the state. Along with the BFA degree, the department offers minors in studio art and art history and works in concert with the College of Education in managing the BA in Art Education and Alternative Certification in Art Education K-12. Additionally, the department's curriculum provides students an excellent opportunity to learn, work and create in a curriculum that integrates traditional studio practice with contemporary digital technologies. The curriculum requires participation in a two-semester senior project seminar. Unique to visual arts programs in the state, the two semester senior project seminar requires students to work with a committee of faculty members to develop their senior capstone portfolio as evidence of their continuing development towards the goal of becoming a professional practicing artist and designer.

2.) Scholarships: The Department has increased the number of scholarships to over the last 10 years and currently has 11 total scholarships. The increase in scholarships is a result of efforts of the department's Marais Press printmaking program and with the help of the University's Development Office. The department has a scholarship committee that reviews and improves its processes and effectiveness in the solicitation and awarding of departmental scholarships

3. Collaboration with the University Honors Program: The Department of Visual Arts works with the University Honors program by supporting students through honors contracts and the cross listing of courses within the honors program.

4.) Departmental Studios: The Department of Visual Arts provides students with some of the finest studio facilities in the State of Louisiana. Each concentration and foundation program

within the department has a detected studio space. These spaces are maintained by concentration coordinators (full-time faculty) and are equipped with state-of-the-art equipment and supplies supported through grants, departmental funds and lab fees. The average size of each studio space is 3200 square feet and they are housed in both Fletcher Hall and the Visual Arts Annex. Students have access to these spaces 24 hours a day 7 days a week.

5.) Fletcher Hall and Visual Art Annex: The Department of Visual Arts is housed within Fletcher Hall and the Visual Arts Annex. These two buildings are currently under renovation. When completed, they will transform from buildings that were difficult to teach in and presented the department recruit issues to becoming assists for the department.

6.) Support and practice sustainability, safety and physical accessibility: The Department of Visual Arts has had a long history of embracing both technology with in the classroom as well as the use and replacement of toxic materials with those that are more environmentally sound allowing for a safer teaching environment. The largest replacement of such materials has been in the concentrations of printmaking, photography, metalwork and jewelry, ceramics and painting. Also –with efforts of faculty grant writing– the department has updated all the teaching studios and replaced old weathered equipment with that of new safer equipment. In addition, the department has also added and maintained new ventilation systems within the printmaking, ceramic, drawing and sculpture studios allowing for the safer use of materials that are still needed within the teaching studio. Finally, all departmental studio areas and the equipment within the studio are maintained by area coordinators to assure all equipment is running safe.

7.) Maintain the highest standards of professionalism: The Department of Visual Arts maintains the highest standards of professionalism through national accreditation through the National Association of Schools of Art and Design (NASAD). Also, to support teaching development, department faculty maintain memberships in the following professional organizations the Southern Graphics Council International Council, the Society of North American Goldsmiths, National Council on Education for the Ceramic Arts, the National Art Education Association, the Louisiana Art Education Association, and the American Institute of Graphic Artists. These organizations provide the framework for department and classroom standards and learning outcomes. In addition, the department assesses all aspects of the

curriculum through annual SACS assessment. Finally, the students' educational experience is enhanced by rotating exhibitions and functions at the University Art Museum and the Dean's Gallery. In addition, the Department sponsors nationally recognized visiting artists, lectures, and workshops in which students participate. It is through these efforts that the deportment prepares students for careers as practicing professional artists, designers, educators, and community leaders.

8.) Professional Faculty: The Visual Arts Faculty is composed of practicing artists, designers, scholars and educators working in a student centered learning environment. They are dedicated to balancing personal research, service, and advising duties with their teaching practices. The faculty stay current with developments in their specific disciplines and the art world as a whole. Their expertise and enthusiasm create a unique and relevant experience for students.

9.) University Art Museum: The nationally recognized and newly constructed $8.5 million University Art Museum (UAM) since opening in the Spring of 2004 has hosted major exhibitions featuring the work of Deborah Butterfield, Pablo Picasso, Robert Rauschenberg, and Andrew Wyeth. The Museum offers an unprecedented forum from which to stage internationally recognized artists and exhibitions for the benefit of the university and regional communities demonstrating a high standard of excellence. There is no admission fee to the museum for University students.

10.) Alumni Success: The Department of Visual Arts was established in the early 1960's and was the first BFA in Studio degree offered in the State of Louisiana. The department has recruited a list of well-established national and internationally respected artists who have attracted some of the hardest working and talented students from throughout the State. As a result, the department has established a long "*very successful*" list a student alumni who have gone on to become very established and successful artists, designers and educators who reside throughout the United States. These alumni have been the department's strongest recruitment weapons during the last 55 years sending the department countless new students each year.

11.) Articulate The Value of the Arts To The Life of Our Students, the University and The Community: Visual artists are among the leading voices in assuming the responsibilities as

caretakers of the environment and of those that inhabit it. This stewardship is expressed through mediums as diverse as film, painting, printmaking, sculpture, and performance, to mention only a few. Our curricula address this broad concept through the lens of art history as a dominant resource. Courses from western surveys to contemporary gender studies address art historical movements as well as individual artists that have used their creative work as a platform to express humanitarian concerns and a multi-cultural understanding of our global well being. Our art history courses inevitably feed the studio curriculum, whereby students began to examine the artist's role in nurturing the environment and society in general through their own poetic voices. These issues are further reinforced through guest lecturers, museum exhibitions, and study abroad travel opportunities within our curriculum.

IC. To Better Manage our Enrollment Process:

The Department of Visual Arts manages its enrollment process through 1.) Enrollment management during the university registration process, 2.) Through portfolio reviews of students transfusing in to the department, 3.) through portfolio reviews of high school students entering the department. These processes allow students the ability to enter and transfer into the program in a way that they are prepared with the skill set to succeed. To strengthen and promote this process the Department focus on the following aspects of the program:

1.) Articulation Agreements with Community Colleges: The Department of Visual Arts works within the State approved articulation agreements in regards to students transferring to UL Lafayette from state universities and colleges. 1.) The department head evaluates all visual art courses that are being transferred to assure that all course work that can be transferred into the visual art curriculum is applied to the students curriculum. 2.) When needed, the department head along with department faculty will also evaluate a portfolio of artwork from a student to assure learning outcomes to assure course placement.

2.) 1+3 Agreement With SLCC: The Department of Visual Arts has proposed a 1+3 articulation agreement to SLCC four times. This proposal was reviewed by the respective visual art faculty and College Dean at SLCC with agreement. This proposal would have allowed SLCC access and use to studio space within the Department of Visual Arts on the UL Lafayette campus along with

opportunities for the SLCC and UL Lafayette visual arts faculty to work together in the development and transferring of students from one institution to the other. This proposal has not been approved by SLCC. The Department of Visual Arts believes this is due to the inability of SLCC to change the ***"course contact hours"*** of their art courses. The Department of Visual Arts will continue to pursue this proposal with the hope that SLCC can adjust their coursework. Course Contact hours is of major concern since SLCC art and design courses "***do not***" reflect contact norms found throughout the country. The lack of studio time does not allow the student to develop the skill-sets needed to transfer into the department.

3.) Advocate for More Comprehensive High School and Community College Programs in the Arts to Improve the Success of Our Articulation Agreements: The department is in communications with high schools, community colleges and the Office of Enrollment Services concerning the advocating for better visual art curriculum development. The department also works with the University in the review of articulation agreements related to transfusing and defining course equivalences to the department's visual art courses.

4.) Support University Student Orientation and Outreach Activities: The Department of Visual Arts supports the University Orientation process by having a departmental committee assigned to participate in Preview Day, University Career Day, and high school recruiting trips. Also, the department head provides and gives tours to prospective students on a weekly basis. In addition, department faculty work within the community in provided workshops and hands on experiences related to the field of art.

5.) Course Offerings: The Department of Visual Arts manages course offerings with the intent to insure student's success and continues progression through the program. Maintaining maximum enrollments and offering required and elective courses within the visual art curriculum each semester achieve this.

II.) STRATEGIC IMPERATIVE II-Enhancing Student Engagement and

Success Strategic Imperative II.A. - Create a Meaningful First-Year Experience

The Department of Visual Arts enhances and strengthens student engagement and success through a unified curriculum, involvement in professional and community activities, and advising. To strengthen and promote student engagement and success the Department focuses on the following aspects of the program:

1.) ***Student Engagement in the Arts:*** The Department of Visual Arts incorporates the use of cultural and artistic resources found on the UL Lafayette campus, community and region. Department faculty develop classroom assignments that utilize exhibitions at the University Art Museum, the Acadiana Center for the Arts, and the Lafayette downtown galleries. Also, the department annually partners with the Acadiana Center for the Arts and local galleries in the organization of exhibitions that involve students from the department.

2.) ***Student Engage Through Advising:*** The Department of Visual Arts faculty are actively engaged in student advising. The department assigns advising responsibilities to all faculty. All faculty maintain an open door policy and weekly office hours outside of instruction times. Department faculty approach advising in a holistic way that embraces graduation requirements, the students progression and success within the classroom while providing an awareness of University resources for student well-being. All department faculty maintain 25-30 advises per semester.

3.) UNIV 100: In support of University 100, the Department of Visual Arts is currently developing a UNIV 100 course that will be taught by departmental faculty. This course will be a hands-on course that will provide students a meaningful experience and help students by helping in affirming the students choice of major as well as meeting the student learning outcomes required by the University.

4.) Departmental Student Exhibitions: The Department of Visual Arts organizes student exhibitions throughout the year. These exhibitions include visual art students from all levels within the visual art program. These exhibitions are mounted in the Visual Arts Annex, the Deans Gallery (located in Fletcher Hall) as well as the in the university library.

II.B. - Improve the Campus Climate for Students

The Department of Visual Arts enhances and strengthens campus climate for the student by providing a unified curriculum, involvement in professional and community activities, advising and providing a student centered learning community within a studio cultural. To strengthen and promote campus climate for the student and the Department focus on the following aspects of the program:

1.) Student Organizations: The Department of Visual Arts faculty who teach within many of the department concentrations maintain membership in their respective professional organizations. Additionally, these faculty encourage and provide support for their students to maintain both membership and attended professional conferences each year. Faculty provided support by acting as faculty advisors for student groups within the department. The department has student groups (both identified by SGA and those that are not) in graphic design, printmaking, metalwork and jewelry, art education, and ceramics.

2***.) Departmental Student Exhibitions:*** The Department of Visual Arts organizes student exhibitions throughout the year. These exhibitions include visual art students from all levels within the visual art program. These exhibitions are mounted in the Visual Arts Annex, the Deans Gallery (located in Fletcher Hall) as well as the in the university library.

3.) Studio Engagement: The Department of Visual Arts provides students with a focus student centered learning experience in an environment that structured and flexible allowing adaptation for many levels of skill. This environment requires faculty to engage students on a 1-on-1 level and also provides opportunities for faculty and students to develop very strong bonds. Additionally, this type of teaching environment also allows for the development of group support that provides a sense of unity and a feeling community within the department.

4***.) UNIV 100:*** In support of University 100, the Department of Visual Arts is currently developing a UNIV 100 course that will be taught by departmental faculty. This course will be a hands-on course that will provide students a meaningful experience and help students by helping in affirming the students choice of major as well as meeting the student learning outcomes required

by the University.

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II.C. -Increase Number of Students Graduating

The Department of Visual Arts evaluates departmental curriculum, teaching and operational procedures to enhance and strengthen student success towards graduation. To strengthen and improve student graduation rates the Department focuses on the following aspects of the program:

1.) Evaluate and Strengthen Advising Efforts: The Department Head with the help of the College of the Arts Dean's office provides faculty annual advising seminars to help faculty in their advising. At the end of these sessions all faculty are emailed copies of all material covered so they can maintain an archive of advising information. 2.) To help faculty advisors, during the University's annual advising sessions the faculty's advising is assessed and if advising errors are found the Department Head meets with the advisors to review the students folder to go over the error.

2.) Manage Course Enrollment: The Department of Visual Arts manages course enrollment to make sure that students are able to move through their curriculum in a timely manner. To achieve this the department maximizes enrollment in all classes, offers all required courses each semester, and schedules courses to reflect departmental curriculum. Additionally, the department maintains course enrollments that are within NASAD standards that allow for maximum access to both studio equipment and faculty instruction.

3.) Maintain and Strengthen Student Centered Learning Environments:

The Department of Visual Arts makes every effort to maintain and strengthen student centered learning environments to ensure that they are flexible and adaptable for student learning. The department does this by doing the following: 1.) Departmental faculty maintain teaching

schedules that are 4-5 days a week allowing for more contact time with students.

2.)Departmental faculty integrate external class projects that involve active participation from students. These activities include participation and attending exhibitions, attending artist lectures, visiting art workshops, and 3. Organization of student groups within the department.

III.) STRATEGIC IMPERATIVE III: Facilitating Quality Teaching and Learning

III.A To Recruit, Hire, and Maintain the best Faculty for Student Learning

1.) Enhance Commitment to Faculty Development: The Department of Visual Arts supports faculty development by providing faculty access to departmental supply and travel funds for professional travel that supports research and teaching. The department provides studio resources to support creative production and uses departmental and UL foundation money to support studio equipment to enhance faculty teaching and curriculum development. Finally, the department works closely with faculty to make sure that teaching and departmental service loads are such that research excellence is maintained.

2.) Reinforce Quality Teaching and Student Research: The department uses departmental and UL foundation monies to enhance faculty teaching and curriculum development buy providing equipment, software and studio maintenance when needed. Also, the department works closely with faculty to make sure that teaching and departmental service loads are such that teaching excellence is maintained. Additionally, the department supports faculty/student research by providing travel funds to support the departments annual Houston field trips and other professional development experiences that the department student groups are engaged in including: professional conferences, portfolio reviews, internships, fund raisers, exhibitions and visiting art workshops and lectures. Finely, department faculty further engage student learning through the resources of the University Art Museum's annual exhibition and artist lecture series.

3.) Promote Faculty Diversity: The department promotes faculty diversity by utilizing the University's best hiring practices in the search, recruitment, and hiring of all faculty and staff. The department faculty are actively involved in the running and decision making of the department (hiring, budget, facilities and curriculum). The departmental also maintains committees that are structured such that a balance of gender and ethnicity is reflective of the departmental faculty. Additionally, all departmental faculty work and teach alongside each other in an effort to provide the students role models in diversity.

4.) Engage Adjunct Faculty Members in the Life of The University: The department engages adjunct faculty by *1.)* Providing adjunct faculty a two-way communication with the Department Head that is accessible and available to adjunct faculty. *2.)* Providing adjunct faculty feedback through regular faculty interactions (both formal and informal) such as annual SACS assessment reviews, classroom visits and faculty mentoring. *3.)* By including adjunct faculty in departmental activities and events such as faculty exhibitions, visiting artist workshops and lectures, and senior project (capstone) student committees. *4.)* By providing adjunct faculty access to departmental resources and studio spaces to conduct research. *5.)* By maintaining annual adjunct faculty meetings that focus on university issues and policies that are impacting the department. 6.) By providing adjunct faculty with the same support and teaching environments as those given to the full-time faculty.

5.) Fill all Vacant Endowed Professorships: The department has 3 endowed professorships that are currently held by departmental faculty. The department opens these professorships annually to the department for faculty. The department works with the College of the Arts policies in the selecting and awarding of these professorships. The department will continue this process.

III.B To Enhance the Classroom Experience

1.) Raise the Profile of Graduate Study: The Department of Visual Arts faculty stress the idea of graduate study to their students throughout the curriculum with heaver focus during the student's VIAR 409/410 capstone coursework. The department has a high number of students that do go onto graduate school studies throughout the department. The department has had a long established history in placing students into the most respected graduate programs in the country. Additionally, the Department of Visual Arts is pursuing strategies to create a MFA in Studio, including the pursuit of resources to offer out of state student assistantships and appropriate studio space. It is the Department's hope that this will promote our undergraduate program more vigorously.

2. Support Cross-Disciplinary Opportunities: The Department of Visual Arts has always supported and encouraged students to develop cross-disciplinary opportunities in their curriculum. To help this the department's curriculum has required coursework that allows the

student to develop these possibilities. Also, the department has work with other departments on campus in the development of support courses for students in the Department of Visual Arts. These courses are offered in the Department of Computer Science and the College of Liberal Arts. Additionally, the department's capstone course requires student's to from a committee of 3 faculty members from across the department. It is very common that these faculty come from 3 different fields of study and thus provide the student with cross-disciplinary feedback to their current research. Finally, the department maintains course offerings in the University's Study Aboard program.

3.) Support Internships and Mentoring Experiences: The Department of Visual Arts has a long history in the maintaining of internship opportunities for students. The department has developed internships within the concentration areas of photography, printmaking, graphic design, animation, new media and is working with Stuller in the development of one for metalwork and jewelry. In addition to internships, the department also provides students with many mentoring experiences through normal university process and those programs developed with in the department such as advising, senior capstone coursework, concentration coordinators, maintaining an active visiting art program and Marais Press, maintaining student groups, and sponsoring student field trips to Houston, New York, and national conferences. Finally, department faculty also involve students in concentration projects that are associated with the maintaining of their studios as well as involving them into research projects associated with their field of study.

4.) Support Current Online Courses: and maintain discussion of appropriate application of distance learning and the arts: The Department of Visual Arts currently offers VIAR 120 Art Appreciation as an on-line course. The department will continue to offer this course each semester.

5.) The Support and Upgrade the Use of Technologies - including computer hardware and software, studio equipment and facilities: The Department of Visual Arts supports the department concentrations and faculty in the use and upgrades of technology. This has included office computers, teaching technology, software and studio instructional equipment and material. This support is not very easy and can be limited due to a departmental budget that has not seen

an increase since 1999. Additionally the department also writes grants to help in the support of technologies.

IIIC: To Improve Learning Through Evidence Based Assessment:

1.) Maintaining the Departments Rigorous Assessment: The Department of Visual Arts maintains an annual course assessment agenda. All departmental faculty are involved in course assessment within the department. This includes courses that meet the University general education requirements along with foundation courses, all concentration courses, art history and senior capstone courses. In addition, the department also annually assesses all students after the completion of 60 credit hours through an art portfolio.

IV.) STRATEGIC IMPERATIVE IV: Supporting the Research Portfolio of our Community of Scholars

IVA. To Plan Strategically for Enhanced Research Efforts and Results

The Department of Visual Arts has increased faculty research efforts since their last NASAD reaccreditation visit. This can be attributed to the hiring of new faculty, a rise in grant writing due to the loss of equipment budgets as a result of state budget cuts, a redeveloped departmental merit evaluation rubric and a refinement of the departmental peer review process. In addition, the department has also increased faculty mentorship in grant writing to support research. To strengthen and plan for faculty research efforts the department focuses on the following aspects of the program:

1.) Submission of Grants to Support Research and Teaching: The Department of Visual Arts faculty are encouraged and supported in the submission of grants to support their research and teaching. To active this the department head works with faculty by *1.)* Forwarding all grant opportunities that are received in the department, *2.)* Maintaining a library of examples of successful grants authored by department faculty, and *3.)* Helping faculty in the editing of grant proposals. *4.)* The department helps support the implementation of grants with departmental money and changes in course assignments if needed. *5.)* The department maintains a departmental grant committee who are charged the reading of departmental grant proposals for the purpose of providing feedback to the grant writer. All of these strategies have produced an active grant writing to the STEP, BORSF, ATLAS, Friends of the Humanities Grant, UL Summer Research

and UL sabbatical programs.

2.) Recognize Rigorous Research and Scholarship in the Arts: The faculties, supported by the department's budget and facilities, have increased the amount and quality of research since the last NASAD accreditation. This research has been recognized by the University; in the last 6 years the department has had 3 faculty receive the Universities Distinguished Professor Award, 2 faculty have received the Universities Outstanding Teacher Award, and 1 faculty received an excellence in Outstanding Undergraduate Mentor Research Award and 4 faculty have received university sabbaticals. These along with other research activities are publicized on the College of the Arts website, College ENews and both college and department Facebook pages in support of their research.

IVB. *To Foster the Creation of Rigorous Research and other Eminent Intellectual Contributions*

1.) Articulate What Constitutes Value and Quality in Arts Education, Research, Scholarship and Production: The department has developed white papers that define research for the studio artists, art educator and art historian. These papers are posted on the College of the Arts Moodle pages under faculty resources. Additionally, the department peer review document as well as annual merit evaluation takes these into account standards too.

2). Facilitate, Coordinate and Support Collaborative Arts Activities: The department supports faculty in all types of research. This support comes in the form of access to studio space, departmental funds and course reductions. Additionally, the department supports collaborative projects with faculty within the College of the Arts and within the department. These have included exhibitions, artistic events for the College of the Arts SPARK event, as well as projects with the other schools in the college.

3.) Identify Resources Necessary for Contributions in the Arts and Seek Funding Sources: The Department of Visual Arts faculty are encouraged and supported in the submission of grants to support their research and teaching. To active this the department head works with faculty by 1.) Forwarding all grant opportunities that are received in the department, 2.) Maintaining a library of examples of successful grants authored by department faculty, and 3.) Helping faculty in the editing of grant proposals. 4.) The department helps support the implementation of grants with departmental money and changes in course assignments if needed. 5.) The department maintains a

departmental grant committee who are charged the reading of departmental grant proposals for the purpose of providing feedback to the grant writer. All of these strategies have produced an active grant writing to the STEP, BORSF, ATLAS, Friends of the Humanities Grant, UL Summer Research and UL sabbatical programs.

IVC. To Focus on Signature Initiatives Supporting the Future of our Earth and Society

1.) Articulate the critical role of the visual arts in responding to the future of our earth and society: Visual artists are among the leading voices in assuming the responsibilities as caretakers of the environment and of those that inhabit it. This stewardship is expressed through mediums as diverse as film, painting, printmaking, sculpture, and performance, to mention only a few. Our curricula address this broad concept through the lens of art history as a dominant resource. Courses from western surveys to contemporary gender studies address art historical movements as well as individual artists that have used their creative work as a platform to express humanitarian concerns and a multi-cultural understanding of our global well being. Our art history courses inevitably feed the studio curriculum, whereby students began to examine the artist's role in nurturing the environment and society in general through their own poetic voices. These issues are further reinforced through guest lecturers, museum exhibitions, and study abroad travel opportunities within our curriculum.

2.) To Pursue Sustainable Approaches In Using Art Based Media: The Department of Visual Arts has made many adjustments within the studios to address safety and adopt more sustainable approaches to student research production. These have included the following:

3.) Department Computers, Printers and Monitors: The Department of Visual Arts faculty have a long history of incorporating computer technology, Supported through grants, into their curriculums. The department maintains a policy of using and rotating/recycling computer hardware into other areas within the department. By doing this the department is able to repurpose older computers, printers and monitors that can still be used within the art studio. This has allowed the department to provide additional media carts for instruction, computers for faculty offices and the ability to provide printers for concentrations that are in need of printing technology - to name a few examples.

4.) Studio and Office Furniture: The Department regularly utilizes the university's surplus warehouse for studio and office furniture when needed. In addition, before things are sent back to the surplus building the department makes every possible effort to relocate items for use in the other studios.

5.) Department Recycling: In cooperation with physical plant the department maintained a paper-recycling program for a number of years. Faculty and students in each studio in both Fletcher Hall and the Visual Arts Annex participated. The program was suspended until the renovations to Fletcher Hall are complete.

6.) Printmaking Studio: The printmaking curriculum has converted a large amount of its practices to alternative and non-toxic approaches in the medium. This has impacted all the major printmaking process of intaglio, lithography, silkscreen, relief and digital printmaking. The printmaking studio has eliminated and reduced processes that require toxic chemicals, inks and solvents. New ventilation systems have been installed into the studio along with special sink traps and filtration systems to prevent ink residue and lithographic graining abrasives from entering the water system. The studio has also adjusted in cleaning agents to now include soybean oils, orange cleaners and degreasers in a continued effort to reduce toxins in the studio. Additionally, the printmaking studio also recycles the paper, aluminum plates, copper plates, and zinc plates used by the students during the semester. In addition, faculty maintain all the studio equipment in order to extend the life of the equipment. Finally, studio faculty repurposes supplies and materials left in student lockers at the end of each semester.

7.) Graphic Design Studio: The studio faculty maintain all the studio equipment in order to extend the life of the equipment. Studio faculty repurposes supplies and materials left in student lockers at the end of each semester.

8.) Metalworking and Jewelry Studio: The Metalwork and Jewelry studio has installed into the studio special sink traps and filtration systems to prevent metal residues and lithographic abrasives from entering the water system. The studio also recycles aluminum plates, copper plates used by the students during the semester. In addition, faculty maintain all the studio equipment in

order to extend the life of the equipment and when needed the studio faculty fabricate hand tools from recycled materials as well as design studio projects that utilize materials that are left from previous semesters. Finally, studio faculty repurposes supplies and materials left in student lockers at the end of each semester.

9.) Painting Studio: The Painting studio has installed into the studio sink traps to prevent paint residues from entering the water system. The studio faculty maintain all the studio equipment in order to extend the life of the equipment. Studio faculty repurposes supplies and materials left in student lockers at the end of each semester.

10.) Ceramics Studio: The ceramic studio has eliminated and reduced processes that require toxic chemicals. Faculty in the ceramic area maintain all the studio equipment in order to extend the life of the equipment. Finally, studio faculty repurposes supplies and materials left in student lockers at the end of each semester.

11.) Sculpture Studio: Faculty in the sculpture area maintains all the studio equipment in order to extend the life of the equipment. Studio faculty also repurposes supplies and materials as well as materials left in student lockers at the end of each semester.

12.) Drawing and Basic Design Studios: Studio faculty maintain all the studio equipment in order to extend the life of the equipment. Studio faculty repurposes supplies and materials left in student lockers at the end of each semester.

13.) Art Education Studios: Studio faculty maintain all the studio equipment in order to extend the life of the equipment. Studio faculty repurposes supplies and materials left in student lockers at the end of each semester.

14.) Graphic Design: Studio faculty maintain all the studio equipment in order to extend the life of the equipment. Studio faculty repurposes supplies and materials left in student lockers at the end of each semester.

IVD. To Grow Successful Academic Centers and Programs to Enable Greater Levels of

Achievement:

Department faculty identify undergraduate research arts projects and outreach activities that are both impactful and align with classroom curriculum annually These include projects with after school programs, community art centers, internships projects, and those that Marais Press takes on. These initiatives help the department to establish greater levels of achievement in community engagement, undergraduate student research, and professional development. Areas within the department that annually partake in these activities are printmaking, graphic design, art education, animation, new media and digital art ceramics and photography.

V. Strategic Imperative V: Preparing Our Students to Thrive as Global Citizens

VA. To Widen Our Global Perspective Articulate the centrality of the arts to an Understanding of global culture: All cultures are interested in and attribute value to creative expression and aesthetic merit. These values and multi-cultural traditions are evidenced in our collective contributions to architecture, literature, the visual arts, music and performing arts from antiquity to contemporary expression. Whether students major in one of the aforementioned disciplines or simply take a course as an elective, they are sharing in universal languages that speak to core of what it means to be human and to the instinctual desire for personal expression. These students are participating in a means to better understand cultural diversity and global tolerance for traditions that are perhaps different, but no less significant than their own.

1.) Identify and promote multi-cultural activities in the arts and continue and expand our multi-cultural outreach efforts: The region of south Louisiana is rich in cultural diversity and most noticeably in the ethnic diversity from which this population has grown over that past three centuries. The Hilliard University Art Museum and the Acadiana Center for the Arts in Lafayette are among the most visible arts venues in the region promoting diverse programs in the visual and performing arts. The Acadiana Symphony and Performing Arts Society are similarly engaged in diverse programing for the community at large. Each of these organizations is active in outreach programs for public and private schools. The Department of Visual Arts has a long history of working with, along side and involving students in activities and events with these institutions. These include student and professional exhibitions, volunteer work, community service, student internships and lectures.

VB. To Ensure Our Students Are Poised to Face Major Challenges of the 21st Century

1.) Curriculum Development: The department curriculum committee in concert with department faculty evaluate the department curriculum on a regular basis to make adjustments that are reflective of what is currently going on in our respective fields. These adjustments include course changes and additions, adoption of new textbooks, along with the evaluation and replacement of equipment to embrace and incorporate new technologies. Additionally, the faculty utilize other departmental resources and events to prepare students for life outside of the University wither it be postgraduate school or for work in the art world. These resources include professional development with membership and participation in professional organizations, organized undergraduate research projects, visiting artists and internships.

2.) Senior Capstone Exit Survey: The Department has begun to administer an "Exit Survey" given to our graduating seniors. The survey asks for student to respond to a series of questions concerning their experience within the department. The department started to administer this survey in the fall 2014 semester. The information received has been helpful and the survey will be refined for the spring 2015 semester. It is the hope that this survey will provide the department additional information to add in adjustments to teaching and curriculum.

VI. Strategic Imperative VI: Creating an Institution Our Stakeholders Will Regard Highly

VIA. Creating a College Our Stakeholders Will Highly Regard

1.) ***Improve branding and marketing of educational, developmental, and creative endeavors through available advertising, marketing, and social media venues:*** To improve the marketing of

educational, and developmental and creative endeavors The Department of Visual Arts uses the College of the Arts webpage, ENews, Facebook page as well as the Department of Visual Arts Facebook page. The department al so forwards departments news and events to the University Public Relations Office.

2.) Focus on enhancing and broadening the reputation of the College of the Arts and the Department of Visual Arts: The department continues to partner with community museums, schools and companies in a wide range of activities that included workshops, exhibitions, internships and community service. These efforts help to enhance the department and college. Additionally, the department continues to offer a diversified curriculum that continues to produce students that are successful within the educational, design, animation, media, fine art and port-graduation appointments. These activities continue to enhance the reputation of the department and college. Finally, department faculty present research all over the world through exhibitions, workshops, publications and the presentation of papers. These activities broaden the reputation of the department, college and university.

VIB. To Provide Support for the Athletic Programs and The Ragin' Cajun Athletic Foundation: The Department of Visual Arts has and continues to work with student altheletes with and outside of the classroom. Department faculty work with student athletes practice and game day schedules and spend a great deal of time in "1-on-1" instruction with students. The department believes that this allows for student athletes to have a more personal and focused education. In addition, the department also works with the marching band and color guard during both spring and summer orientations to assure that their members can form class schedules that allow for members to attended practice. Finally, many department faculty attended athletic events and are also season ticket holders.

VIC. To Increase Voluntary Contributions for Educational Purposes:

1.) Broaden the Department's Role in Donor Relations: The department has worked with the university development officer assigned to the College of The Arts on a number of projects that have lead to the establishment of endowed scholarships for the Department of Visual Arts. In addition, the department's Marais Press has also organized a number of fund raising events that

have provided funds that have matched donor contributions to help endow student scholarships. Finally, Marais press has also worked along side the College of the Arts development offer in the printing of limited edition prints that have been used as donor gifts to this e who have donated money to the department.

VID. Plan for the Growth Needs in the Department of Visual Arts: All departmental growth projects have already been aligned with the University Master Plan. The department always works with the College of the Arts and Physical Plant in all building renovations and improvements.

VII.) Strategic Imperative VII: Optimizing Administrative Effectiveness and efficiency

VIIA. To focus on Human Resource Management:

The Visual Arts Department currently functions with one administrative assistant. The assistant in this position works closely with the Head of the Visual Arts Department as an assistant carrying out details of duties independently of supervision, managing and coordinating office procedures and providing secretarial support. He or she must know all office policies and administrative information. Must be a resource and liaison person between the Head of the Visual Arts Department and the students, faculty, general public, and other departments in the University. He or she may exercise lead worker responsibility and training over student workers. The assistant performs advanced clerical and routine administrative functions such as reviewing and prioritizing mail, screening calls, organizing, maintaining and updating files and records, greeting visitors and answering questions regarding office policies, procedures, and services. Also, he or she maintains office supplies in stock, light bookkeeping; tabulation of data, issues petty cash vouchers, and keeps travel report and purchase requisition forms available. The Department of Visual Arts has two student aides. The Studio student aide is responsible for assisting faculty in heavy use studios. The Office student aide is responsible for assisting the departmental secretary in day-to-day operations of the Department.

VIIB. To Optimally Structure the Organization:

a.) Examine the formal and informal administrative organization and reporting

Structures to ensure the appropriate level of decentralization and transparency: The Department of Visual Arts evaluates administrative process to maintain and improve effectiveness. This is done with the consultation of faculty to ensure transparency. Additionally, the department

involves department faculty in all issues involving departmental curriculum, course offerings, studio maintain, and equipment purchases. Finally, the department faculty updated on all departmental functions at annual monthly meetings. The Department Head has an open door policy, which allows for effective communication with faculty, staff and students. The Department Head holds faculty meetings once a month and meets with faculty informally on a regular basis. Faculty input is a major factor in policy determination. Faculty members and the Department Head communicate frequently and effectively. There are open lines of communication between the department head and students. All faculty offices are located in close proximity and in almost all cases within a faculty's assigned instructional area. Staff members are also encouraged to express ideas and opinions on a regular basis. Communication on all levels in the Department of Art is proactive and productive.

b.) Clarify, collect and streamline policies and procedures for financial transactions within the Department: The Department of Visual Arts office has centralized the ordering and the maintaining of paperwork for material and equipment. This process has allowed faculty additional time to focus on their teaching. Included in this process is the management of purchase orders, receiving reports and budgets. In addition, the departmental office provides all faculty with information regarding changes in university policies regarding financial transactions.

c.) Foster communication among internal stakeholders: The Department Head has an open door policy, which allows for effective communication with faculty, staff and students. The Department Head holds faculty meetings once a month and meets with faculty informally on a regular basis. Faculty input is a major factor in policy determination. Faculty members and the Department Head communicate frequently and effectively. There are open lines of communication between the department head and students. All faculty offices are located in close proximity and in almost all cases within a faculty's assigned instructional area. Staff members are also encouraged to express ideas and opinions on a regular basis. Communication on all levels in the Department of Art is proactive and productive. In addition to these meetings the department has standing committees that all faculty serve on. These committees are charged with tasks that provide faculty another opportunity to have a voice in the running and development of departmental policy.

Current department committees are:

Tenure and Promotion Committee: The Visual Arts Tenure and Promotion Committee is the first recommending body for tenure and promotion of faculty. All members of this committee are tenured.

Peer Review Committee: All members of this committee are tenured. This committee is responsible for the yearly formal evaluation of all untenured faculty within the department. This committee is responsible for providing feedback and mentoring to the department untenured faculty as they move through the tenure and promotion process.

Curriculum Committee: The Visual Arts Curriculum Committee is responsible for the planning and evaluation of all departmental courses and content. This committee works alongside the department head in course development, curriculum changes and other issues that impact the instruction and it's facilities of the department. This committee has repression from all ranks in the department and reflects all disciplines.

Grants Committee: The Visual Arts Grants Committee is responsible for the review and editing of all grants submitted by Departmental faculty. This committee reviews faculty grants that are being submitted. The committee provides both editing assistance as well as provides suggestions to help improve the strength of the faculty member's grants. This committee has been in place for sometime and has provided faculty new to grant writing help in developing needed skills. Currently, this committee is formed when needed.

Foundations Committee: The Foundations Committee is responsible for the evaluation and recommendations to course content at the foundation level. This committee also meets with all part-time faculty teaching within the Departments foundation courses in order to maintain consistent instruction throughout the foundations courses. This committee is co-chaired by to tenured faculty who also provide oversight for the foundation studios in the Visual Arts Annex.

Visiting Artist Committee: The Department's Visiting Artist Committee is responsible for the solicitation and arrangement of visiting artists for the department. To ensure a wide range of artists visit the department and that we serve all the concentration areas within the department all faculty members serve on this committee. Annually, faculty provide suggestions for possible

visiting artists at the start of the fall semester. These suggestions are reviewed by al faculty and are then voted on by the faculty.

Scholarship Committee: The scholarship Committee is responsible for the solicitation, evaluation and awarding of all student scholarships within the Department. This committee meets each year at the end of the spring semester to review and award department al scholarships. This committee has representation from 2D, 3D and graphic design areas within the department. The committee maintains an evaluation rubric that takes into account the student's quality of portfolio, GPA as well as basic guidelines for the scholarship. Additionally, this committee also works in concert with the Lafayette Art Association in the awarding a scholarship supported that organization.

***Recruitment and Retention Committee*:** The recruitment and Retention Committee is responsible for the manufacturing of all departmental recruitment materials and the updating of the departmental website. This committee helps the department head during university Preview Days, departmental tours, recruitment trips to high schools and the development of promotion material. Currently due to the lack of funds, recruitment materials are focused on PowerPoint presentations to be used during Preview days and presentations at local high schools.

SACS Committee: The department has developed a number of SACS committees with each responsible for the annul assessment of the program. These committees are the Senior Capstone/Art History Assessment Committee, The Foundations Assessment Committee and the 2D and 3D Studio Assessment Committee. Each of these committees is made up of multiple faculty who work in groups to evaluate and developed action plans for student improvement at the end of each semester. The committees supply assessment reports to the department that are then organized and uploaded into the university WEAVE system.

Student Juried Exhibit Committee: The Student Juried Exhibit Committee is responsible for the organization and hanging of the department's annul juiced student exhibition. These included the securing of an outside juror, the promotion, hanging and take down of the exhibition.

VIII. STRATEGIC IMPERATIVE VIII. Fostering economic and community development

VIIIA. To support internal stakeholders working to generate a positive economic, scientific, cultural or social impact

1.) Faculty Travel Support: The Department provides access and support to departmental travel money and facilities to support and increase departmental community partnerships and projects with faculty priorities for faculty travel. These are listed in an order of decreasing priority:

1.) Mandated travel;
2.) Travel for the formal presentation of research results or reading of papers at major professional meetings;
3.) Travel involved with holding elective office in a major professional organization;
4.) Travel for the purpose of participating in a major professional meeting as a chairperson or discussant;
5.) Travel for which there is a clear benefit to the department or University;
6.) Travel for which there is a significant educational or professional benefit to the faculty member.

2.) The department encourages and supports faculty's activities that have the social or cultural impact: Various faculty members have served as board member and Events Coordinator for Acadiana Outreach's Palates and Pate fund-raisers in 2003 & 2004, as board member and Community Representative with Louisiana Alliance for Arts Education in 2003 & 2004, as a representative of the visual arts community on the Visual Arts Projects Panel, Louisiana Division of the Arts, as a panelist for Division of Arts in Louisiana annual Visual Arts grant proposals, and as local consultant for the community with respect to information about animation.

One faculty member has served as Art Education Consultant, prospective teacher interview team member, and Community Committee Member in 2003 2004 for the J. Wallace James Arts and Technology Academy, Lafayette in 2005-2006; and as liaison between Visual Arts Department and Lafayette Parish school teachers for demonstrations and workshops in 2003 & 2006. Other faculty members have been interviewed by Louisiana Public Broadcasting with regard the visual arts in Louisiana, have made presentations at the Lafayette Parish Arts Academy (2004) and the Gifted

and Talented Art program at Moss Road Magnet School (2001), served as juror for the Youth Arts Council of America Student Exhibition in 2003, and as juror for Lafayette Parish School's entry for State of Louisiana Tourism poster competition.

Faculty members have served as juror for Very Special Arts Festival, Lafayette Parish Schools, 2003-2004-2005; juror for the annual Louisiana High School Literary Rally Art Exhibition, 2004-2005; the St. Mary parish Student Art Show in 2000; the Junior Beta Art Show in 2000**;** and on the Lafayette Art Association Art Scholarship Committee, 2001-2004.

Other faculty members have participated in annual community arts and literary festivals and exhibitions such as Pyromania, 2003-2005; as reviewer for Acadiana Educational Endowment Mini-Grant Review Board, Lafayette, 2002-2003; as workshop leaders for the Acadiana Arts Council in 2005 and the Youth Arts Councils of America, 2003; as juror for the 2002 LSU Juried Student Art Show, 2002; as lecturer and painting demonstrators for the Lafayette Parish High School Art Academy Visual Arts Program; and fund raiser for Sacred Heart Academy, 2003. In addition, faculty have participated in local and regional art exhibitions and curating shows, have presented talks in local schools, donated works for auctions to benefit community, written letters on art and censorship, done volunteer work with Festival International, and extensively collaborated with faculty from other Louisiana and out-of-state higher education schools, most especially in the area of printmaking.

One faculty member has extensive collaboration with schools within and outside of Louisiana, including Puebla, Mexico; South Dakota, Illinois, Florida, Kentucky, Oklahoma, and New Mexico.

2.) ***The department provides access to studio and equipment to help support faculty in the development of research (personal research and research supporting community projects) that fosters economic and community development:*** Department faculty maintain a professional research agenda. The department supports this by allowing faculty access to department resources to aid in research development. This includes access to the printmaking, photography, metalwork and jewelry, ceramics, art education, drawing, sculpture, woodshop and computer studios. Each of these studios has a coordinator who is responsible for the running

and maintaining of the spaces and they provide assistance if needed to faculty.

4. The Department Encourages Interdisciplinary Initiatives that Preserve Our Regional Culture:

The department recognizes the unique local culture and its place within it. To support interdisciplinary initiatives that preserve the regional culture the department works with community partners on many projects. These projects include exhibitions, public lectures, visiting artist presentations within the Department of Visual Arts, community after school projects and faculty driven community service. Marais Press also annually invites regional artists to the department for student/artist collaborations.

VIIIB. To Further Develop the Research Park to Enable Both Research Generation and Economic Development

1.) Develop specialized institutes within the College of the Arts:

a.) Marais Press: Marais Press is an editioning press housed in the Department of Visual Arts. Marais Presses mission is to raise funds for student art scholarships through the sales of prints, to encourage the experimentation, and foster artist/student collaborations in the printmaking medium within an atmosphere that is free from the pressures of a commercial atelier and to affect students and the public through contact with professional artists and the eloquence of their art. Each year 5 to 12 artists are invited to Marais Press for the production of print editions. During their time at Marais Press the artists collaborate with the printmaking students in the department of Visual Arts in the production of printed editions, typically 1 to 2 editions, as well as present printmaking demonstrations and or lectures for the faculty and students in the department of visual arts, university and general public. Marais Press maintains a standard policy of collaboration. The printmaking shop is an extension of the artist's studio. It is a hospitable place in which to work and a place that promotes risk taking and also embraces technology in order to take advantage of the full range of possibilities that the printmaking media provides, both traditionally and alternatively. Marais Press has collaborated with more then 200 artists, published 100 editions, and involved more then 100 students in printmaking projects.

3.) Seek Opportunities to Make Connections Between our Specialized Programs and the Research Park:

a.) ***Summer Art Camp:*** The department is developing plans to offer it's first art camp for the summer 2015. The department's art education faculty Assistant Professor Pattie Chambers will organize this summer camp. The camp will be located in the Visual Arts Annex and will take advantage of current student resources for instruction. This camp will serve to needs 1.) An affordable alternative to the community for a summer camp. 2.) A hands-on-real-world opportunity for our art education students to gain teaching experience. 3.) Allow the department to continue to develop undergraduate research opportunities to keep addressing student engagement and 4.) Allow the art education students and the art education student group to raise money helping them in attending national conferences for professional development.

b.) ***Marais Press and Continuing Education:*** The department's printmaking program and Marais Press is developing proposals to partner with the University's Continuing education program in the offering of a series of printmaking courses. These courses will be developed by Professor of Printmaking Brain Kelly. These courses will be located in the printmaking studio located in Fletcher Hall and will take advantage of both faculty and current student resources for instruction. These courses will serve the community and department by: 1.) Offering an affordable alternative to the community for visual arts education. 2.) Provided a hands-on-real-world opportunity for our visual art students to gain teaching experience. 3.) Allow the department to continue to develop undergraduate research opportunities to keep addressing student engagement and 4.) Allowing Marais Press a new way to raise money to 1.) Help the press to continue to provide both professional artists opportunities to make prints, 2.) Provide funds for Marais Press to continue to bring visiting artist to the Department of Visual Arts, 3.) Continue to allow Marais Press opportunities to provide funds for departmental student scholarships.

c.) ***Internships at Pixel Magic and University Art Museum:*** The department has worked with Pixel Magic, located in the University Research Park, and the UAM in placing student interns in their work places. These were very positive experiences for the department. The department continues to welcome any opportunities that become available.

VIIIC. To increase the interface between the community and university

1.) 1+3 Agreement With SLCC: The Department of Visual Arts has proposed a 1+3 articulation agreement to SLCC on multiple times. The respective visual art faculty and college dean at SLCC with agreement reviewed this proposal. This proposal allowed SLCC access and use to studio space within the Department of Visual Arts on the UL Lafayette campus along with opportunities for the SLCC and UL Lafayette visual arts faculty to work together in the development and transferring of students from one institution to the other. This proposal has not been approved by SLCC. The department of Visual Arts believes this is due to the inability of SLCC to change the *"course contact hours"* of their art courses. The Department of Visual Arts will continue to pursue this proposal with the hope that SLCC can adjust their coursework.

2.) Advocate for More Comprehensive High School and Community College Programs in the Arts to Improve the Success of Our Articulation Agreements:

a.) The Department of Visual Arts works within the State approved articulation agreements in regards to students transferring to UL Lafayette from state universities and colleges. 1.) The department head evaluates all visual art courses that are being transferred to assure that all course work that can be transferred into the visual art curriculum is applied to the students curriculum. 2.) When needed, the department head along with department faculty will also evaluate a portfolio of artwork from a student to assure learning outcomes to assure course placement.

2b) The department maintains a very active role in the Louisiana Art Education Association. The department's past and current art education professors serve as the Higher education representative to the LAEA. Our current art education faculty member serves on the organizations Executive Board. This role allows the department to have direct communications with the LAEA and state K-12 educators in the art education. This allows the department the opportunity to address student development and the type of skill-set levels needed at the university level. Additionally, the department maintains a strong relationship with the regional K-12 schools through student teaching assignments, teaching workshops that have been held in the department and through the LAEA.

3.) Support University Student Orientation and Outreach Activities: The Department of Visual Arts supports the University Orientation process by having a departmental committee assigned to participate in Preview Day, University Career Day, and high school recruiting trips. Also, the

department head provides and gives tours to prospective students on a weekly basis. In addition, department faculty work within the community to provided workshops and hands on experiences related to the field of art. Finally, the Department of Visual Arts has partnered with the Office of Enrollment Services to organize the Louisiana Literally Rally District Art Exhibit to establish partnerships with the high school art programs in the Acadiana region.

VIIID. To Enhance the Vibrancy of the State of Louisiana: The department enhances the vibrancy of the State of Louisiana through many departmental activities. These activities involve faculty and students as well as collaborations between the department and the community.

1.) ***Promote In-State Career Options in the Arts:*** The department has a long history placing its graduates into career opportunities within the State of Louisiana. Department graduates can be found in the graphic design, photography, media, print, animation and film industry as well as the K-12 education systems throughout the State of Louisiana. A more detailed pitcher of this is addressed under the "Economic and /or Cultural Development Section of the report.

2.) ***Promote Engagement with Local and Regional Arts Organizations:*** The department faculty and students have a long lasting relationship with local art organizations. Faculty and students have served as interns for these centers, provided community service time to these centers as well as present their research and been employed by these centers. The department has partnered with the Acadiana Arts Center, the Lafayette Children's Museum, the Boys and Girls Clubs of Acadiana, The University Art Museum, galleries throughout downtown Lafayette, many of the advertising design firms throughout the Lafayette region, the Lafayette Parish Schools Talent program and the ACA's PACE Program to name a few. These activities and opportunities for the type of activates are communicated to department students and many faculty also incorporate activates with these centers and programs into the classroom.

3.) ***Promote the Calendar of COA Events to Encourage More Student Involvement:*** The department faculty organize student projects and exhibitions, visiting art workshops and lectures that are open to all students throughout the College of the Arts. Additionally, department faculty announce to students upcoming college events that are happening throughout the College. Additionally, many of these events are publicized on billboards, in studio classrooms and

outside the Department of Visual Arts office in Fletcher Hall as well as on billboards in the Visual Arts Annex lobby.

II.) Peers. *List three to five programs at other U.S. institutions. See Appendix A at the end of this document for a list of peer institutions submitted to and approved by the Board of Regents. If the list of peers is not adequate for your discipline, please submit the names of other institutions with comparable programs your field.*

Mississippi State University

Alabama-Birmingham

UNC Greensboro

Old Dominion

Georgia Southern

University of Texas-Arlington (minus their MFA Degree. Our MFA proposal is modeled after their MFA in Intermedia)

III.) Program Data: Students

Table 1: Enrollment over 7-year cycle - All majors (regardless of sub major or concentration)

	FA08	FA09	FA10	FA11	FA12	FA13	FA14
Majors: Freshman	111	112	108	129	103	107	106
Majors: Sophomores	95	96	68	78	66	83	80
Majors: Juniors	66	79	79	74	77	66	84
Majors: Seniors	135	104	105	117	110	109	100
Majors: Total	407	391	360	398	356	365	370

Table 2: Enrollment over last 7-year cycle - Transfer Majors*

	FA08	FA09	FA10	FA11	FA12	FA13	FA14
TRANSFER MAJORS: Freshmen	**6**	**6**	**1**	**7**	**2**	**2**	**3**

TRANSFER MAJORS: Sophomores	**4**	**5**	**8**	**8**	**4**	**7**	**7**
TRANSFER MAJORS: Juniors	**5**	**3**	**1**	**4**	**3**	**6**	**6**
TRANSFER MAJORS: Seniors	**2**	**3**	**0**	**4**	**1**	**2**	**2**

Table3: Completers - Course and Graduation data over 7-year cycle

	2007-08	**2008-09**	**2009-10**	**2010-11**	**2011-12**	**2012-13**	**2013-14**
AY Graduates Degree Program	52	57	46	41	41	47	48
AY Graduates Certificate Program(s)	0	0	0	0	0	0	0
AY Minors Awarded at Graduation	N/A	N/A	N/A	N/A	N/A	N/A	N/A

Undergraduate Course Drop and Fail Rates over a 7-Year Cycle, AY 07-08 to AY 13-14

Table 4: Undergraduate Course Drop and Fail Rates (7-year Cycle, AY 07-08 to AY 13-14).

	Name of Course	*Drop Rates of at Least 40% (grades of "W")*	*Fail Rates of at Least 35% (grades of "F")*	*Combined Drop rates of at Least 40% (grades of "W" and grades of "F")*
FY 07-08	0	0	0	0
FY 08-09	VIAR 260	X	0	X
	VIAR 396	X	0	X
FY 09-10	VIAR 398	X		X *(this course is only offered during spring semesters)*
FY 10-11	0	0	0	0
FY 12-13	VIAR 111	X	0	X *(spring semester only)*
FY13-14	0	0	0	0

Table 4a: Undergraduate Course Drop and Fail Rates (7-year Cycle, AY 07-08 to AY 13-14)

	Name of Course	*Drop Rates of at Least 40% (grades of "W")*	*Fail Rates of at Least 35% (grades of "F")*	*Combined Drop rates of at Least 40% (grades of "W" and grades of "F")*
FA 07	**VIAR 112**			**X**
SP 08	**0**	**0**	**0**	**0**
FA 08	**VIAR 111**	**0**	**0**	**X**

	VIAR 112	0	0	X
	VIAR 365	0	0	X
FA 09	VIAR 111	0	0	X
SP 10	VIAR 101	0	0	X
	VIAR 101	0	0	X
	VIAR 111	0	0	X
	VIAR 111	0	0	X
FA 10	VIAR 396	0	0	X
SP 12	VIAR 396	0	0	X
FA 12	VIAR 101	0	0	X
SP 13	VIAR 360	0	0	X
SP 14	VIAR 111	0	0	X
	VIAR 112	0	0	X
	VIAR 366	0	0	X

Program Data: Faculty

Table 5: Current Faculty Demographics (as of academic year 2014-2015)

	Male	Female	White	Black	Hispanic	Asian	Two or More races	Anticipated Retirements/Resignations in the Next two years
Instructors	0	0	0	0	0	0	0	None
Senior Instructors	0	0	0	0	0	0	0	None

Master Instructors	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**None**
Asst. Professors	**3**	**1**	**3**	**1**	**0**	**0**	**0**	1.) 1-Assistant Professor will be reviewed for Tenure/Promotion during the 2015-16 Academic Year.
Assoc. Professors	**8**	**2**	**9**	**0**	**0**	**1**	**0**	1.) Associate Professor Karl Vokmar will be retiring at the end of the Spring 15 semester. 2.) Associate Professor Renate Dohmen is on sabbatical and has accepted a new position in London. She will not be returning the UL Lafayette.
Professors	**2**	**2**	**4**	**0**	**0**	**0**	**0**	1.) Professor Chryl Savoy will be retiring at the end of the Spring 15 semester.
FTE Adjunct Faculty (based on 15 hour load)								

Table 6: Faculty Salaries

	2004-05	2008-09	2012-13	2014-15	2011-12 CUPA Survey	2011-12 OK STATE Survey
nstructors (all): # and Salary Average	N/A	N/A	(2) $39,000	N/A	$39,000	Listed as "Other" (771) $45,362
Asst Profs: # and Salary Average	N/A	N/A	(8) $45,000	(2) $44,500	$52,000	(1945) $57,776 New (329) $56,930
Assoc Profs: # and Salary Average	N/A	N/A	(5) $57,920	(9) $54,995	$62,042	(2943) $70,058
Profs: # and Salary Average	N/A	N/A	(5) $76,674	(5) $76,674	$79,993	(2656) $97,230

Table 7: Faculty Workload Data

VIAR	Sum of Lower Level SCH	Sum od Upper Level SCH	Sum od Mastrer's SCH	Sum od PhD SCH	Sum of Undergraduate SCH	Sum of Graduate SCH
Fall	2852	2284	12	0	5136	12

2009						
Fall 2010	**2646**	**2230**	**12**	**6**	**4876**	**18**
Fall 2011	**2739**	**2180**	**15**	**3**	**4919**	**18**
Fall 2012	**2314**	**2239**	**12**	**0**	**4553**	**0**
Fall 2013	**2378**	**2219**	**12**	**0**	**4597**	**12**

Table: Faculty Workload Data – Average SCH Per Rank

	AY 2009-10	AY 2010-11	AY 2011-12	AY 2012-13	AY 2013-14	FALL 2014
Instructors (all): Average SCH Production	**183**	**155**	**219**	**205**	**393**	**0**
Asst Profs: Average SCH Production	**240**	**218**	**233**	**238**	**206**	**103**

Assoc Profs: Average SCH Production	319	253	307	332	249	122
Profs: Average SCH Production	174	169	190	135	172	122
FTE Adjunct Faculty: Average SCH Production	229	294	329	287	219	
Instructors: Average Indirect Costs from Grants & Contracts	0	0	0	0	0	0
Asst Profs: Average Indirect Costs from Grants	0	0	0	0	0	0
Assoc Profs: Average Indirect Costs from Grants & Contracts	0	0	0	0	0	0
Profs: Average Indirect Costs from Grants & Contracts	BORSF Grants	0	0	BORSF Grants	BORSF Grants	0

Table 7a: Total SCH Hours - Total Produced by Rank

	AY 2009-10	AY 2012-11	AY 2011-12	AY 2012-13	AY 2013-14	FALL 2014
Instructors: SCH Production	1206	744	525	492	708	0
Asst Profs: SCH Production	3460	3141	3351	3001	2961	411
Assoc Profs: SCH Production	3159	2227	2703	2388	1791	1758

Profs: SCH Production	**1254**	**1524**	**1716**	**1338**	**1497**	**402**
FTE Adjunct Faculty: SCH Production	**1192**	**1087**	**1314**	**1864**	**1753**	**1596**
Total SCH Production	**10271**	**8723**	**9609**	**9083**	**8710**	**4167**
Instructors: Indirect Costs from Grants & Contracts	**0**	**0**	**0**	**0**	**0**	**0**
Asst Profs: Indirect Costs from Grants	**0**	**0**	**0**	**0**	**0**	**0**
Assoc Profs: Indirect Costs from Grants & Contracts	**0**	**0**	**0**	**0**	**0**	
Profs: Indirect Costs from Grants & Contracts					**BORSF Grants**	

Table 8: Continuing Faculty Course Assignments

(as per academic year 2014-2015)

List continuing faculty with assigned courses, credit hours, and student enrollment from the most recent two AY semesters (note any who are hired as exceptions to SACS credential qualifications). Please indicate for each the workload track; note which faculty members (if any) are 12-month hires, which are DL certified, and which hold Graduate Faculty status.

Full-Time Faculty Course Assignments Spring 2015

Name	Courses	Credit Hours	Enrollment	Track	12-Month Hire	DL Certified	Graduate Faculty
Jamie Baldridge	335.1	3	16	1	No	No	No

	335.2/435.1	3	17				
	309.16	3	22				
Steve Breaux	112.4	3	24	1	No	No	No
	312.1	3	20				
	312.2	3	21				
Patricia Chambers	215.1	2	16	1	No	No	No
	215.3	2	15				
	315.1	3	6				
	Student Observations						
Yeon Choi	365.2	3	13	1	No	No	No
	366.1	3	11				
	465.1	3	19				
Daniel DiCaprio	102.2	3	14	1	No	No	No
	375.1	3	16				
	376.1/475.1	3	14				

David Dubose	111.1	3	19	1	No	No	No
	111.3	3	20				
	11.4	3	21				
Lynda Frese	396.1	3	17	1	No	No	No
	397.1/490.1	3	12				
John Gargano	380.1	3	18	1	No	No	No
	380.3	3	19				
	380.2/385.2/ 480.1	3	11				

	309.5	3	1				
Kevin Hagan	345.1	3	16	1	No	No	No
	345.2	3	15				
	446.1	3	13				
John Hathorn	250.1	3	18	1	No	No	No
	250.2	3	22				
	409.1/410.1	3	30				
Don Henson	260.1	3	14	1	No	No	No
	260.2	3	18				
	260.3/360.1/ 460.1	3	12				
Allan Jones	112.2	3	23	1	No	No	No
	350.2	3	14				
	350.2/450.2	3	14				
	VIAR 309.12	3	3				

Brian Kelly	303.2	3	21	1	No	No	No
	303.1/304. 1/ 305.1/403. 1	3	20				
	309.14	3	4				
Jeff Lush	346.1	3	14	1	No	No	No
	348.1	3	14				
	410.1	3	13				
Chyrl Savoy	111.6	3	13	1	No	No	No

	112.3	3	9				
Scot Sinclair	112.1	3	18	1	No	No	No
	211.1	3	11				
	211.2	3	11				
Karl Volkmar	120.1	3	65	1	No	No	No
	121.1	3	117				
	321.1	3	47				

Part-Time Faculty Course Assignments Spring 2015

Danielle Burns	101.2	3	21		No	No	No
	101.3	3	23				
	102.3	3	12				
Rebecca Kreisler	102.1	3	23		No	No	No
	120.2	3	73				
	121.2	3	103				
	220.1	3	84				
Nathan Pietrykowski	101.1	3	17		No	No	No
	101.4	3	13				
Jeanie Stevens	215.2	2	20		No	No	No
James Tancill	120.3	3	30		No	Yes	No
	235.1	3	20				
	235.2	3	20				
	235.3	3	20				
	365.1	3	15				

Full-Time Faculty Course Assignments Fall 2014

Name	Courses	Credit Hours	Enrollment	Track	12 Month Appointment	DL Certified	Graduate Faculty
Jamie Baldridge	335.1	3	16	1	No	No	No
	335.2/435.1	3	17				
	396.1	3	15				
	397.1/490.1	3	16				
Steve Breaux	112.4	3	17	1	No	No	No
	312.1	3	19				
	312.2	3	20				
Patricia Chambers	215.4	2	19	1	No	No	No
	215.1/216.1	3	14				
	415.1	3	9				
	Student Observations						
Yeon Choi	365.2	3	17	1	No	No	No
	366.1	3	12				
	465.1	3	14				
Daniel DiCaprio	102.1	3	11	1	No	No	No
	375.1	3	16				
	376.1/475.1	3	8				
David DuBose	111.1	3	22	1	No	No	No
	111.2	3	23				
	112.1	3	12				

Lynda Frese	On Sabbatical			1	No	No	No

John Gargano	102.3	3	18	1	No	No	No
	380.1/480.1	3	22				
	380.2/385.1/ 480.1	3	15				
Kevin Hagan	235.2	3	24	1	No	No	No
	347.1	3	16				
	445.1	3	14				
John Hathorn	250.1	2	21	1	No	No	No
	250.2	3	20				
	409.1/410.1	3	33				
Donald Henson	260.1	3	17	1	No	No	No
	260.2	3	17				
	260.3/360.1/ 460.1	3	15				
Allan Jones	250.3	3	21	1	No	No	No
	350.1/450.1	3	12				
	350.2/450.2	3	10				
Brian Kelly	303.2	3	20	1	No	No	No
	303.1/304.1/ 305.1/403.1	3	24				
	Department Head Duties						

Jeff Lush	101.6	3	22	1	No	No	No
	349.1	3	16				
	409.1	3	14				
Chyrl Savoy	111.3	3	11	1	No	No	No
	112.2	3	5				
Scot Sinclair	211.1	3	20	1	No	No	No
	211.2	3	20				
	211.3	3	23				
Karl Volkmar	122.2	3	91	1	No	No	No
	321.1	3	35				
	323.1	3	70				

Part-Time Faculty Course Assignments Fall 2014

Danielle Burns	101.1	3	20		No	No	No
	101.3	3	15				
	340.1	3	13				
James Green	111.2	3	23		No	No	No
	111.7	3	22				
	111.8	3	22				
	396.2	3	15				
Rebecca Kreisler	101.5	3	20		No	No	No
	120.1	3	77				
	120.2	3	120				

	122.1	3	29				
Nathan Pietrykowski	101.2	3	18		No	No	No
	101.4	3	22				
Jeanie Stevens	215.2	2	20		No	No	No
	215.3	2	16				
James Tancill	120.3	3	29		No	Yes	No
	235.1	3	24				
	235.2	3	24				
	235.3	3	15				

Full-Time Faculty Course Assignments Spring 2014

Jamie Baldridge	235.2	3	20	1	No	No	No
	335.1/435.1	3	21				
	396.1	3	17				
Steve Breaux	112.4	3	22	1	No	No	No
	312.1	3	18				
	312.2	3	22				
Patricia Chambers	215.2/216.1	3	18	1	No	No	No
	215.3	2	20				
	315.1	3	9				
	Student Observations						

Yeon Choi	365.1	3	20	1	No	No	No
	366.1	3	10				
	465.1	3	16				
Renate Dohmen	121.2	3	107	1	No	No	No
	220.1	3	100				
	422.1	3	22				
David DuBose	101.2	3	21	1	No	No	No
	111.1	3	21				
	111.3	3	18				

Lynda Frese	396.1	3	11	1	No	No	No
	397.1	3	10				
	490.1	3	9				
John Gargano	380.1	3	21	1	No	No	No
	380.3	3	18				
	380.2/385.1/ 480.1	3	15				
Kevin Hagan	345.1	3	14	1	No	No	No
	345.2	3	14				
	446.1	3	15				
John Hathorn	250.1	3	19	1	No	No	No
	250.2	3	20				
	409.1/410.1	3	42				
Donald Henson	260.1	3	19	1	No	No	No
	260.2	3	19				
	260.1/360.1/ 460.1	3	17				

Allan Jones	112.2	3	21	1	No	No	No
	350.1/450.1	3	14				
	350.2	3	13				
	309.12	3	1				
Brian Kelly	303.2	3	23	1	No	No	No
	303.1/304.1/ 305.1/403.1	3	28				
	309.2	3	2				
	Department Duties						
Jeff Lush	346.1	3	15	1	No	No	No
	348.1	3	15				
	410.2	3	15				
Mary McBride	120.2	3	99	1	No	No	No
	375.1	3	18				
	376.1/470.1	3	14				
Chyrl Savoy	111.6	3	17	1	No	No	No
	112.3	3	17				
Scot Sinclair	112.1	3	21	1	No	No	No
	211.1	3	20				
	211.2	3	10				
Karl Volkmar	Medical Leave			1	No	No	No

Part-Time Faculty Course Assignments Spring 2014

NAME	COURSE	CREDIT	ENROLLMENT				
Danielle Burns	101.1	3	17		No	No	No
	340.1	3	14				

Rebecca Kreisler	102.1	3	25		No	No	No
	102.2	3	25				
	102.3	3	23				
	121.1	3	106				
Jeanie Stevens	215.4	2	17		No	No	No
	215.5	2	12				
James Tancill	120.3	3	25		No	Yes	No
	235.1	3	20				
	235.2	3	21				
	309.16	3	16				

Full-Time Faculty Course Assignments Fall 2013

Jamie Baldridge	335.2/435.1	3	11	1	No	No	No
	396.2	3	17				
	398.1	3	10				
Steve Breaux	112.3	3	19	1	No	No	No
	312.1	3	19				
	312.2	3	18				
Patricia Chambers	215.2/216.1	3	16	1	No	No	No
	215.3	2	20				
	415.1	3	5				
	Student Observations						
Yeon Choi	365.1	3	16	1	No	No	No

	366.1	3	11				
	465.1	3	19				
Renate Dohmen	120.2	3	124	1	No	No	No
	122.1	3	68				
	422.1	3	27				
David DuBose	101.6	3	25	1	No	No	No
	111.1	3	23				
	111.4	3	23				

Lynda Frese	396.1	3	12	1	No	No	No
	397.1	3	12				
	490.1	3	9				
John Gargano	260.4	3	16	1	No	No	No
	380.1/480.1	3	17				
	385.1/480.1	3	13				
Kevin Hagan	101.2	3	22	1	No	No	No
	347.1	3	21				
	445.1	3	15				
John Hathorn	250.1	3	20	1	No	No	No
	250.2	3	19				
	409.1/410.1	3	43				
Donald Henson	260.1	3	17	1	No	No	No
	260.2	3	17				
	360.1/ 460.1	3	8				
Allan Jones	112.1	3	19	1	No	No	No
	350.1/450.1	3	10				

	350.2	3	10				
Brian Kelly	303.2	3	21	1	No	No	No
	303.1/304.1/ 305.1/403.1	3	23				
	309.14	3	1				
	Department Duties						
Jeff Lush	349.1	3	23	1	No	No	No
	409.1	3	15				
	Adminstrative	Duties					
Mary McBride	120.2	3	72	1	No	No	No
	375.1	3	20				
	376.1/470.1	3	13				
Chyrl Savoy	101.5	3	19	1	No	No	No
	111.2	3	18				
	111.3	3	17				
Scot Sinclair	211.1	3	13	1	No	No	No
	211.2	3	20				
	211.3	3	21				
Karl Volkmar	122.2	3	95	1	No	No	No
	321.1	3	35				
	323.1	3	70				

Part-Time Faculty Course Assignments Fall 2013

Scot Arthur	111.6	3	22		No	No	No
	111.8	3	24				
Danielle Burns	101.1	3	21		No	No	No
	102.1	3	23				
	340.1	3	12				
Nick Cambell	335.1	3	8		No	No	No
Rebecca Kreisler	101.4	3	20		No	No	No
	102.2	3	24				
Jeanie Stevens	215.2	2	21		No	No	No
	215.3	2	18				
James Tancill	120.3	3	29		No	Yes	No
	235.1	3	20				
	235.2	3	23				
	235.3	3	21				

IV.) Program Cost Data and Other Information

A.) Cost Analysis (provided by Academic Affairs)

V.) Assessment Protocols. *Explain how the program evaluates its success in achieving its goals in student learning, scholarship/research, and service. Reference postings and attach a "Detailed Assessment Report (DAR) from WEAVE.*

The Department of Visual Arts performs student assessment annually through SACS assessment, the Sophomore Portfolio Review, and our NASAD Reaccreditation process. The following are details and procedures for the Department of Visual Arts ***(NOTE: WEAVE ASSESSMENTS ARE SUBMITTED IN PROGRAM REVIEW BINDERS. COPIES OF THEM ARE ALSO INCLUDED AS SEPARATE FILES WITH THIS DOCUMENT).***

1.) Regarding SACS Assessment:

The Department of Visual Arts assessment all aspects of the department annually. This is done on rotation of the studio areas, senior capstone courses, art history and courses that meet the general education core. The entire department faculty takes part in student assessment. Procedures for assessment are described below along with a departmental assessment schedule.

2.) Assessment of Upper Level Art History Courses: Assessment of student knowledge of Art History and Theory is achieved throughout the semester through students active participation in the following courses VIAR 121, 122, 220, 323, 321, and 422. The Department's art history courses are designed to provide exposure and to introduce students to traditional Western Art from Prehistory to the present as well as to provide exposure to non-western art providing our majors a broad spectrum of knowledge and awareness of various art forms (painting sculpture, architecture, etc.) from different cultures and different time frames. These experiences also serve as a way to examine visual ideas as pursued by artists throughout art history; thus nurturing our students as they also begin to examine visual possibilities through their own investigations within assignments and/or projects in the studio as well as in the classroom. This allows for the departmental faculty to integrate art history and art theory into the studio through presentations, projects related to concept, media, technique, and in critiques and discussions, and written statements thus, allowing students to make connections with art history on a tangible, artistic and personal level. The departmental faculty in art history assesses Art History classes. The student's assessment will be conducted through a standardized test given at the end of both the fall and spring semesters. Number of faculty assessing student outcome: 2-3 faculty do this assessment.

3.) Senior Capstone Course 409/410:

At the end of the fall and spring semester the senior professor in each concentration is asked to submit an evaluation addressing categories under VIAR 409/410 Goals 1 and 2 for each student in their respective concentration. In addition the primary instructor of VIAR 409/410 in collaboration with one additional colleague in the Department of Visual Arts evaluates the final portfolio of the entire class including all written statements, digital image and resume documentation, and the evaluations of the senior professors by concentration. Assessment rubrics used: E=exceeds expectation M=meets expectations D= does not meet expectations.

4.) Foundation Assessment Process: At the end of the spring semester the student achievement as it relates to this goal was assessed in 2 groups. These groups were made up of faculty who teach the following courses, drawing, 2-d and 3-d design. These faculty evaluate a sample of course work completed during the spring semester. This sample includes artistic projects, homework assignments, and writing assignments focusing on the dealing with the elements and principles of design. The students' working knowledge of the visual language is measured by the success of their solutions to various problems presented in design projects and assignments. All Visual Arts Majors are required to take foundation courses where the visual language is introduced and explored through exercises, assigned readings, projects, presentations, critiques, written intentions, proposals or responses. Students in Basic Design I and II (VIAR 101 and VIAR 102) focus specifically on the elements and principles of 2d and 3d design and beyond (time). All faculty and students explore the same content and utilize the same textbook decided upon by the curriculum committee as an important component and tool in the investigation of course content and to help achieve a more consistent knowledge level among our VIAR students in design foundations. Students in drawing (VIAR 111,112, 211, and 312) also deal with the elements and principles of design. The elements and principles are virtually the same. Not only are our students coming to grips with observation/ articulation skills and media investigation, mastery and usage, but also they are exploring the elements and principles of drawing/design and their application as they build their knowledge of drawing. All faculty and students use our textbook for Drawing and Basic Design. It was selected by the departmental curriculum committee as all agreed it best addressed drawing from beginning to more advanced foundation courses allowing for a more consistent knowledge level among our students studying drawing and design. The number of faculty assessing student outcomes: Two or more faculty do this assessment. Sample Size: 100 projects completed for spring semester for each of the following classes VIAR 101,102,111,112. 30 projects completed from each of the following classes VIAR 211, 312 Assessment rubrics used: E=exceeds expectation M=meets expectations D= does not meet expectations.

5.) 2D and 3D Studio Assessment: At the end of the spring semester the student achievement as it relates to 2D and 3D student learning is assessed in 29 faculty groups. These groups were made up of faculty who teach the following courses photography, printmaking, painting, animation, media arts, graphic design, ceramics and sculpture. These faculty evaluate a sample of course work completed during the spring semester. This sample includes artistic projects, homework assignments, and writing assignments focusing on the dealing with the learning outcomes

associated with each media discipline. The students' working knowledge of the media is measured by the success of their solutions to various studio problems and assignments. Number of faculty assessing student outcome: 18 faculty do this assessment. Sample Size: 180 total projects completed for spring semester "or" 20 portfolios of work for each course. Assessment rubrics used: E=exceeds expectation M=meets expectations D= does not meet expectations.

Department of Visual Arts SACS Assessment Schedule:

Year	Assessment Area	Assessment Team	Assessment Method
Every Year	Department General Education Classes	All Art History Faculty	Standardized Test
2012-13	Capstone Course and Upper Level Art History	Capstone Faculty and Art History Faculty	Portfolio Rubric Standardized Test
2013-14	Foundation Courses	All Faculty Teaching Foundation Courses	Portfolio rubric
2014-15	All 2D and 3D Studios Courses	All Faculty Teaching Concentration Courses	Portfolio Rubric
2015-16	Capstone Course and Upper Level Art History	Capstone Faculty and Art History Faculty	Portfolio Rubric
2016-17	Foundation Courses	All Faculty Teaching Foundation Courses	Portfolio Rubric
2017-18	All 2D and 3D Studios Courses	All Faculty Teaching Concentration Courses	Portfolio Rubric
2018-19	Capstone Course and Upper Level Art History	Capstone Faculty and Art History Faculty	Portfolio Rubric Standardized Test

6.) Sophomore Portfolio Review: The Department has started the implementation of a sophomore

review as required by the National Association of Schools of Art and Design (NASAD). NASAD requires this assessment of all schools and departments of art that do not require a portfolio for admission. The Department of Visual Arts conducted the their fist review at the end of the fall 2014 semester and will repeat this process at the end of the spring 2015 semester.

Upon completion of VIAR 111, 112, 101, 102, 250 and 260 within the students visual arts core, and before the completion of 60 credit hours, visual art majors are required to complete the Departments Sophomore Portfolio Review. In this review students are required to assemble a portfolio of works compiled from the core classes along with a written statement associated with their work that self-evaluates their own strengths and weaknesses relative to their work. A faculty team evaluates each portfolio for conceptual, craftsmanship/skill, and design development while written skills are evaluated based upon their written statement. Prescriptive actions may be taken with individual students to address weak areas, including mentoring by designated faculty. The Department, as part of annual foundation assessment, will utilize results of the sophomore review for future planning.

VI.) Curriculum. *Provide a copy of the current curriculum for the program. Explain the rationale behind changes in the curriculum during the last seven years (or since the program's last review) and how the department ensures currency. Analyze course drop and failure data to identify particular courses that seem to be obstacles to progression through the program. Does the program feature a capstone course or other culminating experience for students?* ***(NOTE: COPIES OF THE DEPARTMENT'S CURRICULUMS ARE ATTACHED AT THE END OF THIS DOCUMENT).***

Changes To The Department Curriculum Since Last NASAD Visit:

At the core of our curriculum is the development of visual literacy in art and design with an ability to communicate in verbal, written, conceptual and visual response. The required foundation program in visual arts, drawing I and II, Basic Design I and II, exposes students to the uses of the elements and principles of art and design and puts these into practice through assignments in and out of class. These assignments range from problem based approaches to the introduction of thematic development. An emphasis is placed on the use of the visual language, studio discipline and professional development. Within the studio environment students are asked to demonstrate their use of visual language and participate in critical analysis through individual and group critiques. Written responses to visual phenomena are addressed in the art history component, in studio courses and in English courses connected to requirements in general studies.

In the second year students experience a broad cross-section of required courses in painting, sculpture, art and the computer, drawing, art history and their chosen studio concentration. This battery of courses exposes the student to a wide range of techniques, opinions and approaches to image and object making. This strong foundation allows students to move into their chosen concentration without fear or hindrance with regards to creating images or objects.

In the junior and senior years of study, students are required to continue studies in art history, studio electives, and focused intermediate and advanced courses, which expose and challenge the students to consider themselves and their work in historical and contemporary context. During this time, the department's continued assessment of their ability is measured in critiques, fulfillment of course work, and development of an individual voice.

The program culminates in the senior exhibition, which marks the department's final assessment of the student. The effectiveness of the curriculum is demonstrated by the quality and professionalism in the student's body of work to their senior project committee before presentation in the BFA Senior Exhibition.

Regarding General Studies:

The University of Louisiana at Lafayette is dedicated to achieving excellence in undergraduate education. This commitment is a fundamental subscription to general education, rooted in primacy of the traditional liberal arts and sciences as the core around which all curricula are developed. This is accomplished by required courses in English, public speaking, math, biological and physical sciences, history, behavioral sciences, literature and open electives in the arts.

Regarding Relationships Between Studies in the Visual Arts and General Studies;

The visual arts curriculum through its supportive electives and open electives provides the students with an awareness of the differences and commonalities of their personal work with that of other disciplines in the university such as humanities, literature, philosophy, and sociology. The goal of these support courses is to provide the student the tools necessary to enlighten them to the impact that the ideas and issues from disciplines outside art and design have in shaping their personal work.

The Department's Bachelor of Fine Arts degree places great emphasis on the basics of drawing, design, and art history. Students pursuing this degree choose an area of concentration from 10 emphasis areas including graphic design, ceramics, computer art and animation, media art, metalwork and jewelry, painting, photography, printmaking, sculpture or art education through the College of education.

Visual Art majors must have completed all VIAR courses required in their freshman year (VIAR 101,102,111,112,121, MATH 101/103, 102, 105, ENGL101, 102 or equivalent, and must have a GPA of 2.0 before registering for 300-level Visual Arts courses. Also, certain concentrations in the Visual Arts Department are dependent on computers. Students registering for VIAR 335, 345, 347, 346, 348, 365, 396, 298, 397, 366, 445, 446, 435, 465 and 490 and possibility other 300 level courses in other concentrations must own computers with specific capabilities.

In addition to the degree requirements of the College, transfer students must complete a minimum of 12 hours in their major at UL Lafayette, the Visual Arts Department requires an additional 6 semester hours at or above the 300 level. Of this total of 18 hours, 12 must be in the VIAR 409-410 sequence with accompanying concentration courses. In addition, VIAR 409-410 must be taken in consecutive semesters. Permission must be obtained from the professor and the department head to do otherwise. The Department of Visual Art student's freshman year consists of courses in design, drawing, and art survey, humanities, English, math and general studies. The studio courses in this sequence introduce the basic principles and elements of art and design skill development. The sophomore year acts as a transition between the introduction to the program and the upper division by furthering the student's general education, shaping and defining drawing and design skills by introducing required classes in painting, sculpture, computer art, art history and elective studio classes in either printmaking, photography, ceramics, computer art and animation, media arts, and metalwork and jewelry (these courses functions as the students first introductory studio in their chosen concentration). The junior year represents the confirmation of a chosen concentration and the continuation of general education courses, required drawing and art history courses and the introduction of more courses in the student's chosen concentration and studio electives or support electives. The senior year consists of continued general studies, open electives, art history and studio classes in the student's chosen concentration alongside VIAR 409 and 410 Senior Project with the focus on the development of a personal aesthetic eventually culminating in a senior exhibition and graduation.

In the Department of Visual Arts, student's achievement is assessed through a process that includes: Individual studio course evaluation at all levels that takes into consideration technical skills, conceptual skills, and visual skills. Students are awarded letter grades according to their accomplishments (A = excellent and outstanding work, B = Above average work, C = Average work, D = below average work, F = failure). Student work is evaluated through individual and group critiques of work, classroom participation, written exams, and completed assignments.

The student's progression towards graduation is further assessed in VIAR 409–410 BFA Senior Project Capstone. As seniors, all visual art students are required to take Senior Project; it is a two-class sequence for a total of 6-credits. They take this in addition to studio courses in their chosen concentration. Senior Project is taken under either Professor John Hathorn or, in the case of graphic design, Assistant Professor Jeff Lush. The Senior Project directed by Professor John Hathorn involves the evaluation by a committee of three faculty members, one being the major professor in the student's chosen concentration and the other two at the discretion of the student. The committee meets with the student 2-3 times a semester and the work is evaluated in concert with all members of the student's committee along with professor Hathorn or Lush. For students having difficulty reaching the senior project goals the student's committee does meet beyond the required 2-3 times. The Senior Project capstone also has a writing component and commentary in the senior exhibition. Students that do not progress through the senior project repeat the course to develop further.

Visual Art majors are required to take five 3-credit hours courses in art history. These include VIAR 121, Survey of the Arts I, a survey of western art from prehistoric through middle ages, with an introduction to the arts of Asia, Africa and Pre-Columbian America; VIAR 122, Survey of the Arts II, a survey of western art from renaissance into the twentieth century; VIAR 220, twentieth century Art, an overview of the history of modern art from Impressionism until the 1940's; VIAR 323, Contemporary Art, a study of art from the 1940's until the present; and VIAR 321 or 422, studies in art history, advanced courses arranged by topic and period that change from semester to semester. In recent years the History of Photography, Asian Art, the History of Printmaking, Renaissance Art and Impressionism. These courses are structured to develop student skills in the formal and stylistic analysis and the iconographical and expressive interpretation, to foster awareness of the interrelations of art with other cultures creating an understanding of the relative status of art and the artists role in social and culture contexts.

The University and Board of Regents core requirements drive general academic studies requirements. Many of these requirements allow for selection within a group of courses, and for these, the department has several recommendations depending on the students chosen concentration and interests (these recommendations are noted on the student's concentration sheets). In addition, students must take Humanities 151, 152 or 300 that are taken during the student's freshman year along with VIAR 121 and 122, survey of the Arts I and II. This provides the student with a better understanding of art and its relationship to history, philosophy, music, and literature. In addition, students have 9 hours of support and open electives that may be taken in visual art, theater, music, architecture or industrial design.

1.) Changes to the Department's Foundation Core (18 credit hours):

Changes since last NASAD Accreditation associated with the Department's foundation core have been with VIAR 211 (Figure Drawing) and VIAR 312 (Conceptual Development).

Regarding VIAR 111 (Drawing I) and VIAR 112 (Drawing II): These courses have evolved and its content has become more standardized across the all sections taught. This has happened as a result of the work of the Department's Foundation Committee. This committee is charged with the department's annual SACS assessment and development of student learning objectives associated with all foundation courses. Since the departments last NASAD visit all course goals and learning objectives for VIAR 111 and 112 have been updated along with the standardization of course assignments and the establishment of a core faculty assigned to teach these courses. This has lead to an overall improvement in the instruction and understanding of the elements and principles associated with drawing and has allowed course content in VIAR 211 and 312 to expand.

Regarding VIAR 102 (Basic Design II): This course has evolved and its content has become more standardized across the all sections taught. This has happened as a result of the work of the Department's Foundation Committee. This committee is charged with the departments annual SACS assessment of student learning objectives associated with all foundation courses. Since the departments last NASAD visit all course goals and learning objectives for VIAR 102 have been updated along with the standardization of course assignments and the establishment of a core faculty assigned to teach this course. This has lead to an overall improvement in the instruction and understanding of the elements and principles associated with 3D work and has allowed course content in VIAR 260 to expand.

Regarding VIAR 211 (Figure Drawing): This course historically was taught as an advanced drawing course focusing on advanced drawing skill development associated with he human figure. Since the department's last NASAD accreditation visit the course content was expanded allowing for more emphasis to be placed upon on conceptual development supported through academic research and it's relationship to personal studio image development associated with the human figure.

Regarding VIAR 260 (Introduction to Sculpture): This course historically was taught as advanced 3D Design course using hand tool techniques. Since the department's last NASAD visit this courses content has been expanded to incorporate and explore the use of more non-traditional techniques associated with power tools. In addition, content was expanded allowing for more emphasis to be placed upon on conceptual development supported through academic research and it's relationship to personal studio image development.

Regarding VIAR 312 (Conceptual Development): This course historically was taught as an advanced drawing course focusing on advanced drawing skill development. Since the department's last NASAD accreditation visit the course content was expanded allowing for more emphasis to be placed upon on conceptual development supported through academic research and it's relationship to personal studio image development.

1a.) Explanation of the Department's Foundation Core (18 credit hours):

During the student's freshman and sophomore year all Visual Art majors are required to complete the Department's studio core of the visual art curriculum. This part of the curriculum provides for the development of ones visual literacy in art and design by providing coursework that allows the student to develop the ability to communicate in verbal, written, conceptual and visual responses. The required foundation program in visual arts, VIAR 111, 112, and 211 (Drawing I, II and III), VIAR 101 and 102 (Basic Design I and II), VIAR 235 (Art and The Computer), VIAR 250 (Introduction to Painting), VIAR 260 (Introduction to Sculpture) and VIAR 312 (Conceptual Development). These required courses expose students to the uses of the elements and principles of art and design as well as conceptual development through assignments that require applied research, writing and image development. This is done through active studio practice linked to research assignments assigned in and out of class. These assignments range from basic problem based approaches, the introduction of thematic development and research skill development. An emphasis is placed on the use of the visual language, studio discipline,

research and professional development. Within these studio environments, students are asked to demonstrate their use of the visual language and participate in critical analysis through individual and group critiques. All course goals and objectives are defined by NASAD standards and are assessed as part of the department's annual SACS assessment cycle.

2.) Changes to the Department's Art History Core (18 credit hours):

Regarding VIAR 121 (Survey of the Arts I) and 122 (Survey of the Arts II):

Regarding VIAR 220 (Twentieth Century Art):

Regarding VIAR 321 and 422 (Studies in Art History): VIAR 321/422 are advanced art history courses that are taught in a small seminar setting that are arranged by topic and period that change from semester to semester. Since the last NASAD accreditation visit the department has expanded these courses to include topics such as Woman Studies, Mid-eastern Art, Contemporary Art. These courses are structured to develop student skills in the formal and stylistic analysis and the iconographical and expressive interpretation, to foster awareness of the interrelations of art with other cultures creating an understanding of the relative status of art and the artists role in social and culture contexts. All course goals and objectives are defined by NASAD standards and are assessed as part of the department's annual SACS assessment cycle.

2a.) Department's Required Art History Core (15 credit hours):

During the student's freshman through junior years all Visual Art majors are required to take five 3-credit hour courses in art history. These include VIAR 121, Survey of the Arts I, a survey of western art from prehistoric through middle ages, with an introduction to the arts of Asia, Africa and Pre-Columbian America; VIAR 122, Survey of the Arts II, a survey of western art from renaissance into the twentieth century (taken in their second and third semesters); VIAR 220, twentieth century Art, an overview of the history of modern art from Impressionism until the 1940's; VIAR 323, Contemporary Art, a study of art from the 1940's until the present (taken in their forth and five semesters); and VIAR 321 or 422, studies in art history, advanced courses arranged by topic and period that change from semester to semester. In recent years the History of Photography, Asian Art, the History of Printmaking, Renaissance Art and Impressionism (taken in their sixth semester). These courses are structured to develop student skills in the formal and stylistic analysis and the iconographical and expressive interpretation, to foster awareness of the interrelations of art with other cultures creating an understanding of the relative status of art and

the artists role in social and culture contexts. Additionally, students in VIAR 220, 323 and 321/422 are required to complete hands-on-research and develop written responses to visual phenomena associated with course content and personal research. All course goals and objectives are defined by NASAD standards and are assessed as part of the department's annual SACS assessment cycle.

3a.) *Sophomore Portfolio Review (0 credits):*

The Department has started the implementation of a sophomore review as required by the National Association of Schools of Art and Design (NASAD). NASAD requires this assessment of all schools and departments of art that do not require a portfolio for admission. The Department of Visual Arts conducted the their fist review at the end of the fall 2014 semester and will repeat this process at the end of the spring 2015 semester.

Upon completion of VIAR 111, 112, 101, 102, 250 and 260 within the students visual arts core, and before the completion of 60 credit hours, visual art majors are required to complete the Departments *Sophomore Portfolio Review*. In this review students are required to assemble a portfolio of works compiled from the core classes along with a written statement associated with their work that self-evaluates their own strengths and weaknesses relative to their work. A faculty team evaluates each portfolio for conceptual, craftsmanship/skill, and design development while written skills are evaluated based upon their written statement. Prescriptive actions may be taken with individual students to address weak areas, including mentoring by designated faculty. The Department, as part of annual foundation assessment, will utilize results of the sophomore review for future planning.

4.) Changes to the Department's Support Core (18 credit hours):

Regarding Humanities 151 and 152 and the reduction of the BFA Degree from 124 credits to 120 credits: In 2009 the BFA degree was mandated to be reduced to 120 credit hours. As a result of this mandate and to stay within NASAD Art and Design curriculum percentages the department had to eliminate 3 hours of humanities support credits. Currently the visual curriculum requires 3 credits of humanities chosen from either HUMN 151, 152 or 300.

Regarding the Conversion of Support Elective#7 to VIAR Elective #5: In 2009 the BFA degree was mandated to be reduced to 120 credit hours. As a result of this mandate and to stay within NASAD Art and Design curriculum percentages the department had to convert a Support#7 Elective into a VIAR Elective #5 in the concentration of Printmaking, Ceramics, Metalwork and Jewelry and Photography.

This was in response to NASAD stands associated with the concentrations of Printmaking, Ceramics and Metalwork and Jewelry.

Regarding the addition of VIAR 309 (Sound Design): Since the last NASAD visit the department added VIAR 309 (Sound Design) as a required support course in the concentrations of Computer Animation and New Media and Digital Art. This course was added in response to NASAD stands associated with Computer Animation and New Media.

Regarding the addition of VIAR 349 (Interactive Design): Since the last NASAD visit the department added VIAR 349 (Interactive Design) as a required support course in the concentration of Graphic Design. This course was added in response to NASAD stands associated with Graphic Design.

4a.) Department's Support Core (3-9 credit hours in visual arts, 0-3 credits in non-visual arts "or" elective approved by advisor, 3 credit hours in humanities):

The junior year represents the confirmation of a chosen concentration and the continuation of general education courses, required drawing and art history courses and the introduction of more courses in the student's chosen concentration and studio electives or support electives.

The visual arts curriculum through its supportive electives and open electives provides the students with an awareness of the differences and commonalities of their personal work with that of other media disciplines within the Department of Visual Arts and in those across the university such as humanities, literature, philosophy, and sociology. The goal of these support courses is to provide the student the tools necessary to enlighten them to the impact that the ideas and issues from disciplines outside their chosen concentration as well as the visual arts and design have in shaping their personal work.

5.) Concentration Coursework (18 credit hours):

Upon completion of the student's core and selection of an area of concentration, students work under the guidance and advisement of the primary professor over their area of study. Students are required to

complete introductory, intermediate and advanced coursework in a single area of concentration. For the BFA in Art, 18 studio hours are required for a concentration. Courses for each concentration take the student from the beginning through the intermediate and advanced level. Independent study and special topics classes allow for individualized and topical research. Also, the students are exposed to professional development opportunities and development related to their chosen concentration through imbedded course assignments, research projects, visiting artist workshops, and external undergraduate research.

Additionally, in the junior and senior years of study, students are required to continue studies in art history, studio electives, and focused intermediate and advanced courses that expose and challenge the students to consider themselves and their work in historical and contemporary context. During this time, the department's continued assessment of their ability is measured in critiques, fulfillment of course work, and development of an individual voice.

6.) Changes to Senior Project/Capstone (6 credit hours):

Regarding VIAR 409/410 (Senior Project/Capstone Course): Changes since last NASAD Accreditation visit have associated with the Department's Senior Project/Capstone Course have been related to the Senior Exhibition space and its impact on the quietly and production of the student's senior body of work. Since 2006 the Department has held senior exhibitions outside of the Fletcher Hall Gallery. External locations have included the Lafayette Gallery and for a number of years at the University Art Museum. These locations have presented limitations in available exhibition space and time allocation that the Department faculty feel has had an overall impact on the quantity of studio production. The recent renovations to Fletcher Hall have allowed for the establishment of an exhibition space. This space will allow the Department of Visual Arts the opportunity to relocate the BFA Senior Exhibition back to Fletcher Hall. The department feels this change will have a dramatic impact on the Senior Project/Capstone Course.

6a.) Senior Project/Capstone (6 credit hours):

The program culminates in the senior exhibition, which marks the department's final assessment of the student. The effectiveness of the curriculum is demonstrated by the quality and professionalism in the student's body of work to their senior project committee before presentation in the BFA Senior Exhibition.

As seniors, all visual art students are required to take Senior Project; it is a two-class sequence for a total of 6-credits. They take this in addition to studio courses in their chosen concentration. The Studio Senior Project/Capstone course is taken by all students concentrating in computer animation, ceramics, painting, photography, printmaking, sculpture and in new media and digital art. This version of the Senior Project/Capstone course is directed by Professor John Hathorn and involves an evaluation by a committee of three faculty members, one being the major professor in the student's chosen concentration and the other two at the discretion of the student. The committee meets with the student 2-3 times a semester to evaluate the student's studio work and progression towards the senior exhibition. Additional evaluation of the student's progression and professional development is done by Professor Hathorn throughout formal class/seminars meetings throughout the semester. For students having difficulty reaching the senior project goals the student's committee does meet beyond the required 2-3 times per semester. The Senior Project capstone also has a writing component, professional development and commentary in the senior exhibition. Students that do not progress through the Senior Project/Capstone Course either 1.) Repeat the course to develop further or 2.) Pass the course through a portfolio review process administrated by the students faculty committee. If a student completes the Senior Project/Capstone Course though a portfolio review they are not allowed to exhibit in the Senior Exhibition.

The Senior Project/Capstone Course directed by Professors Lush and Hagen focuses on those students concentrating in graphic design. This Senior Project/Capstone course has students working on the branding of a hypothetical company. This includes packing, web design, and business system and client briefs. Graphic Design students work with a faculty committee of two – both faculty serving within the graphic design area.

VII.) Prerequisites and Limitations on Student Access. *Explain any mechanisms (such as course prerequisites, "gateway" courses, GPA requirements, upper division admission criteria, "weed out" courses, etc.) used to limit access to the degree as a student progress through the curriculum. Have these mechanisms been re-examined to determine effectiveness in achieving desired goals?*

1.) Regarding Course Prerequisites:

The Department has established course pre-requisites in place that are designed to ensure the students successful development of media specific skill-sets and conceptual development that lead to a successful

progression through the department curriculum. These prerequisites have been developed with faculty consultation and are reviewed by the departmental curriculum committee on a regular basis to ensure effectiveness. Additionally, the Department of Visual Arts has worked with other campus departments in the establishment of different course prerequisites that allow their students access to high demand visual art courses. The enforcing of these prerequisites can present a problem since the department must rely on outside student advising and communication of course prerequisites to students. To ensure the effectives of enrollment management, the department of visual arts office routinely monitors enrollment and checks for course prerequisite fulfillment during annual course registration periods.

2.) Regarding "Gateway" and "Weed out" Courses:

The Department of Visual Arts does not have any *"gateway"* or "weed out" courses in its curriculum.

3.) Special Requirements Within the BFA in Studio Curriculum:

Visual Art majors must have completed all VIAR courses required in their freshman year (VIAR 101, 102, 111, 112, 121), along with MATH 100, 105 or 102, ENGL 101, 102 or equivalent, and must have a GPA of 2.0 before registering for any 300-level Visual Arts courses. Also, certain concentrations in the Visual Arts Department are dependent on computers. Students registering for VIAR 335, 345, 347, 346, 348, 365, 366, 396, 397, 435, 445, 446 and possibility other 300 level courses in other concentrations must own computers with specific capabilities.

In addition to the degree requirements of the College, transfer students must complete a minimum of 12 hours in their major at UL Lafayette, the Visual Arts Department requires an additional 6 semester hours at or above the 300 level. Of this total of 18 hours, 12 must be in the VIAR 409-410 sequence with accompanying concentration courses. In addition, VIAR 409-410 must be taken in consecutive semesters. Permission must be obtained from the professor and the department head to do otherwise.

In the Department of Visual Arts, student's achievement is assessed through a process, which includes: Individual studio course evaluation at all levels that takes into consideration technical skills, conceptual skills, and visual skills. Students are awarded letter grades according to their accomplishments (A = excellent and outstanding work, B = Above average work, C = Average work, D = below average work, F = failure). Student work is evaluated through individual and group critiques of work, classroom participation, written exams, and completed assignments.

The student's progression towards graduation is further assessed in VIAR 409–410 BFA Senior Project

capstone. As seniors, all visual art students are required to take Senior Project; it is a two-class sequence for a total of 6-credits. They take this in addition to studio courses in their chosen concentration. Senior Project is taken under either Professor John Hathorn or, in the case of graphic design, Assistant Professor Jeff Lush. The Senior Project directed by Professor John Hathorn involves the evaluation by a committee of three faculty members, one being the major professor in the student's chosen concentration and the other two at the discretion of the student. The committee meets with the student 2-3 times a semester and the work is evaluated in concert with all members of the student's committee along with professor Hathorn or Lush. For students having difficulty reaching the senior project goals the student's committee does meet beyond the required 2-3 times. The Senior Project capstone also has a writing component and commentary in the senior exhibition. Students that do not progress through the senior project repeat the course to develop further.

4.) Curriculum Gates and Mechanisms Effectiveness in Achieving Desired Goals:

The department defines curriculum gates as "course pre-reqs". Currently the Department feels that the current curriculum gates and mechanisms in the form of course pre-reqs is working well and allowing for student progression through the program curriculum. Additional University measures associated with online advising will also help in reinforcing the established curriculum gates.

IIX.) Student Employment, Graduate Study, etc.

Provide any data-based information you have regarding the disposition of graduates within their first one to five years after graduation. Provide data-based information regarding employment demands for graduates with this major, as well as future outlook for employment. If your program is a high-cost, high-demand one, what would be your reaction to charging differential tuition or extra fees to students. Are any of your graduates possible candidates for awards such as the Outstanding Alumni awards presented annually?

Employment Demands and Projections for The Visual Arts:

Students who choose a degree in the arts are aware of and know that they are choosing a path of study that will provide skill-sets that will enable them to pursue many diverse types of careers. Artists are trained by nature to think in unconventional ways, and to develop the ability to look and solve problems with versatility and creatively. Problem solving defines who artists are. All art degrees rely upon collaboration, intellectual discourse, and developing effective forms communication and constructive criticism. Art school graduates are not the socially disturbed stereotypes that popular culture imagines - but quite the opposite. Art school graduates are driven, dedicated, and passionate. They possess abilities needed to quickly adapt to their surroundings, and can apply creativity in ways that others with specialized educations often can't imagine. Art students quickly realize that their education does not end at commencement. Graduates in the arts have mastered the art of self-actualization and are prepared to grow alongside their ever-changing work environments.

The Department of Visual Arts since the 1950's when it rose out of humble beginnings has provided the creative, educational and economic foundation for what is now a flourishing and vibrant arts community. The founding of the Artists Alliance by a large group of USL Visual Arts professors, Visual Arts graduates with BFAs (including many with MFAs from prestigious universities) signaled a critical mass of developing artists fueled by a long term commitment to education, creative maturation and a desire for economic success.

The arts community and specifically the Lafayette downtown art district is today populated at every tier with the artists who sell and show their work in the commercial galleries that are owned or curated by Visual Arts graduates. Graduates and former faculty members of the department as well as gallery workers and volunteers curate and staff the largest and most prominent arts entity, the Acadiana Center for the Arts.

Lafayette has also benefitted from the creation of Festival International that originated in the Department of Visual Arts department by retired faculty member Herman Mhire. The economic impact of the Festival is tremendous and resonates throughout the city in terms of tourism impacting many layers of the local economy. The Paul and Lulu Hilliard University Art Museum had its origin within the Department of Visual Arts including its new award winning structure through the efforts of retired faculty member and director of the museum, Herman Mhire.

Graduates from the department as graphic designers are owners, presidents, partners, creative directors and art directors of more than 25 firms, many local and regional yet extending into Dallas, Texas, New York City, Washington D.C., San Francisco, and New Orleans. Graduates from the departments computer animation program feed the local movie and gaming industries supplying much needed expertise and necessary animators working on local and national projects with prominent companies. Department graduates are also employed within the Lafayette educational systems as teachers within the Lafayette Parish Schools Talent program, a federally mandated program teaching the arts including visual art in public schools, in K-12 schools throughout the State of Louisiana and the Children's Museum of Acadiana and the Boys and Girls Club of Acadiana.

The Department of Visual Arts has a broad impact on the economic health of the region through its commitment to the development of the creative abilities of all who participate in the courses, whether they go on in other areas.

Data Concerning Employment Demands and Projections in the Visual Arts:

Data concerning employment demands in the visual arts is taken from the following:

Bureau of Labor Statistics, U.S. Department of Labor, Occupational Outlook Handbook, 2014-15 Edition, Craft and Fine Artists,
http://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm
http://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm
http://www.bls.gov/ooh/education-training-and-library/curators-museum-technicians-and-conservators.htm
http://www.bls.gov/ooh/arts-and-design/art-directors.htm

Additional data concerning job prospects in the visual arts is presented in this report from the National Endowment for the Arts ***"Artist Employment Projections through 2018"***

Regarding Projections for Craft and Fine Artists:

Quick Facts: Craft and Fine Artists - General	
2012 Median Pay	$44,380 per year $21.34 per hour
Entry-Level Education	High school diploma or equivalent
Work Experience in a Related Occupation	None
On-the-job Training	Long-term on-the-job training
Number of Jobs, 2012	51,400

Job Outlook, 2012-22	3% (Slower than average)
Employment Change, 2012-22	1,300

Regarding Projections for Multimedia and Animation Workers:

Quick Facts: Multimedia Artists and Animators	
2012 Median Pay	$61,370 per year $29.50 per hour
Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	None
On-the-job Training	Moderate-term on-the-job training
Number of Jobs, 2012	68,900
Job Outlook, 2012-22	6% (Slower than average)
Employment Change, 2012-22	4,300

Regarding Projections for Jewelers/Precious Stone and Metal Workers:

Quick Facts: Jewelers and Precious Stone and Metal Workers	
2012 Median Pay	$35,350 per year $16.99 per hour
Entry-Level Education	High school diploma or equivalent
Work Experience in a Related Occupation	None
On-the-job Training	Long-term on-the-job training
Number of Jobs, 2012	32,700
Job Outlook, 2012-22	-10% (Decline)
Employment Change, 2012-22	-3,200

Regarding Projections for Printmaking Artists:

Quick Facts: Printmaking	
2012 Median Pay	$44,380 per year $21.34 per hour
Entry-Level Education	High school diploma or equivalent
Work Experience in a Related Occupation	None
On-the-job Training	Long-term on-the-job training

Number of Jobs, 2012	51,400
Job Outlook, 2012-22	3% (Slower than average)
Employment Change, 2012-22	1,300

Regarding Projections for Archivists, Curators and Museum Work:

Quick Facts: Archivists, Curators, and Museum Workers	
2012 Median Pay	$44,410 per year $21.35 per hour
Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	None
On-the-job Training	None
Number of Jobs, 2012	29,300
Job Outlook, 2012-22	11% (As fast as average)
Employment Change, 2012-22	3,300

Regarding Projections for Photography Work:

Quick Facts: Photographers	
2012 Median Pay	$28,490 per year $13.70 per hour
Entry-Level Education	High school diploma or equivalent
Work Experience in a Related Occupation	None
On-the-job Training	Long-term on-the-job training
Number of Jobs, 2012	136,300
Job Outlook, 2012-22	4% (Slower than average)
Employment Change, 2012-22	5,900

Regarding Projections for the Graphic Designer:

Quick Facts: Art Directors	
2012 Median Pay	$80,880 per year $38.88 per hour
Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	5 years or more
On-the-job Training	None

Number of Jobs, 2012	74,800
Job Outlook, 2012-22	3% (Slower than average)
Employment Change, 2012-22	2,200

Quick Facts: Graphic Designers	
2012 Median Pay	$44,150 per year $21.22 per hour
Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	None
On-the-job Training	None
Number of Jobs, 2012	259,500
Job Outlook, 2012-22	7% (Slower than average)
Employment Change, 2012-22	17,400

Regarding for the High School Teacher:

Quick Facts: High School Teachers	
2012 Median Pay	$55,050 per year
Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	None
On-the-job Training	Internship/residency
Number of Jobs, 2012	955,800
Job Outlook, 2012-22	6% (Slower than average)
Employment Change, 2012-22	52,900

1.) Department of Visual Arts Graduates and Graduate School:

The Department of Visual Arts has had a long successful history of placing it's graduate into highly respected graduate programs throughout the years. Within the last 8 years our graduates have been accepted into the following graduate programs *(listed by concentration)*:

Painting Concentration: The Chicago Art Institute, Pratt, the Parsons New School of Art and Design, the University of Florida, Florida State University, Claremont Graduate School, University of Massachusetts at Dartmouth, Art Center College of Design, Buren College of Art (Ireland), Florida State University, Indiana University of Pennsylvania, University of Mississippi, Vermont Studio Center, Rochester Institute of Art, San Francisco Art Institute, Savannah College of Art, Southern Illinois University

Ceramics: California State University (Chico), University of Tennessee,

Art Education: University of Colorado, University of Georgia, and Boston University

Media and Animation: University of Texas at Arlington, DAVE School (Digital Animation and Visual Effects School), SCAD (Savannah College of Art and Design)

Photography: State University of New York, Louisiana State University, San Francisco Art Institute, Rochester Institute of Technology, University of Florida, Chicago Art Institute,

California College of the Arts, San Francisco, Maine School of Art, University of Houston

Printmaking Concentration:

Printmaking Concentration: Ohio State University, Massachusetts College of Art. University of Massachusetts at Dartmouth, Concordia University, Louisiana State University, University of South Dakota, Ohio University, University North Texas, Temple University - Tyler School of Art, University of Georgia, Pratt Institute of Art and Design, Minneapolis School of Art and Design, Cranbrook School of Art, Hunter College, Parsons College of Art and Design, Texas Tech University, University of Iowa, University of Nebraska, Middle Tennessee State University, Northern Illinois University, University of Chicago, East Tennessee State University, San Francisco Art Institute

Graphic Design: School of Visual Arts, NYC, West Virginia Commonwealth Branding Center, University of Texas, Austin, Pratt, NYC, Savannah School of Art and Design, Notre Dame

2.) Department of Visual Arts Graduates and Employment After Graduation:

The Department of Visual Arts prepares students for careers as practicing professional artists, designers, educators, and community leaders. The department does not maintain a database of graduates and places of employment. *The following list was developed because of this report so; the list that is provided does not reflect the extent of the impact of the department. But, the list does provide a strong snapshot to the success of the department's curriculum and our students*. Recent Department of Visual Arts graduates have and are employed at the following companies *(listed by concentration)*:

***Media Arts and Animation Students*:**

Pixel Magic, Vector Graphics, Holbrook Multi Media, Vidox, Pixel Magic, Bullet Films, Stuller, Inc, World Vision, Flying Lab Software, BBR, 3D Dimension, Savanna College of Art and Design, 3B Studio, OutServe Magazine, Ecliptic Entertainment, DuMonde Visual Effects, Steven Paul Photography, Viva la Violette Web and Graphic Design, Kirkwood Community College, Pixel Dash Studios, Louisiana Public Board Casting, SaintsLA Visual Effects, Zoic Studios, Mirada, Los Angles, Nerjzed Entertainment, Visual FX Studios, Blue Street Studios, the University of Louisiana at Lafayette, Savanna College of Art and Design, PHI, Inc., Developerprogram.com, Synect, Zoom Digital Animation Studio, AIE Lafayette, POOLCORP,

TurboSquid, Louisiana State University, Harold & Associates, LLC, Pamoja Ministries, Stander Productions, Syncet, St. Peters and Paul Junior High School, The School of the Art Institute of Chicago, Holbrook Multi Media, Louisiana Immersive Technologies Enterprise, Time Warner Cable.

Movies that our Animation and Media Concentration Graduates Have Worked On: Harry Potter and the Deathly Hallows Pt. 1 and Pt. 2, Secretariat, The Warren Files, Looper, Gangster Squad, Thunderstruck, Men in Black 3, 21 Jump Street, Ghost Rider: Spirit of Vengeance, The Twilight Saga: Breaking Dawn - Part 1, Fright Night, The Help, I Am Number Four, The Chronicles of Narnia: The Voyage of the Dawn Treader.

Metalwork and Jewelry: Stuller, Lafayette Children's Museum, Chigoy & Dafford Fine Arts, LLC, Louisiana Craft Guild,

Printmaking*:* Baton Rouge Community College, College of the Sequoias, Lafayette Consulted Government, Lafayette Fire Department, West Feliciana High School, Lafayette PACE Program, Black Bird Letter Press, Rushing Media, J. Wallace James Elementary School, Gravity Press, N.Y. (owner), Cox Communications, Bspoke Dog (owner), Boiron USA, Square One, Norton Creative, Cetco Energy, South Street Elementary School, Veterans Evaluation Services, Onebone Law Firm, FreeTown studios (owner), Metal Head Inc., Jader Bomb LLC (CEO), Lafayette PACE Program, University of Texas at Arlington.

Painting: Lafayette PACE Program, Lafayette High School, University of Minnesota at Morris, Painting with a Twist, Ann Taylor LOFT, Sterling Jewelers, Lafayette Parish Talented Art Program, Norwich University, Rhode Island School of Design, *Berkshire Eagle* in Pittsfield, MA, Acadiana Center for The Arts, Urban Outfitters (display artist), New York Public Library, Lemone Message and Bodyworks (owner), Stuller, Valcour Records, Acadiana Symphony Orchestra and Conservatory of Music.

Graphic Design*:* Eaton Park Elementary, Ink Gallery Tattoos, Image Comics, Marvel Comics, 50 Caliber Studios, BBR, Russo Group, Grame Group, Truman State University, 2nd MD, Aflac, David Weekly Homes, LoveDog Design, Makemade, BAM, Perfect Flitz TShirts, AT&T, Potenza Strategic Interactive, Shaffner Stewart Production Design, Branded, Angelle & Donohue, Pixus Digtail Printing, Cinedigm, Acadiana Center for the Arts, Wright Feigley Communications,

National Association of Expert Advisors, CBM Technologies, Right Angle, BBR, Brooklyn Academy of Music, Zeus Jones, Llama Designs, Ignite Restaurant Group, CBRE,

Sculpture*:* College of Marin

Art Education: St. Thomas Moore High School, St. Martinsville Senior High School, David Thibodaux STEM Magnet Academy, West Feliciana Parish, West Feliciana High School, Carencro Middle School, Magnate Academy of Cultural Arts, Renaissance Charter Academy, Cecilia High School, Acadiana Middle School, and Youngsville Middle School, Acadiana High School, Hammond High Magnate School. Opelousas High School, Talented Art Teacher, West Feliciana Parish, Eaton Park Elementary, Ulen-Hitterdal Public School.

Photography*:* LITE Center, Various Photography studios, Schilling Industries, Lafayette Consolidated Government, Pacific Quest Wilderness Therapy, the Orchard, Fable House Photography, Elise DeJean Photography (owner), Colin Miller Art&Design, MCDunn Photography, Josh Coen Photography, Key Holder/MGMT, Nicole Bell Photography (owner), Portrait Innovations,

Ceramics: Science Museum of Minnesota, ESA

Internships: The Department of Visual Arts has maintained an internship program within its curriculum for a long time. The department maintains 2 open electives within the curriculum that can be satisfied with an internship.

Recent internships have included the following:

Enhance Printing, Acadiana Outreach Center, BBR Creative, Picard Center for Child Development and Life Long Learning, University Louisiana Lafayette, Center for Louisiana Studies, University of Louisiana at Lafayette, Paul and Lulu Hilliard Museum, Children's Museum of Acadiana, United Way of Acadiana, Hardcopy, Russo Ad Group, Impressions PDM, Greater Lafayette Chamber of Commerce, Prejean Advertising & Design, Thomas Ashy, Inc., Kody Chamberlain Studios, System of Logic, Inc., Tanco Toons, Bizzzuka, State of Louisiana Office of the Lieutenant Governor, Dept. of Culture Recreation and Tourism/State Museum, Calzone & Associates, Triumph Athletics, UL Printing Services, Sharper Photography, Pixel Magic, Square

One Print & Apparel, Acadiana Center for the Arts, Outreach Center, Enhance Printing.

IX.) Student Satisfaction and Other Surveys. *Provide information gathered from exit interviews, student satisfaction and other surveys that indicate attitudes toward and perceptions of their educational experience in this degree program.*

The department started in the Fall 2014 semester to gather information concerning the program. This was done at the end of the semester in the department's VIAR 409/410 course. These surveys are included with this report. The department will continue to have students fill this survey out to provide the department feedback and improvements.

XI.) Quality of Instruction. *Explain the methods used to evaluate the quality of teaching in the program. What incentives are in place to reward faculty contributions to the teaching enterprise? What professional development opportunities exist for the improvement of teaching.*

1.) Quality of Instruction:

There are a number of indicators of student achievement that are used to assess and improve the Department of Visual Art. These indicators are: student work, student evaluations, student professional activities, senior project, advising, internships, graduate placement and job placement and alumni surveys.

Regarding Student Work:

The quality of student work is the primary indicator of student achievement. The assessment of student work is used by faculty to improve projects, courses and programs. All faculty assess achievement throughout the department through displayed artwork, informal visits in studios and senior project reviews. Evaluation, planning and projection using student work occurs most at the project, course and program level and is carried out by individual faculty members. In addition, student assessment is also evaluated in the student senior year during senior project. The students' BFA exhibition committee performs this assessment.

Regarding Departmental Foundation Meetings:

Since the department now relies on the use of 14 part-time faculty, which in Spring 2006 dropped to approximately 50% due to economic circumstances brought about by Hurricanes Katrina and Rita, to

teach within the departmental foundations program, once a month the departmental foundation committee along with the department head meet to review student progress and work in foundation courses. This activity is productive and allows the faculty and department head the ability to both evaluate the foundation program, the student progress and the effectiveness of both the student development and the effectiveness of instruction. Through this process the department has adopted required textbooks in both drawing and design.

Regarding Student Opinion of Teaching Forms:

Student evaluations are filled out once a semester for each faculty. These evaluations are used by both the faculty and department head to assess instruction by comparing achievement with student perception of the course and instructor. These student evaluations aid in the assessment, planning, and projection at the course and program level and are designed as an aid for faculty development.

Regarding Senior Project and Senior Exhibitions:

Evaluation of student achievement in painting, printmaking, graphic design, ceramics, media arts, animation, metalwork and jewelry and sculpture is preformed by a committee of three faculty members, one being the major professor in the student's chosen concentration and the two others selected by the student. The committee meets with the student 2-3 times a semester and their work is evaluated in concert with all members of the student's committee along with the senior project coordinator. If needed, students having difficulty reaching the senior project goals will meet with their committee beyond the required meetings. The senior project capstone also has a writing component and culminates in the senior exhibition. Students that do not progress through the senior project repeat the course to develop further. The department has two BFA exhibitions a year, one in the fall semester and one in the spring.

Evaluation of student work in graphic design is performed by Assistant Professor, Jeff Lush. Professor Lush works directly with the graphic design students in the development of a portfolio for both the presentation in the department's BFA exhibition and for the preparation for entering the graphic design industry.

These assessments lead to the Department of Visual Arts BFA Senior Exhibition held annually in the Fletcher Hall Gallery on the second floor of Fletcher Hall.

Other Student Exhibitions:

Students from all concentrations and the majority of classes may have work exhibited in the Dean's Gallery as organized by their professors. These group exhibitions usually rotate every two to three weeks throughout the semester. The Dean's Gallery, located adjacent to the Dean's office on the second floor of Fletcher Hall, is approximately a 600 square foot space with an 8 foot ceiling height and 55 linear feet of wall space. The space, equipped with limited track lighting and an alarm system, can be readily seen through a glass wall in the atrium entrance. The Visual Arts Department shares this exhibition space with other departments in the College of the Arts. This space, modest in size and limited in flexibility, can accommodate small to moderate size work in a relatively conventional two and three-dimensional format, largely excluding time based media or experimental installation work with specific sound and light considerations.

Other additional spaces which provide areas to exhibit student work include the entrance lobby to the DMRC on the second floor of Fletcher Hall, and the entrance lobby and corridor areas of the Visual Arts Foundations and Sculpture studios, formally the VAA Building. These two spaces are used primarily to show recent work from a variety of visual arts studio foundation classes. The latter area is not monitored through any formal procedure.

Regarding Critiques:

Individual and classroom critiques in studio and art history classes allow faculty the opportunity to assess the student's technical, aesthetic, conceptual, verbal and visual development along with written formal analysis.

Regarding Internship Partnerships:

The department's internship program allows the department and faculty the opportunity to assess current course content regarding relevance to current industry trends. The department maintains an active internship program within the graphic design, photography, computer animation and the media art concentrations. The department usually places an average of 2-4 students into internships a semester. Companies working with the Department in the Student Internship program are required to provide a written assessment of the students work both at mid-term and at the end of the semester. The finial assessment from the internship supervisor must a detailed assessment outlining strengths, achievements, and areas of improvement along with a finial assessment in the form of a grade for the students work. The department maintains an open chain of communication with the companies that they are working with.

Recent Internship Partnerships have included:

Enhance Printing, Acadiana Outreach Center, BBR Creative, Picard Center for Child Development and Life Long Learning, University Louisiana Lafayette, University of Louisiana at Lafayette Art Museum, University Louisiana Lafayette, Center for Louisiana Studies, University of Louisiana at Lafayette, Children's Museum of Acadiana, United Way of Acadiana, Hardcopy, Russo Ad Group, Impressions PDM, Greater Lafayette Chamber of Commerce, Prejean Advertising & Design, Thomas Ashy, Inc., Kody Chamberlain Studios, System of Logic, Inc., Tanco Toons, Bizzzuka, State of Louisiana Office of the Lieutenant Governor, Dept. of Culture Recreation and Tourism/State Museum, Calzone & Associates, Triumph Athletics, University of Louisiana at Lafayette Printing Services, Sharper Photography, Pixel Magic, Square One Print & Apparel, Acadiana Center for the Arts and Enhance Printing.

Regarding Job Placement:

The department believes that job placement is a direct indicator of student success. That being said, the department also believes that employment in the visual arts is often unique and does not always fall within a preconceived definition of employment. Many students who do not go onto graduate school or find jobs in the animation, media, graphic design arena or the education arena choose to become practicing artists. These students will take a more unconventional path in employment. A comprehensive list of recent employment can be located in this report in the *"employment and graduate school"* section.

Regarding Graduate Placement:

A graduate school acceptance has been a good indication of the department's achievements in preparing students for the future. Individual faculty help students prepare graduate school applications and recommendations. Since the last accreditation visit graduates from the department of Visual Arts have pursued graduate studies at the University of Mississippi, the University of South Dakota, Pratt Institute of Art, Tyler School of Art, Louisiana State University, the San Francisco Art Academy, Florida State University, Ohio University, Indiana University of Pennsylvania, and the University of Massachusetts Dartmouth, among others (*see above for complete list*).

Regarding Student Professional Achievements:

Student professional achievements also provide the department an assessment tool regarding

concentration curriculum relevance. Since the last accreditation visit, the department has seen a tremendous increase in student professional development. This includes printmaking students participating in professional organizations, in exhibitions in art centers and galleries, performing community service, participating professional portfolio reviews and internships.

Regarding Alumni Surveys:

Alumni surveys, both formal and informal, have also supplied the department valuable measuring tools regarding alumni achievement.

With the assessments above, the department feels it is meeting its goals and objectives in this area. However the lack of access to a suitable departmental gallery does present a serious problem and removes the ability to evaluate student work across the department on a regular basis. The department head, faculty, and departmental curriculum committee in monthly meetings review overall, programmatic results. Through these dialogs assessments are used to plan short and long-term changes and improvements. The department head, in cooperation with faculty, is responsible for the review and appraisal of curricular offerings. Improving student knowledge and development is one of the department's goals. Recognizing the interdependence of the program offerings, the department now requires faculty dialog concerning the assessment of course offerings, changes to the curriculum and direction of the department. Through this system, aggregate changes are worked out among the entire faculty, led by the department head. These procedures are working well and support the mission and goals of the department.

Department Merit Evaluations:

The University conducts an annual performance evaluation, which rates a faculty member's performance. A faculty member's department head or immediate supervisor, sometimes with the assistance of a departmental personnel committee, evaluates that person's performance in the areas of teaching, research and professional activities, and university and community service. The department head's evaluation is ultimately reviewed by the dean of the college and by the Academic Vice President, both of whom may adjust the faculty member's overall evaluation relative to other members of the college or the University.

Departmental Peer Reviews:

The Department's annual peer review is a vehicle in which untenured faculty are mentored by the

tenured faculty. This is an informal review where untenured faculty are made aware of their administrator and tenured peer's perceptions of the faculty's status in progressing towards tenure. This is not a conclusive determinate of one's future tenure status, but is a vehicle for suggestion and constructive advice. A copy of the policy will be made available to the review committee.

2.) Professional Development Opportunities For The Improvement of Teaching:

Summer Research Award: Policies regarding this award can be found at the following address http://apfd.louisiana.edu/endowed/ on the UL Lafayette web site.

Instructional Improvement Mini-Grants: These grants are intended to aid faculty members who wish to try new or different teaching methods or materials or wish to experiment with new instructional technology in the hope of offering more effective instruction in their classes. When total support is otherwise unavailable from departmental or college funds for such projects. Awards range from $500 - $750

Faculty Developmental Speaker Fund: This fund provides, through competitive selection, funds to encourage investigation of new pedagogy or research techniques by the UL Lafayette faculty that is translated into a workshop with an outside consultant from a nearby area. Awards range from $100 - $700

Endowed Board of Regents Professorships: The Department of Visual Arts has one dedicated professorship. Policies regarding this professorship can be found at the following address http://apfd.louisiana.edu/endowed/ on the UL Lafayette web site.

Travel Funds: The Department of Visual Arts supports faculty with departmental travel funds for faculty research as well as to support faculty sponsored field trips that take students to conferences.

Department Equipment Funds: The Department also supports faculty instruction by provided funds from the department's general budget as well as foundation accounts to purchase equipment for instruction. This has been done in the department's animation, media art, graphic design, and painting and foundations areas.

Department Houston Museum Trip: For the past 20 years the department has organized and implemented annual trips to Houston, Texas museums including the Museum of Fine Arts, the Contemporary Art Museum, the Menil Collection which also encompasses the Rothko Chapel, Byzantine Chapel, and the Cy Twombly Gallery, the Holocaust Museum, and the Natural Science

Museum. On occasion these trips have included the Blaffer Gallery at the University of Houston and collections at Rice University. Lafayette is 225 miles from Houston and these one-day trips approximately a three and a half hour drive one way, involve the use of two chartered buses that accommodate over 100 visual arts majors and faculty. These trips have been funded through University mini-grants, the College of the Arts, the Department, and through individual payment made by students and faculty. Documentation included in appendix.

Department New Orleans Museum Trip: New Orleans is approximately a 135 miles from Lafayette, and offers the New Orleans Museum of Art, the Contemporary Art Center, the Ogden Museum of Southern Art, numerous commercial galleries as well as galleries at several universities in the city which both students and faculty frequently visit.

Department New York Trip: For the past 12 years the department has organized and implemented a trip to New York City accommodating on average 16 students. This opportunity represents for the majority of participating students their first trip to New York and subsequently the major museums, galleries, theater, etc. available to them.

Departmental Study Abroad: Visual Arts students and faculty participate in summer programs abroad sponsored through the University. The oldest of these is a six-week program in Paris. More recently programs have been established in London and Florence. Documentation for the UL Lafayette Study Abroad Programs as well as the Houston and New York trips are included as appendix documents and provide a comprehensive summary relevant to student and faculty exposure to exhibitions.

Acadiana Center for The Arts: The Acadiana Center for the Arts (ACA) newly opened in the fall of 2004 represents a major expansion of the Acadiana Arts Council and occupies over 5,000 square feet of exhibition space. Located in downtown Lafayette, the ACA mission focuses on creating, facilitating, nurturing, and funding arts and cultural activity in the region.

XII.) Enrollment, Retention, and Degree Productivity. *Analyze and explain trends in the program's enrollment, student persistence in the major, and student completion.*

Programs Enrollment: The Department of Visual Arts student enrollment has been very stable for a number of years. The department believes this is because of many of the topics already addressed in this report. The department believes that student enrollment has been stable during a time when many departments are seeing a reduction in student enrollment because of the following departmental efforts: 1.) Curriculum offerings, 2.) Scholarships, 3.) Departmental studios, 3.) Maintaining the highest standards of professionalism, 4.) Professional faculty, 5.) Alumni success, 6.) Student engagement in the arts, 7.) Student organizations, 8.) Reinforcing quality teaching and student research, and 9.) The engaging adjunct faculty members in the life of the university. Additionally, other factors to this stability in student enrollment are related to how the department operates and how that connects to student's retention (these aspects addressed throughout are this report). But, departmental faculty are visible in the department and teach 4-5 days a week and This type of commitment to being in the building and the impact it can have on student retention cannot be understated.

The department does not have a recruitment budget so, faculty stress and promote all the strengths that the department does have (*these are addressed in this report*) every moment possible. A result of this, the department believes, is a predictable, supportive and creative environment that students want to be in and thrive in. It also becomes an environment that students are looking to be in when returning to the university or transferring from other programs within the University or outside.

Student Persistence in the Department and Completion:

Student persistence in the study of visual arts is connected to the development of and learning through student engagement, meaningful involvement, persistence and interest in one's own learning—skills essential for success in school, work, and life. Students who study the visual arts improve in their ability to turn barriers into opportunities and persist in completing challenging tasks. The act of making develops student's skills and instills pride and motivation for higher achievement. The Department of Visual Arts provides an environment that allows students the opportunity to participate in the development of their work as well as opportunities to become part of a collaborative and communicative creative place. This allows students the chance to develop a greater ability to work with others and develop greater levels of artistic understanding. This understanding allows further development of an understanding of larger perspectives related to their work and others. This community building is fostered in a safe and secure place that students can explore and take risks allowing for the student to connect self-knowledge to social and intellectual development. This "self-awareness, self-concept, and self-expression" fuels a student's "self-confidence". This allows the student to take advantage of

projects and student groups within the department that promote and build upon arts participation, collaboration, community building, civic management and cross-discipline understanding. The Department of Visual Arts strives to achieve this model and instills this sensibility in everything we do. The student is first and we have found time-and-time-again students respond to this approach.

The students in the Department of Visual Arts are similar to many across campus. Many of them are working 25-40 hours a week. Another common factor is many have changed their major from a program that seemed at the time "the path leading to a secure job after graduation". Many students transferring into the department have decided after self-reflection that studying visual arts and the "self-discovery" it provides becomes motivation for completion of a degree.

XIII.) Student Recruiting, Retention, and Engagement.

What innovative actions are taken to recruit highly qualified students? Once recruited, how are they engaged? Are there opportunities for funded or unfunded undergraduate research projects? What do you consider to be the most academically enriching experience your students have in the program?

Student Recruiting:

The Department of Visual Arts has very little "if no" money for student recruitment. As a result, the department relies on the College of the Arts projects that promote all programs within the college, along with the departmental website, active in the participation in all university orientation programs, being active in the Lafayette Parish School Board's Job Shadowing program among other activities.

Department of Visual Arts Recruitment Activities:

High School Rally Art Exhibit: The department has annually helped with the University's Annual Literally Rally High School Art Exhibit. In 2014 the Department of Visual Arts started to host this event. During the Soring 2015 semester the department hosted this event in the Fletcher Hall Gallery. The event attracted over 300 parents and students. Departmental faculty were at the opening of the exhibition and provided information and studio tours of the Department of Visual Arts. The Department plans to build on this event next year and turn this into an annual spring department high school recruitment event.

Faculty Visits to Local High Schools: Department faculty annually visits many local high schools in the region and as far as New Orleans, Baton Rouge, and further. On these visits faculty give artist lectures and talk to students and teachers about the visual arts, employment in the visual arts as well as the

benefits of attending the University of Louisiana at Lafayette. In addition, to faculty going to high schools, the department annually hosts school visits to the Department of Visual Arts. Many of these visits are annul events that have been established after many years of hosting schools.

Department Tours / Working with Enrollment Services: The Department of Visual Arts has a long history of working very closely with the Office of Enrollment Services. The Head of the Department of Visual Arts maintains an open door policy and open schedule for prospective students tours. The department has agreed to be on call and has agreed to provide tours of the department on any day and at any time to prospective students that visit the Office of Enrollment services. The Head of the Department of Visual Arts gives personal departmental tours throughout the academic year which he provides throughout the week, at all times outside of his teaching schedule, on Fridays and weekends if needed. Additionally, during the last 3 years the departmental faculty have gone on recruitment trips with staff from the Office of Enrollment Services to attend High School Recruitment events held throughout Louisiana and as far as Houston and Dallas.

Faculty Relations With Local High Schools: The department maintains a strong with the local K-12 teaching community with the help of the department's Art Education program. By the nature of the program the department has a very strong presence within the region high schools, middle schools and elementary schools. Additionally, the department maintains a strong relationship with their art education graduates who are teaching in the regional schools. This communication allows the department to remain visible and also acts as a recruitment device for the department.

Department Website: The department also uses it's the departmental website as an effective recruitment tool. The Head of the Department of Visual Arts fields daily communications through the website relating to setting up campus tours and answering questions concerning the department and the programs offered within the department. In addition, the department uses the webpage to post curriculum sheets, scholarship applications and information about the departments programs, faculty and student work. Additionally, the department maintains a Facebook page where department events are posted. This page is shared on the College of the Arts and the university Facebook page.

Engaging Students: Student Exhibitions, Visiting Artist Program, Marais Press, Department Capstone Course, and Student Organizations:

The Department of Visual Arts maintains a high level of caring for learning, ethical behavior, respect for difference, and serving the students. These are the values that guide the department's work and these are the values the department strives to embed in our student culture. The faculty have high expectations for themselves and their students. The faculty work in partnership with each other and with their students to ensure that our students' experience is as rich and meaningful as possible. The department faculty strives to develop a student body that is healthy, prepared and engaged and who will matriculate and precede to graduation. These have been the beliefs of the Department of Visual Arts and they have always guided the department's work.

Additionally, the department believes that students will not remember the specificity of content so much as they will the professor's demeanor — his or her attitude about learning — the temperament and passion demonstrated about our discipline and how it relates to our individual and collective lives. It is this that makes the department of Visual Arts unique.

To engage student's department faculty help to develop a sense of connection to the broader field of art through exhibitions, art history and volunteer opportunities in art education and in the community. Department faculty also help students find opportunities for professional development and employment networking through galleries, professional organizations associated with their disciplines and the community. Faculty also employ discussions and slide presentations to introduce key classroom concepts while giving artistic historical and contemporary examples, often with anecdotal information about the works or artists. Employed in the studio and art history classroom are group discussion, hands-on activities, museum visits, studio activities and visiting art workshops as additional parts of a reflective education.

1. Alumnus visits. Students that see former graduates of the program can see tangibly that graduating from UL has value and permanence

2. Affiliations with professional organizations like the Acadiana Advertising Federation and New Orleans chapter of AIGA. The possibility to see a design hero is a great way to keep student's eyes forward.

***Student Engagement Through Expand Opportunities For Honors Students*:** The department faculty have annually supported Honors Contracts within their courses. The department supports this activity to help promote collaboration with the honors college as well as help engage the student within the classroom. This activity has proven to be of benefit to the department and

student.

Student Engagement Through Faculty-Student Research Partnerships: The Department of Visual Arts faculty have increased opportunities to develop and involve students in faculty and student research partnerships. The department sees this as an important vehicle in student engagement. Examples of this can be found in the following:

Student Engagement in Marais Press and the Printmaking Program: For the last 15 years professor of Printmaking Brian Kelly has coordinated the printmaking program and Marais Press. During this time he and his students have collaborated with over 100 artists in the production of printed editions. Additionally, Professor Kelly has also mounted exhibitions of these Marais Press projects throughout Louisiana and Canada. Students have also participated in Marais Press community outreach projects in Baton Rouge. More about Marais Press and faculty/student research is under the "Program Strengths" section of this report. Finally, Professor Kelly regally involves students in departmental printmaking studio projects as well as involving them in the everyday maintain of the studio. This provides students an invaluable experience in how to maintain and fix complex printmaking equipment.

Student Engagement in the Art Education Program: The departments art education program engages art education students by impeding hands-on-research with community after school programs. The three art education method courses for art education students include field-teaching experiences at the Boys and Girls Club of Acadiana and the Children's Museum of Acadiana. The art education students design and implement the curriculum. Additionally, the sessions are video recorded and students are required to watch themselves teach and write written reflections about their strengths as well as areas that need improvement.

Student Engagement Through Student Internships: The department has maintained a very active internship program that students in animation, media art, printmaking, graphic design and photography have taken advantage of. These opportunities allow the department areas to provide students a hands-on-meaningful experience associated within their chosen discipline. These experiences have single impact but also provide and engage other students in a way that normal classroom experiences cannot. Students bring experiences back into the classroom and into group discussions. It is in these discussions that students and their peers start to make connections to their research and the larger context outside the classroom.

Student Engagement Through Student Research and Creative Activities: The department engages

students outside the classroom by providing and organizing art exhibitions that allow students to showcase their research. In addition to these exhibitions and showing the department faculty help create a network culture to provide opportunities for students to create long distance collaborative projects with universities allowing students to understand their place in a larger world.

Student Engagement Through Faculty Mentoring and Student Groups: The department has formed a number of student groups within many of the concentration areas that are governed in collaboration of faculty and students. These groups are within the areas of graphic design, art education, printmaking, ceramics and metalwork and jewelry. Some of these groups are registered with the university and many are starting the

process. These groups are active in many activities that range from social to professional development with each group forcing activities that both help fund trips to national professional conferences supporting professional development as well as the organizing exhibitions and community outreach. These groups also serve as way to galvanize and support student engagement.

Student Engagement Through Exhibition Spaces: The renovation of Fletcher Hall and the Visual Arts Annex has provided the Department of Visual Arts a much-needed increase in the amount of exhibition space as well as the quality of space. The department now has access and flexibility of exhibition spaces that allow for a wide range of exhibitions that included formal BFA exhibitions, professional exhibitions, student exhibitions and high school recruitment exhibitions. These exhibitions spaces are located in the lobby of the Visual Arts Annex, The Fletcher Hall Gallery and the Dean's Gallery located on the second floor of Fletcher Hall. These spaces are used by the department faculty to develop bonds between the students, faculty and department.

Student Engagement Through Advising: All department faculty are student advisors. The department looks at student advising as a yearlong activity. Department faculty view advising as an ongoing discussion between artist, mentor, advisor and student. This conversation happens both at formal and informal times and is approached from the perspective learning and growth. The department believes that student engagement hinges on many things one of them being communication, knowing the student and always being available to talk through problems with classes, schedules as well as their creative research.

Promote minors in our Department: The department engages students outside of the department who have an interest in studying the visual arts by offering 2 minors, one in studio art and the second in art

history.

Departmental Student Workers: The department also engages students by employing them through work-study. The students are hired and assigned to concentration areas that they have interested in. This helps both the area faculty member in keeping the studio clean but also allows the student to gain additional knowledge within their chosen area of study. Additionally, it provides opportunities for faculty and student research projects.

XIV.) Academic Partnerships and Agreements.

List any academic partnerships between this degree program and programs/coursework at another institution or any memoranda of understanding with outside entities for academic or service enterprises. Include relationships with centers and institutes both within and outside the University.

The Department recognizes a responsibility to serve as a center for the visual arts in the community and the importance of participation by visual arts faculty in visual arts activities. This is done through public exhibitions, community service work, and cooperative projects with public art organizations.

The following list represents current projects and activities in which Department faculty participate. These projects and activities are not a formal part of the department's curricula but they do represent an engagement with the community.

These activities demonstrate that the Department understands its role in the wider community art culture. Active participation of the faculty in the community serves as a model for students to become involved in the wider community beyond their individual creative activities. Student participation in some of these projects and activities gives them important service learning experience.

1.) 1+3 Agreement With SLCC: The Department of Visual Arts has proposed a 1+3 articulation agreement to SLCC on 4 different times. This proposal was reviewed by the respective visual art faculty and college dean at SLCC with agreement. This proposal allowed SLCC access and use to studio space within the Department of Visual Arts on the UL Lafayette campus along with opportunities for the SLCC and UL Lafayette visual arts faculty to work together in the development and transferring of students from one institution to the other. This proposal has not

been approved by SLCC. The department of Visual Arts believes this is due to the inability of SLCC to change the *"course contact hours"* of their art courses. The Department of Visual Arts will continue to pursue this proposal with the hope that SLCC can adjust their coursework.

2.) Advocate for More Comprehensive High School and Community College Programs in the Arts to Improve the Success of Our Articulation Agreements:

a.) The Department of Visual Arts works within the State approved articulation agreements in regards to students transferring to UL Lafayette from state universities and colleges. 1.) The department head evaluates all visual art courses that are being transferred to assure that all course work that can be transferred into the visual art curriculum is applied to the students curriculum. 2.) When needed, the department head along with department faculty will also evaluate a portfolio of artwork from a student to assure learning outcomes to assure course placement.

3.) Graphic Design:

The last two years (2013 and 2014), the graphic design students, guided by graphic design faculty, during their senior year experience work with the Acadiana Center for the Arts in downtown Lafayette. Gwen Richard, the AcA's Community Development Director, and Associate Professor Jeffrey Lush select five art-based groups. These groups are need based. The graphic design students design marketing materials for getting their message to their demographic base. Groups that have received designed and marketing materials are: ***Cite Des Arts*, *Theater 541, Lafayette*, *Grand Theater in Opelousas, Crowley Art Association*, *Iberia Cultural Resources Association*, *Bunk Johnson Jazz Arts and Heritage Festival, New Iberia*, *Lafayette Art Association and Gallery* and *Creole Heritage, Inc.***

4.) Art Education:

Summer 2014: Art Education students and the Assistant Professor of Art Education volunteered to design and teach the "Mural Camp" at the Children's Museum of Acadiana. This was a weeklong project. Four art education students volunteered and 17 children from the community participated. This has resulted in an on-going partnership between the Art Education program at UL and the Children's Museum of Acadiana.

Art Education/Children's Museum of Acadiana (CMA) Partnership – this is a partnership that began in the summer of 2014 and has grown to include year-round lessons developed by art education students and taught at the CMA. Students in VIAR 315 work with the curriculum set by the CMA to develop and deliver art-integrated lessons during school tours. VIAR 415 students

develop a series of two-hour art education workshops that focus on art making, art history, language and social studies integration. The number of children in these classes varies depending on attendance at the museum on a given day. On average between 15 and 30 children participate each week.

Art Education/ Boys and Girls Club of Acadiana (BGCA) Partnership – this is a year round partnership that began in the Fall 2014 semester. Students in VIAR 216 develop and teach art lessons after school on Wednesdays. Lessons include a variety of two-dimensional and three-dimensional media. The program serves 20 children per week.

Art education student community involvement benefits the art education program by increasing the readiness of art education students for teaching. The community

organizations benefit through enrichment of their existing art programs; in some cases the art education students provide the only art program to the children in the community. The incensement of the visibility of the department. The Assistant Professor of Art Education has developed and implemented the following community and school based field teaching experiences for the art education students. Two programs happen at the Children's Museum of Acadiana (CMA): the art education faculty and the art education students plan and teach an "art camp" during the summer. This is weeklong project. Normally four art education students volunteer to assist and the program serves between 17-22 children from the greater Lafayette area. (Summer 2014 – present) Also at the CMA, art education students in VIAR 415, Advanced Methods in Art Education, develop a series of two-hour art education workshops that focus on art making, art history, language and social studies integration. The number of children in these classes varies depending on attendance at the museum on a given day. On average between 15 and 30 children participate each week (Fall 2014 – present). Art education students in VIAR 216, Art in Education develop and teach art lessons at the Boys and Girls Club of Acadiana. Lessons include a variety of two-dimensional and three-dimensional media.

Sessions are an hour after-school on Wednesday afternoons and typically run between six and eight weeks each Fall and Spring semester, depending on VIAR 216 enrollment. Per week, the program serves 20 children between the ages of five and 10 (Fall 2014 – present). Finally, art education students in VIAR 315, Art in the Secondary Education, develop and implement art lessons for 20 middle school students at L. James Alleman Middle School in Lafayette, LA. Sessions run for 90 minutes after-school for between 6 and 8 weeks (Spring 2015 – present).

Through the internships, students in Metalwork and Jewelry acquire professional experiences, and at the same time increase the visibilities of the Visual arts department to the jewelry community in Lafayette.

4.) ***Printmaking:*** The department's printmaking program has a long history of working with academic and non-academic partners. The program has worked on printmaking projects, exhibitions and workshops with the New Orleans Contemporary Arts Center, the Southern Graphics Council International, the Acadiana Center for the Arts, The Opelousas Art Museum, the Hammond Regional Arts Center, ARPRIM in Montreal, Quebec, the Acadiana Children's Museum, the Baton Rouge Art Gallery, LSU, Nicholls State University, Louisiana Tech University, Tulane University, Loyola University, McNeese State University, along with an additionally 80 universities across the United States.

XV.) Distance Learning. What are your program's experiences with and plans for distance learning delivery?

Regarding Current Distance Learning Course Offerings:

Currently the Department of Visual Arts offers a single section of VIAR 120 (Art Appreciation) every fall, spring and summer session on-line. This course is taught by a part-time faculty member who meets SACS credentials and is also Distance Learning Certified. This part-time faculty developed and has been teaching this course since 2010. Each semester this course has been offered it has made.

Adding additional sections of VIAR 120 or the development of new online courses presents a challenge for the Department. Challenges and issues associated with online course development are associated with the following:

1.) The Department of Visual Arts faculty primary teach in a hands- on-studio environment that does not provide application for on-line teaching.

2.) The current department faculty lack interest in developing and teaching on-line courses.

3.) Current DL Certified faculty are not interested in teaching additional sections and prefer to teach studio courses.

XVI.) Nontraditional Programmatic Initiatives. *Does your program offer any nontraditional formats, schedules, etc. for students (e.g., weekend classes, early class starts, rolling term starts, compressed or accelerated sessions, etc.)?*

The Department of Visual Arts does not offer classes in non-traditional format schedules that would be associated with evening, weekend, rolling term start dates or in compressed or accelerated formats.

But, the Department does offer courses scheduled in a vertical studio format. This format allows for the department to offer both an intermediate and advanced studio course on the same day and time. This is of great benefit to the student's progression through the curriculum along with their technical and conceptual development. In this studio format the exchange of ideas, techniques and conceptual development is heightened through the mentorship of advanced students working alongside intermediate students. This format is a coming practice in visual art departments throughout the country both at the undergraduate and graduate level.

XVII.) Faculty Resources. *Analyze trends, successes, and challenges in staffing the program. Consider recruiting, anticipated retirements/resignations, diversity, etc. How often are faculty teaching loads re-evaluated? What are the bases for determining teaching loads? (NOTE: THE DEPARTMENT'S FACULTY EVAULATION RUBRIC IS ATTACHED AT THE END OF THIS DOCUMENT).*

1.) Staffing program: Issues with staffing the department programs, courses and main office are not an issue. The department has a full-time Administrative Assistant and a few student workers. Department has a stable number of adjunct faculty that have been with the department for a number of years.

2.) Faculty Trends: The Department is entering a transition period. Every year the department has conducted faculty searches as a result of retirements, newly created faculty positions and to replace faculty who did not receive tenure or for those who lifted the university for other teaching positions at other universities in the last 3 years. The department looks at these changes a healthy and an opportunity for development and growth. These changes have all been natural except for those in the last 3 years

witch have had budgetary influences associated with. None –the-less, the department has still moved forward and embraced these changes and has grown in very positive ways.

3.) Challenges in Staffing the Program: Issues with staffing the department programs, courses and main office are not an issue. The department has a full-time Administrative Assistant and a few student workers. Department has a stable number of adjunct faculty that have been with the department for a number of years.

4.) Recruiting: The department has conducted a number of faculty searches since 1998. The department has been successful in recruiting very diverse applicants. Current searches have been more difficult. The department has seen a large drop in the number of applications for open faculty positions during the last 7 years. While there may be many reasons for this drop in interest the department feels that a major factor has been the States funding and attitude towards high education.

5.) Retirements: During the late 1960's and early 1970's the department saw an influx of full-time tenure track hires. These faculty began a steady trend of retirements starting in 1998 and continuing through the Spring 2015 semester. 10 full-time faculty have retired in the department since 1998. All these positions were retained in the department and filled. Currently 2 faculty plan on retiring at the end of the spring 2015 semester. The department will be replacing one of the faculty with a 1-year ET appointment while the second faculty position has been converted into an administrative line to serve as department. This line will be used to hire a Department Head allowing the current Department Head, Professor Brian Kelly to return to full-time teaching after 11 years of administrative work.

6.) Diversity: The department has worked very hard at trying to diversify its faculty. During the last few years the department has seen a drop in the number of female faculty at the full-time level. This has happened as a result of retirements and faculty leaving the university for other teaching positions. The department has made a strong effort in addressing this problem but has not been successful. The last 4 departmental searches have yielded top candidates who would have provided broader diversity within the faculty but the department was not able to hire them. All these candidates accepted other positions. The department will continue to try to address this issue.

Conversely, faculty diversity at the part-time level is far healthier. The department has had great success

in maintaining a better balance at this rank and does not see any reason this will not continue. A possible reason for this can be associated with the process of hiring part-time faculty, the increase in the diversity of those graduating with MFA degrees in studio art from nearby universities, to the stability of the Department of Visual Arts as a place of mentorship for part-time faculty or a combination of all of these factors. Additionally, the Head of the Department of Visual Arts has always maintained a strong relationship with the other state universities allowing for productive part-time faculty recruitment.

7.) Teaching Loads: all full-time faculty in the Department of Visual Arts teach a 3-3 teaching load each year. In addition to teaching, faculty who are area coordinators are also responsible for the maintaining of their studio spaces. Course reductions are given to faculty who 1.) Are needed to help in department administrative projects such as accreditation reports 2.) To faculty for research projects related to ATLAS grants as well as other artist projects that have merit. These course reductions are granted in consultation with the Dean of the College. Teaching loads for part-time faculty are determined by the department head with consultation with the department's Foundations Committee. This process involves an assessment of the current part-time faculty along with a discussion on courses that their strengths would be best suited for. This process produces different workloads that will range from 2 - 4 courses per semester.

XVIII.) Research/Scholarship/Creative Productivity.

Provide a brief evaluation of faculty and student work, including consideration of how it compares to productivity seven years ago (or at the time of your last program review). If possible, compare the work of your faculty and students to that at selected peer institutions. Provide the rubric(s) used by the department to evaluate faculty performance.

Faculty Productivity Since Last NASAD Accreditation Visit:

Faculty research in the Department of Visual Arts has increased in its scope and complexity sine the department's last NASAD visit. There has been an increase in research being presented internationally and nationally and research being recognized and collected into major university collections internationally and nationally. Faculty are publishing research with increasing productivity and presenting their research on panels nationally and internationally. Additionally, department faculty have increased the success in securing external grants supporting their research and teaching. These grants have been BORSF equipment Enhancement grants, ATALAS Grants, and STEP grants. Finally, the department faculty have been recognized for their research and teaching by the University many times in

the last 5 years. The department has had 3 faculty receive the University's Distinguished Professor Award, 2 faculty have received the University's Outstanding Teacher Award and 1 faculty receiving an Undergraduate Mentor Award from the University Office of Research. To summarize the research efforts of the departmental faculty simple cannot be done. ***To understand the scope of their activities included in this report are brief CV's from the department faculty highlighting their research activities for the last 10 years. The faculty productivity is on par and exceeds those of our peer instructions and those within the State of Louisiana.***

In addition to the department personal research and the success that they have had - as evidenced by the included vitas included in this report - the faculty has also increased their productivity in writing and receiving grants. Below is a selected list of grants and awards that faculty in the Department of Visual Arts have received in the last 10 years. A complete comprehensive list is included in their CV's included in this report.

Regarding Selected Awards and Grants:

2014 Dr. Ray P. Authement Excellence in Teaching Award, University of Louisiana at Lafayette – ***Professor John Hathorn***

Outstanding Research Mentor, University of Louisiana at Lafayette - ***Professor Brian Kelly***

Artist-in-Residence for the Art & Shadows program at the Shadows-on-the-Teche plantation, New Iberia, Louisiana. Funded in part by the National Trust for Historic Preservation and the National Endowment for the Arts. - ***Professor Lynda Frese***

Friends of Humanities Grant - ***Associate Professor Yeon Choi***

Louisiana Art Education Associtions South East Region Higher Education Art Educator of the Year – ***Assistant Professor Pattie Chambers***

College of the Arts Summer research Award – ***Assistant Professor Don Henson***

2013 Distinguished Professor Award, University of Louisiana at Lafayette – ***Professor Lynda Frese***

BORSF Equipment Enhancement Grant – ***Professor Brian Kelly***

American Inhouse Design Award, Graphic Design USA, New York - ***Associate Professor Jeff Lush***

Friends of Humanities Grant – ***Assistant Professor David DuBose***

2012 UL Lafayette STEP Grant – ***Professor Brian Kelly***

UL Lafayette STEP Grant – ***Associate Professor Jamie Baldridge***

UL Lafayette STEP Grant – ***Associate Professor Jamie Baldridge***

2011 Dr. Ray P. Authement Excellence in Teaching Award, University of Louisiana at Lafayette – **Professor Allan Jones**

UL Lafayette STEP Grant – ***Associate Professor Kevin Hagen and Jeff Lush***

2010 Distinguished Professor Award, University of Louisiana at Lafayette - ***Professor Brian Kelly***

UL Lafayette STEP Grant – ***Professor Brian Kelly***

Louisiana Board of Regents. Awards to Louisiana Artists and Scholars (ATLAS) Grant – ***Professor Lynda Frese***

UL Lafayette STEP Grant – ***Associate Professor Jamie Baldridge***

2009 Outstanding Academic Advisor Award - ***Associate Professor Yeon Choi***

UL Lafayette STEP Grant – ***Associate Professor Kevin Hagen and Jeff Lush***

American Academy in Rome, Italy. Visiting Artist/Scholar - ***Professor Lynda Frese***

Lucie Award, 21st Editions, "The Everywhere Chronicles" – ***Associate Professor Jamie Baldridge***

2008 Distinguished Professor Award, University of Louisiana at Lafayette - ***Professor John Hathorn***

UL Lafayette Instructional Mini Grant - ***Associate Professor Yeon Choi***

UL Lafayette STEP Grant – ***Associate Professor Kevin Hagen and Jeff Lush***

2007 BORSF Equipment Enhancement Grant – ***Professor Brian Kelly***

UL Lafayette STEP Grant – ***Professor Brian Kelly***

Louisiana Division of the Arts Artist Fellowship – ***Associate Professor John Gargano***

Outstanding Academic Advisor Award - ***Associate Professor John Gargano***

2006 UL Lafayette STEP Grant – ***Professor Brian Kelly***

UL Lafayette STEP Grant – ***Professor Brian Kelly***

UL Lafayette STEP Grant – ***Associate Professor Yeon Choi***

2005 UL Lafayette STEP Grant – ***Professor Brian Kelly***

2004 BORSF Equipment Enhancement Grant – ***Professor Brian Kelly***

UL Lafayette STEP Grant – ***Professor Brian Kelly***

BORSF Equipment Enhancement Grant – ***Associate Professor John Gargano***

Student Productivity Since the Last NASAD Accreditation Visit:

Students in the Department of Visual Arts have increased their research during the last 10 years. Students have become more invited in the department, professional organizations, professional Patrice and within the community. The result of this activity has lead to an increase in students securing post-grad opportunities for graduate study with paid assistantships, securing employment in the fields. The department's student's research productivity is on par and exceeds those of our peer institutions and those within the State of Louisiana. Evidence of this success is listed in this report under the section dealing with "graduate school placement and employment". These sections demonstrate an impressive list of graduate schools that our students are being accepted into as well as job placement and activities from the last 10 years - A list that any Art School would be proud of.

XVIV.) Economic and/or Cultural Development. How do the program faculty interact with industry, non-profit agencies, and/or government in ways that contribute to regional or state economic or cultural development? How does the program fit with the FIRST Louisiana initiative? (Service learning activities may be relevant when addressing these questions.)

The Department of Visual Arts since the 1950's when it rose out of humble beginnings has provided the creative, educational and economic foundation for what is now a flourishing and vibrant arts community. The founding of the Artists Alliance by a large group of USL Visual Arts professors, Visual Arts graduates with BFAs (including many with MFAs from prestigious universities) signaled a critical mass of developing artists fueled by a long term commitment to education, creative maturation and a desire for economic success.

The arts community and specifically the Lafayette downtown art district is today populated at every tier with the artists who sell and show their work in the commercial galleries that are owned or curated by Visual Arts graduates. Graduates and former faculty members of the department as well as gallery

workers and volunteers curate and staff the largest and most prominent arts entity, the Acadiana Center for the Arts.

Lafayette has also benefitted from the creation of Festival International that originated in the Department of Visual Arts department by retired faculty member Herman Mhire. The economic impact of the Festival is tremendous and resonates throughout the city in terms of tourism impacting many layers of the local economy. The Paul and Lulu Hilliard University Art Museum had its origin within the Department of Visual Arts including its new award winning structure through the efforts of retired faculty member and director of the museum, Herman Mhire.

Graduates from the department as graphic designers are owners, presidents, partners, creative directors and art directors of more than 25 firms, many local and regional yet extending into Dallas, Texas, New York City, Washington D.C., San Francisco, and New Orleans. Graduates from the departments computer animation program feed the local movie and gaming industries supplying much needed expertise and necessary animators working on local and national projects with prominent companies. Department graduates are also employed within the Lafayette educational systems as teachers within the Lafayette Parish Schools Talent program, a federally mandated program teaching the arts including visual art in public schools, in K-12 schools throughout the State of Louisiana and the Children's Museum of Acadiana and the Boys and Girls Club of Acadiana.

The Department of Visual Arts has a broad impact on the economic health of the region through its commitment to the development of the creative abilities of all who participate in the courses, whether they go on in other areas.

Current Examples of How Faculty Interact with Industry, Non-Profit Agencies, and/or Government In Ways That Contribute to Regional or State Economic or Cultural Development:

Graphic Design:

The last two years (2013 and 2014), the graphic design students, guided by graphic design faculty, during their senior year experience work with the Acadiana Center for the Arts in downtown Lafayette. Gwen Richard, the AcA's Community Development Director, and Associate Professor Jeffrey Lush select five art-based groups. These groups are need based. The graphic design students design marketing materials for getting their message to their demographic base. Groups

that have received designed and marketing materials are: ***Cite Des Arts*, *Theater 541, Lafayette*, *Grand Theater in Opelousas, Crowley Art Association*, *Iberia Cultural Resources Association*, *Bunk Johnson Jazz Arts and Heritage Festival, New Iberia*, *Lafayette Art Association and Gallery* and *Creole Heritage, Inc.***

In addition, department graphic design faculty members assisted in art classes at Our Lady of Fetima's private catholic school in distribution of materials, and instruction of art projects in 2013 and 2014.

Art Education:

Art Education students and the Assistant Professor of Art Education volunteered to design and teach the "Mural Camp" at the Children's Museum of Acadiana. This was a week-long project. Four art education students volunteered and 17 children from the community participated. This has resulted in an on-going partnership between the Art Education program at UL and the Children's Museum of Acadiana. Art Education/Children's Museum of Acadiana (CMA) Partnership – this is a partnership that began in the summer of 2014 and has grown to include year-round lessons developed by art education students and taught at the CMA. Students in VIAR 315 work with the curriculum set by the CMA to develop and deliver art-integrated lessons during school tours. VIAR 415 students develop a series of two-hour art education workshops that focus on art making, art history, language and social studies integration. The number of children in these classes varies depending on attendance at the museum on a given day. On average between 15 and 30 children participate each week. Art Education/ Boys and Girls Club of Acadiana (BGCA) Partnership – this is a year round partnership that began in the Fall 2014 semester. Students in VIAR 216 develop and teach art lessons after school on Wednesdays. Lessons include a variety of two-dimensional and three-dimensional media. The program serves 20 children per week.

In addition, the department's Art Education faculty member serves on the board of the Louisiana Art Education Association as the Higher Education representative, July 2015 – present. This same faculty member has also served as an art education curriculum consultant and program evaluator for the School of Arts and Culture in San Jose', CA (2013, 2014).

Printmaking / Marais Press:

Since the last NASAD visit Associate Professor Brain Kelly has established Marais Press. Marais Press is an editioning press housed in the Department of Visual Arts. Marais Presses mission is to raise funds for student art scholarships through the sales of prints, to encourage the experimentation, and foster artist/student collaborations in the printmaking medium within an atmosphere that is free from the pressures of a commercial atelier and to affect students and the public through contact with professional artists and the eloquence of their art.

Each year 5 to 12 artists are invited to Marais Press for the production of print editions. During their time at Marais Press the artists collaborate with the printmaking students in the department of Visual Arts in the production of printed editions, typically 1 to 2 editions, as well as present printmaking demonstrations and or lectures for the faculty and students in the department of visual arts, university and general public.

Marais Press maintains a standard policy of collaboration. The printmaking shop is an extension of the artist's studio. It is a hospitable place in which to work and a place that promotes risk taking and also embraces technology in order to take advantage of the full range of possibilities that the printmaking media provides, both traditionally and alternatively.

In addition to Marais Press print publication, art students and printmaking faculty provide printmaking workshops for non-profit organizations. Most recent community workshops were provided for the Baton Rouge Gallery and the Children's Risk Center in Baton Rouge Louisiana.

Media Art and Animation: Media arts faculty juried and curated the LSU Works on Paper in 2010 in addition, the same faculty works with the Children's Museum of Acadian presenting workshops and volunteering for functions and activities at the museum.
Animation faculty juried Video and Animation competition at the Carencro High School in Carencro Louisiana in 2007 and 2008. The same faculty member also gave a summer guest lecture at the Gwacheon Foreign Language High School in Seoul, Korea in 2014. In addition, the same faculty works for the career shadowing with high school students for the career shadowing from various schools in Louisiana State.

Metalwork and Jewelry: Metalwork and Jewelry faculty is currently working on an internship program with Stuller, an international manufacturing and supply corporation.

Other Activities: A foundation faculty are involved in throughout the community and are involved in 1.) The Lafayette Parish School's Talented Program assisting teachers consist of Visual Arts graduates, 2.) Working with art community creating *"Tattooed Walls Project"* during Art Walk, 3.) Faculty members helped with Acadian Center for the Arts for the grants program through the state, and fundraising activities, 4.) Faculty members have served as; juror for the Lafayette Art Association Art Scholarship Committee, 2001-2014; and as a juror for the Youth Art Month Flag Contest, 2014, 2015 and the Youth Art Council of America State Conference exhibit, and 4.) Faculty members have taken on a more active role with the Academic Literary Rally, curating and hosting the art exhibit in the gallery located in Fletcher Hall.

Other Resources. *Briefly explain and evaluate the program's spatial, library, travel, technology, and equipment resources.*

1.) Spatial Resources:

Description of Fletcher Hall:

The Visual Arts Department is located on the first, second, and third floors of Fletcher Hall, which was constructed in 1976 and is currently under renovation. When the renovation is completed Fletcher Hall will have increased classroom space by 20,000 square feet and will be brought up to code.

Fletcher Hall is also houses the School of Architecture and Design, which includes architecture, industrial design, and interior design, as well as housing the offices of the Dean of the College of the Arts. The Visual Arts studios and classrooms on the three floors of Fletcher Hall are accessed by inner gallery walkways. Access to different levels is provided by internal and external stairways and an elevator. The center of the building is an open atrium. A large lecture hall/theater which is also used for special events is connected to the main building by a breezeway. Climate control is provided for each of the studios, classrooms, and offices and is generally adequate. Restroom facilities are adequate and accessible to the physically challenged. There are no restrooms on the third floor. Since the last Self-Study, a foundry and kilns are in the process of being constructed near the loading area at the northwest corner of the building. Loading and unloading generally take place through the breezeway entrance on the east side of the building.

The first floor houses the ceramic and media facilities and shares the floor with architecture, industrial design, interior design studios and offices, and the woodworking shop. A passenger elevator provides access for the physically challenged and is also used as a freight elevator to move supplies and artwork as needed.

The second floor houses the animation and New Media and Digital Art studios, the Apple computer lab and offices. The floor is also shared the interior design studios, the interior design faculty offices, and the offices of the Dean of the College of the Arts.

The third floor houses the Department of Visual Arts office, several faculty offices, the graphic design studio classroom, the metalworking and jewelry studio classroom, the painting studio classroom, the photography classroom and darkrooms, and the printmaking studio classroom. All Visual Arts faculty have telephones, Internet access, email, and Apple or PC computers and printers. The main office has waiting space, a secretarial area, and the faculty mailroom. One-secretary services the general needs of the Department and the Head. 10 faculty members have offices on the third floor, two on the second floor, and one on the first floor. All student-related files are maintained in the Department office and on line through Ulink. The office is open Monday through Thursday from 7:45 a.m. to 4:30 p.m. and Friday 7:45-12:30. The main office space at present meets the needs of the present faculty and student population.

Description of the Visual Arts Annex:

The Visual Arts Annex building was built in 1939 and served as meeting rooms for the ROTC as well as small academic classrooms with black boards. It was converted to the Visual Arts Annex in 2002. The Visual Arts Annex just underwent renovation that included the installing of new flooring, repair and painting of all the classrooms and offices, the replacement of all windows and exterior doors, the installing of awnings, the painting of the exterior of the building, the replacement of the building soffits and the installing of new window blinds. The Visual Arts Annex houses all drawing, basic design, and art education and sculpture studios.

Painting Studio:

The painting studio is located in Fletcher Hall room 3306. The studio is 3200 square feet and is divided into three equal spaces. One area is devoted to two sections of Introduction To Painting (VIAR 250). The remaining two areas serve Intermediate (VIAR 350) and Advanced Painting (450). The space houses 47 work areas serving an average of 68-88 students each semester. Each work area contains at least one easel and one tabouret. Intermediate and advanced students may use two easels. Introductory Painting area includes a painting storage rack (8 feet wide, 12 feet high, 3 feet deep). Clusters of units containing three to six small storage cabinets are used as student lockers. The storage units also function as room dividers. Two sinks are located at either end of the studio. Lighting is a mix of fluorescent fixtures and incandescent track lighting. Track lighting is confined the center section of the studio. Painting studio floors are terrazzo. Double doors are located at each end of the studio. A combination key lockbox on the northeast door allows student access after hours.

Improvements to the Painting studio since last NASAD Accreditation visit:

During the last year the building renovations to Fletcher hall have started. Improvements to the painting studio have been the installing of new lighting throughout the studio. This has provided a great improvement to the studio. Also, the department has been able to locate and provide additional storage space for the painting program within Fletcher Hall on the 3rd floor near the painting studio. Additionally, the department has also been able to purchase additional tabourets and easels that have replaced worn equipment. Finally, phase 2 of the Fletcher Hall renovation will add needed ventilation to the painting studio allowing for students to use and work in oil base mediums.

Improvements Needed in the Studio:

Additional classroom storage is needed for still life material and other teaching materials and there is inadequate display area for any of the painting studios. Currently, two small critique areas have been cut out of the working spaces in beginning and advanced painting. Both of the spaces are too small to accommodate a class comfortably.

Inventory of Equipment in Painting Studio

38 30” Stools	1 Construction Cart
5 18” Stools	2 Roller Stands
20 Wooden Chairs	2 Staple Guns (Swingline)
13 Folding Metal Chairs	48 New Easels
7 Upholstered Chairs	16 Old Easels
2 8’x30” Metal Folding Tables	38 New Tabourets
1 10’ Folding Fiberglass Ladder	6 Old Metal Tabourets
4 16’ Light Tracks	3 Old Wood Tabourets
9 Light Cans	2 Claw Hammers
2 22 x 24 x 3’ d Sinks	13 3-locker Storage Units
1 12 x 8 x 3’ d Painting Rack	7 6-locker Storage Units
2 Slide Screens	1 Corner Brace
2 First-aid Kits	1 Back Saw
2 Fire Extinguishers	1 Hack Saw
1 Miter Box	

Photography Studio:

The photography is located in Fletcher Hall room 315. The studio is 2000 square feet and includes 8 small darkrooms equipped with sinks, shelving, cabinets, with Formica table tops, safelights, florescent lights, hot/cold water, heating, cooling and (some) ventilation systems. These rooms are suitable as workspaces for 1-2 individuals at a time, though up to five people can share the space. There is 1 large gang-type darkrooms similarly equipped, with workstations for 6-8 students and a computer lab equipped with 6 Macintosh computer workstations each with a printer and scanner. Additionally, the studio also has a small computer room equipped with a Macintosh computer workstation connected to an Epson 9890 large format printer. These rooms are used for class demonstrations along with small and large format printing by all levels of photography students. There are 4 storage rooms. One is used for holding lab materials: chemicals, film, paper, lenses, etc.; two are used for framing/matting materials, storage of art objects, medium format cameras, enlarger parts, tripods and various other camera equipment. One room is generally accessible to students and has the mat cutter, community-use backdrops and provides temporary storage for portfolios and projects. There are two hallways lined with bulletin boards, lockable individual storage cabinets, two large sinks with multiple faucets and two print washers. On the counter tops are 2 dry-mount presses, multiple print drying racks, a long community light table, and standing negative drying cabinet. There is one faculty office equipped with a computer.

It faces a small classroom recently fitted with halogen lighting for two opposing walls and one wall of 8' high Celetex board for display of artwork for critique. The classroom/studio is equipped with six tables and approx. twenty chairs and can be darkened.

Improvements to the Photography Studio Since Last NASAD Accreditation Visit:

During the last year the building renovations to Fletcher Hall have started improvements to the photography studio have been the installing of new lighting throughout the studio. This has provided a great improvement to the studio. Also, the photography curriculum has been adjusted to incorporate more digital photography applications. Along with the curriculum adjustments the studio has also had an infusion of new computers, printers and the conversion of existing space to computer lab space (funded through STEP grants). Additionally, the department has also been able to purchase a media cart that is used in classroom instruction.

Finally, phase 2 of the Fletcher Hall renovation will add needed ventilation to the photography studio allowing for students to use and work with developing chemicals. Additionally, the renovation has allowed the department to convert the old media art shooting room into a green room. This studio allows for students in both the New Media and Digital Art and Photography concentrations a space to organize large photo shoots.

Improvements Needed in the Photography Studio:

Currently the photography studio is meeting all NASAD standards for instruction.

17 Beseler 23II Enlargers	1 - AV Media Cart With Computer
6 Omego Enlargers	2 Archival Print Washers
4 Saunders LPL Enlargers	2 Large Sinks
6 LPL Saunders in Boxes (new)	Multiple Print-drying Racks with 40
1 Omega/LPL Enlarger	Screens
1 45S Dichro Beseler Enlarger	3 Tripods
1 Light Box	1 View Camera

2 Drymount Presses	3 Medium Format Cameras
1 Negative Drying Closet	1 Copy Stand
7 - Macintosh Computer Workstations	
6 - Epson Professional Printers	
1 - Epson 9890 Large Format Printer	
4 - Epson 11”x17” Flatbed Scanners	

Printmaking Studio:

The Printmaking studio is located in Fletcher Hall room 301. The studio is 3,300 square foot space and houses all the necessary equipment for traditional, non-toxic and photolithography, intaglio, relief, silk-screen, and digital printmaking processes. The studio also has a darkroom equipped with all the equipment needed for photographic printmaking applications associated with lithography, intaglio, silkscreen and relief. Also, the studio has a computer lab that is equipped with computer workstations, a large format printer and a large format scanner.

This facility, in the last 10 years, has seen extensive enhancements through successful grant writing allowing for the purchase of $400,000.00 worth of equipment enhancements through BORSF and STEP grants. These grants have allowed for the infusion of both the latest computer technologies and the upgrading and addition of printing presses and other equipment. This has allowed for the introduction of alternative printmaking techniques, safer alternatives to the printmaking approach, the incorporation of more relevant, practical, and theoretical applications with related computerized photographic pre-press practices, and developed an up-to-date printmaking facility with broader educational and research capabilities that strives to establish a balance between traditional and alternative techniques. Ventilation in the studio is handled by a newly installed venation system that services the main printmaking studio and a spray booth with attached exhaust hood for the application of sprayed materials. Acids and solvents are stored in fireproof and corrosion proof cabinets and kept locked. These materials are only used under faculty supervision.

Inventory of Equipment in Printmaking Studio

1 - 34”x60" Charles Brand Lithographic Press	1 - Nikon Coolscan 4000 ED Slide Scanner
1 - 34”x60" Takach Lithographic Press	1 - Epson Stylus Pro 9900 Large

2 - 24”x48” Takach Lithographic Press 1 - 36”x60" Charles Brand Etching Press 1 - 36”x60” French Tool Etching Press 1 - 28”x48” French Tool Etching Press 1 - 18”x36” Conrad Etching Press 1 - 28”x48" Sturges Etching Press 1 - 18”x36" Sturges Etching Press 1 - Chalander & Priece Typesetting Press 2 - 48"x72" Cincinnati Silkscreen Presses 2 - 48”x40” AWT Silkscreen Presses 1 - 38” Squeegee Sharpener 1 - 76” x 43" x 43" Wash-out Booth, 1 - AWT UV Silk-Screen Exposing Unit 100 - Silk-screens Ranging from 16”x20” to 30”x40” 40 - Squeegees Ranging from 8” to 46” 1 - Nu-Arc 40"x48" Exposing Unit 6 - Safety Lights 1 - 2’x6’ Darkroom Sink 6 - Power Macintosh G5’s 6 - Wacom Drawing Monitors 1 - Colortrac 48" Large Format Scanner 1 - AWT Silkscreen Drying Cabinet 1 - Ryont $-Color Silkscreen Press 1 - 30” Paper Hole Punch	Format Printer 3 - Nikon Digital Cameras 4 - PhotoShop CS 5 - Photoshop 6.0 22 - Flat File Cabinets 12 - Surface Rollers Ranging from 8" to 44"wide 1 - Set of Viscosity Rollers 4.25”x18” 1 - Set of Viscosity Rollers 12”x24” 6 - Leather Rollers from 12" to 20” 10 - Hand Brayers Ranging from 1”-12” 1 - 36”x48" Saw Dust Box 2 - 24”x36" Hot Plates 1 - 36”x36" Stainless Steel Sink 1 - 4’ x12’ Graining Sink 1 - Spray Booth 1 - Plate Cutter 2 - Print Drying Racks 1 - NuArc Light Tables 2 - Hydraulic Stone Lifts 100 - Lithographic Stones Ranging in Sizes from 8"x10" up to 24"x36" 2 - 30” x 40" Lithographic Plate Backers 2 - 22” x 40" Lithographic Plate Backers 1 - 24” x 24” Lithographic Plate Backer 2 - 48” x 40” Vertical Etching Tanks

Improvements to the Printmaking Studio Since Last NASAD Accreditation Visit:

During the last year the building renovations to Fletcher Hall have started improvements to the printmaking studio have been the installing of new lighting throughout the studio as well as a new ventilation system. This has provided a great improvement to the studio. Also, the printmaking curriculum has been adjusted to incorporate more printmaking applications. Along with the curriculum adjustments the studio has also had an infusion of new computers, presses and printmaking equipment impacting all levels of the curriculum (funded through BORSF and STEP grants).

Finally, phase 2 of the Fletcher Hall renovation will overhaul the studio's spray booth increasing both it's air draw as well as seal it from outside elements.

Improvements Needed in the Printmaking Studio:

Currently the printmaking studio is meeting all NASAD stands for instruction.

Metalwork and Jewelry Studio:

The Metalwork and Jewelry studio is located in Fletcher Hall room 305. The studio is 2500 square feet consisting of 3 rooms that house all the needed equipment and ventilation for the production of work in metals. The studio's largest room is used for the majority of studio production; the second room is used for mate hammering and the last room for stone cutting work. These rooms are equipped with all the equipment needed for studio production. In addition, students in the metalwork and jewelry courses also have access to the College's woodshop located in Fletcher Hall and metals shop located in Madison Hall.

Inventory of Equipment in Metalwork and Jewelry Studio

1- VIC12 Investment Machine	1 - Auto-rolling Mill
1 - Lincoln Electric Precision TIG 185 Welder	1 - TAIG CNC Micro Mill LE
1 - SPX Power Team Quarter	2 - 5-Gal/2hp Shop Vacs
1 - Bonny Doon Electric 6" Hydraulic Press	2 - Foredom Flex-shafts
1 - Delta 16" 2-Speed Scroll Saw	2 - I Shor Whirlwind Buffer/polishers
1 - Delta 9" Band Saw	1 - 30-Gal/1hp Air Compressor
1 - Delta Large Drill Press	1 - Trinco DryBlast Lasting Cabinet
1 - Delta Medium Drill Press	1 - I Shor Branson E-Module ultrasonic cleaner
1 - Proxxon Micro Drill Press	1 - Reimers Portable Steam Cleaner
1 - Wilton 6" Belt/9" Wheel Sander Grinder	1 - Jet 9" Metal Lathe
	6 - Ball Peen Hammers
	6 - Sinking Hammers

1 - Emerson 1” Belt Sander-grinder	4 - Forging Hammers
1 - Delta Oscillating Drum Sander	5 - Planishing Hammers
1 - C&M Topline 24” Tumbler 10.5” dia	8 - Assorted Mallets (wood, rawhide)
Canister	44 - Assorted Stakes
3 - Prestolite Acetylene Torches, “B” size	1 - Sandbag
tanks	1 - Sinking Stump
1 - Oxyacetylene Torch	1 - Surface Plate
1 - Smith Mini-oxyacetylene Torch	4 - Ring Mandrels
3 - Compressed Air/natural Gas Torches	2 - Bezel Mandrels
1 - Caswell 25 amp Anodizing Rectifier	2 - Sets Wax Files
1 - Swest 10 amp Plating Rectifier	4 - Medium File Sets
1 - 36“ Bending Brake	25 - Large Files
1 - Manual Rolling Mill	15 - Jeweler’s Saw Frames
1 - 6” Benchtop Shear	1 - Deep-throat Saw Frame
3 - Swest 13”x 8.75”x 13.5” Firebrick	1 - Hacksaw
Kilns	3 - 5” Benchtop Vises
1 - 48” Metal Floor/step Shear	3 - Assorted Sharpening Stones
1 - 36” Slip Roller	1 - Small Anvil
8 - Small Flat-tipped Pliers	3 - Large Anvil
9 - Small Needle-nosed Pliers	10 - Alcohol amp
9 - Small Wire Cutters	15 - Raising Hammers
4 - Medium Wire Cutters	4 - Riveting Hammers
3 - Large Wire Cutters	6 - Chasing Hammers
7 - Wood Ring Clamps	1 - Centrfical Force Casting Michane
6 - Ball Peen Hammers	1 - Deep-throat Saw Frame
6 - Sinking Hammers	1 - Hacksaw
4 - Forging Hammers	3 - 5” Benchtop Vises
5 - Planishing Hammers	3 - Assorted Sharpening Stones
8 - Assorted Mallets (wood, rawhide)	10 - Assorted Draw Plates
44 - Assorted Stakes	4 - Hand Shears
1 - Sandbag	3 - Burnishers
1 - Sinking Stump	3 - Bezel Rollers

1 - Surface Plate	1 - Set of Diamond Burrs
4 - Ring Mandrels	1 - Set of Wax Burrs
2 - Bezel Mandrels	1 - Set of Stone-setting Burrs
2 - Sets Wax Files	1 - Set of Mandrel Burrs
4 - Medium File Sets	1 - Set of Metal Burrs
25 - Large Files	1 - Set of Stone-setting Tools
15 - Jeweler's Saw Frames	1 - Disc Cutter
2 - Pitch Bowls	1 - Set of Dapping Punches
1 - Large Wax Pot	2 - Metal Dapping Blocks
3 - 1-Gal Pickle Pots	3 - Wood Dapping Blocks
3 - Annealing Pans	1 - Combination Round- and V-pliers
1 - Brush Plating Tool	1 - Set Assorted Chasing Tools
1 - 5-Gal Aluminum-anodizing Setup	
1 - 5-Gal Copper - Electroforming Setup	
1 - 1 qt. Silver-plating Setup	
3 High CFM Vent Hoods	

Improvements to the Metalwork and Jewelry Studio Since Last NASAD Accreditation Visit:

During the last year the building renovations to Fletcher Hall have started improvements to the Metalwork and Jewelry studio have been the installing of new lighting throughout the studio. This has provided a great improvement to the studio. Also, the Metalwork and Jewelry curriculum has been adjusted to incorporate more applications along with plans to incorporate 3D printing. Finally, phase 2 of the Fletcher Hall renovation will add needed ventilation to the studio.

Improvements Needed in the Metalwork and Jewelry Studio:

Lack of sound dampening material installed poses a health risk to room occupants, and the noise interferes with those working in adjacent rooms.

New Media and Digital Art Studio:

The Media Art studio is located in Fletcher Hall room 125 and 209 (the DMRC). The total instructional space detected to Media Art is 2000 square feet. The Media area is located in 125 Fletcher Hall consists of a Green Screen production studio that includes HD digital cameras, tripods and lighting equipment and storage space. In addition to room 125, the New Media and Digital Art courses utilize a detected instructional studio in the College of the Arts DMRC located in Fletcher Hall room 209. The DMRC provides students access equipment that allows computer animation, interactive imaging, video editing, image processing and sound design. The DMRC is outfitted with over 40 computers (both PC and Mac) with animation and computer art software.

Improvements to the New Media and Digital Art Studio Since Last NASAD Accreditation Visit:

During the last year the building renovations to Fletcher Hall have started improvements to the New Media and Digital Art studio have been the installing of new lighting and ceiling grid throughout the shooting studio (Fletcher Hall 125) as well as a the making of a new studio room with the College of the Arts DMRC. These have provided a great improvement to the concentration. Improvements to these spaces are ongoing with the addition of computers to the studio in the DMRC. In addition, the department has bought a new library of cameras, sound recorders, lighting kits, computers, and software since the last NASAD visit (funded through BORSF and realization of resources because of BORSF grants in other departmental areas). Additionally, last fall the department received a donation from the community and was able to purchase more then $5,000 in equipment to support the New Media and Digital Art concentration. Finally, the New Media and Digital Art concentration has benefited from the relocation to the DMRC with the access to computer support and access to technology.

Improvements Needed in the New Media and Digital Art Studio:

Like all areas that relay on technology, the New Media and Digital Art concentration will always be in need of improvements. Currently equipment improvements in the concentration is achieved through grant writing and department support through either foundations accounts or the departmental budget. This process makes it very difficult to keep technology current as well as puts other concentrations and needs of the department in jeopardy. The solution to this issue is an establishment of a lab fee for New Media and Digital Art. The department has requested this type of fee multiple times with no success.

Animation Studio:

The Animation and the New Media and Digital Art studio is located in Fletcher Hall within the DMRC studio and Fletcher Hall room 125. The total instructional space detected to the teaching of Animation is 2000 square feet. In the PC-based animation studio, there are 15 PC-based animation stations with 3-D animation programs (MAYA), compositing, and editing software. There is a video/audio lecture system with projector connected to a DVD player, a VHS video player; a computer with speakers is included in the classroom. Fletcher Hall room 125 consists of a Green Screen production studio that includes HD digital cameras, tripods and lighting equipment and storage space.

Improvements to the Animation Studio Since Last NASAD Accreditation Visit:

During the last year the building renovations to Fletcher Hall improvements to the Animation studio have been the installing of new lighting and ceiling grid throughout the studio (DMRC), the making of a new studio room for New Media and Digital Art in the DMRC, the installing of new internet drops, the installing of new tinted windows to improve computer projection, a new computer projector, 16 new PC computers and software including Adobe Cloud. These have provided a great improvement to the concentration. In addition, the new cameras and copy stands have been added for student use (funded through Friends For the Humanities Grants). Additional, improvements in maintaining the studios equipment and software has been greatly improved with the addition of a student fee that is used to provide upgrades for software updates and computers.

Improvements Needed in the Animation Studio:

Like all areas that relay on technology, the New Media and Digital Art concentration will always be in need of improvements. Space is always an issue. Due to the high number of students in the animation courses and the size of the studio student enrollment to computer space can be an issue. The department maintains a max number of 15 students in all animation courses because of this. The DMRC was just renovated to add an additional needed classroom for New Media and Digital Art and as result the size of the animation studio could be increased. A solution to this has been the use of the new media classroom allowing the animation faculty the ability to spread out.

Graphic Design Studio:

The Graphic Design Studio has 24 workspaces. The workspaces contain wooden drafting tables with chairs and/or stools of varying heights. There are a dozen rolling lockers. The room holds 4 rows of

desks facing each other, allowing space for a slide and a media projector for instructor presentations. The slide and media presentation equipment is adequate.

Grant funds awarded Fall 2004 allowed for the purchase of 2 large-format laser printers, one 36" wide guillotine paper cutter, 2-16" x 20" cutting mats, a wire binding machine, a saddle stapler, and several semesters' worth of supplies.

There are 2 small rooms at the rear of the main space. One room houses a library of design magazines, paper samples, font specimens, illustrations, and printed and digitized photographic stock art and is equipped with coffee pot, a cool couch, and chairs. The second room houses 3 computers used primarily for scanning. These computers have software sufficient for general scanning but not up to the standards of professional firms. All computers have Internet access as well as standard operating software. The room also has a Bogen backdrop used for documentation of student and faculty work. The saddle and loop binding equipment are located in the same space. The loop binder has a 3:1 ring ratio, and presently has enough sizes and colors for student use.

Students majoring in Graphic Design are required to purchase laptops with wireless capability. The room is equipped with a wireless router that makes printer and Internet access through dynamic protocol possible.

Students have access to a post-script large-format printer that resides in the instructor's office, and there is direct access to the wireless network available on all floors of Fletcher Hall.

There is no secure and dedicated server within the Graphic Design studio. Such a server would allow students to prepare for the rigorous demands of the professional graphic design workplace by learning proper file structure for printed and digital material. This server would also allow file sharing for syllabi and other necessary classroom materials. The coordinator of graphic design has submitted a STEP grant to solve this issue.

Improvements to the Graphic Design Studio Since Last NASAD Accreditation Visit:

During the last year the building renovations to Fletcher Hall improvements to the Animation studio have been the installing of new lighting and ceiling grid throughout the studio. These have

provided a great improvement to the concentration. In addition, the new cameras, copy stands, computers, software, lighting kits, and media cart have been added for student use has improved instruction greatly (funded through STEP grants). In addition, the studio has also had an influx of equipment to the studio as a result of additional equipment being added in other studio areas in the department. This had included an Epson large format printer and Wacom drawing monitors. The Graphic design studio will also increase in size after phase 2 of the Fletcher hall renovation is complete. This will enable more flexibility in class scheduling.

Improvements Needed in the Graphic Design Studio:

Like all areas that relay on technology, the Graphic Design concentration will always be in need of improvements. Currently equipment improvements in the concentration is achieved through grant writing and department support through either foundations accounts or the departmental budget. This process makes it very difficult to keep technology current as well as puts other concentrations and needs of the department in jeopardy. The solution to this issue is an establishment of a lab fee for New Media and Digital Art. The department has requested this type of fee multiple times with no success.

Ceramic Studio:

The instructional area for ceramics consists of a 1150 square foot main studio, a 300 square foot glaze lab, and a 540 ft indoor kiln room. Currently, an outdoor kiln yard and foundry is under construction.

Within the 1150 square foot main studio, 214 square feet of canvas-covered worktables provide an effective hand-building instruction and student work area. There is a triple sink basin with two faucets. This area also houses 10 Brent motorized potters wheels for wheel throwing demonstrations and student work. This space also houses 1 Brent kick wheel, plaster topped wedging table, 1 Brent slab roller, 1 Bailey Clay Extruder, and adequate shelving for student work. All items are well maintained and in working condition.

Storage space is the major concern in the main studio area. The coordinator has added new wall shelving to help alleviate the storage of projects. Even with these additions, it is a challenge to keep the workspace fully functional as the amount of both finished and unfinished student work is produced during a semester. The coordinator routinely re-organizes the layout of the room to help improve the

ergonomics and storage concerns.

The 300 square foot glaze lab contains a digital scale, a triple beam scale, a large floor scale, an Alpine spray booth, an air compressor, a ball mill, a Venco de-airing pug mill, and fully stocked glaze bins with stainless steel topped work surfaces. Glaze Lab ventilation is maintained by an Aerocology dust collector with a movable vent arm and a Torit dust collector that connects to hoods above work surfaces. All equipment is well maintained and in working condition. Storage for dry materials for glaze and clay mixing is a concern. Recent shelving additions are being utilized to

The 540 square foot kiln room houses a 50 cubic foot Alpine updraft, a 30 cubic foot Alpine updraft, a 16 cubic foot Alpine electric, a 10 cubic foot Olympic electric, a test kiln, and shelving for student work. The area coordinator recently refurbished the gas kilns. A re-organization of the shelving system will take place once the supplies for the current outdoor kiln construction are used to complete the kilns.

The outdoor Kiln area houses a Raku kiln, a currently under construction 65 cubic foot Downdraft Soda Kiln, and a to be constructed 100 cubic foot Wood-fire Train Kiln. These kilns will accompany the foundry area, which is housed in the same area. The studio also houses a sandblaster with an independent compressor, a wet saw, a bench grinder, and numerous hand tools.

Recent equipment purchases were the result of internal and external grants. Small equipment and repair items are purchased with funds in the operating and equipment allocations of the department budget. The ceramics area coordinator conducts the maintenance and the repair of equipment.

Improvements to the Ceramic Studio Since Last NASAD Accreditation Visit:

During the last year the building renovations to Fletcher Hall improvements to the Ceramic studio have been the installing of new lighting throughout the studio. These have provided a great improvement to the overall studio but there is still need for additional lighting. In addition, the studio has also had an influx of equipment to the studio as a result of donations and departmental funds. These have included a replacement clay-throwing wheel, glaze application booth, power washer, shop vacs, kiln shelves, kiln hoods, kiln control panels and electronic replacement parts for kilns. Phase 2 of the Fletch Hall renovation will provide improvement in the HVAC within the studio that will eliminate fume issues coming from the spray booth in the College of the Arts

woodshop.

Improvements Needed in the Ceramic Studio:

Like all areas that relay on technology, the Ceramic concentration will be in need of improvements and replacement of the studios large gas kilns. The current 3 large gas kilns in the ceramics studio are over 30 years old and are the workhorse of the program. These kilns are in need of replacement. The department has replaced electronic controls and burners on these kilns multiple times as well as there heat coils. Currently the door hinges are starting to rust. It will not be long until these kilns will not be able to be fixed. The area coordinator for ceramics has written and submitted a BORSF grant last year to address the kiln issue but the grant was not funded. In addition, other equipment needs beyond the departmental budget have been requested through the STEP grants multiple times but not funded. Finally, space for the storage of student work is also a current problem. The area coordinator continually re-organizes the main studio configuration and adds more shelving to help alleviate this issue. A more permanent solution such as increasing the size of the studio or relocating faculty offices would be a welcome solution.

Main Ceramics Studio 116 Fletcher Hall:

8 Canvas-covered Tables
10 Brent Model B Motorized Wheels
1 Brent Kick Wheel
1 Plaster-topped Wedging Table,
1 Brent Slab Roller
1 Bailey Clay Extruder w/Assorted Dies
3 Metal Banding Wheels
1 Aluminum Ware Cart
11 Freestanding Wooden Shelving Units
2 Overhead Micro Air Dust-collection Units (awaiting installation)
Assorted Wooden Ware Boards
Assorted Wooden and Plastic Bats (for wheel throwing)
Assorted Hand Tools (rulers, paddles, ceramic carving, cutting, and surfacing tools, spray bottles, sponges and scrapers)
1 First-aid Kit and Eye Wash Station

2 Electric Drills (glaze mixing)

2 Water Hoses

4 Squeegees

Glaze Lab Fletcher Hall 116B:

1 Ohaus Digital Scale

1 Ohaus Triple Beam Scale

1 Mettler Toledo Floor Scale

1 Alpine Spray Booth

1 Cambell Hausefield Air Compressor

1 Amaco Ball Mill with Porcelain Jars and Beads

1 Venco De-airing Pug Mill

2 Bailey glaze Formulation Tables with Bins

Full Range of Glaze Chemicals and Clays

1 Aerocology Dust-collector

1 Torit Dust-collector

1 Soldner Studio Clay Mixer

2 Glaze Spray Guns

1 Pneumatic Die Grinder

Assorted Scoops and Measuring Containers

1 Bench Grinder

Coordinators' Office, Fletcher Hall 116A:

1 Custom-built Photographic Seamless Backdrop (property of area coordinator)

1 Custom-built Overhead Light Box (property of area coordinator)

1 Boom Standards (property of area coordinator)

1 Tripod (property of area coordinator)

1 Pentax 35mm Camera (property of area coordinator)

Assorted Books, Magazines, and Technical References on Ceramics (property of area coordinator)

Indoor Kiln Room:

1 50 Cubic Foot Alpine Updraft Gas Kiln

1 30 Cubic Foot Alpine Updraft Gas Kiln

1 16 Cubic Foot Alpine Electric Kiln

1 10 Cubic Foot Olympic Electric Kiln

1 Test Kiln

1 Oxygen Probe Analyzer

1 3-Phase Air-compressor (awaiting electrical connection)

1 MK Diamond Wet Saw

1 3.5" Angle Grinder

3 Pneumatic Die Grinders

Assorted Kiln Shelves and Furniture

Assorted Leather & Kevlar Gloves

1 Self-igniting Propane Torch

1 Wall-mounted Safety Ear Plug Dispenser

1 Millermatic Mobile Mig Welder

Assorted Welding Helmets and Face Shields

1 Clothing Cabinet (in storage)

4 Aluminized Safety Suits for Metal Casting (in storage)

Outdoor Kiln Yard & Foundry: (currently under construction)

1 60 Cubic Foot Gas Kiln for Soda Firing (partially built)

1 100 Cubic Foot Train-kiln for Wood Firing (construction yet to start)

1 wax Burnout Kiln (construction yet to start)

1 Raku Kiln (working and in use)

1 Propane & Gas Cylinder Safety Storage Container

1 Sandblasting Cabinet (not installed)

1 Metal Worktable

1 Overhead Trolley with Hoist (not installed)

1 Gas-firing Foundry Furnace (in storage)

1 Oxyacetylene Cart with Torch

1 Wax-burnout Kiln (construction yet to start)

Assorted Kiln Shelves and Furniture

2 Tongs for Raku Firing
Assorted Crucibles (in storage)
Assorted Pouring Arms and Casting Equipment for Foundry (in storage)

Art Education Studio:

The Art Education studio is locate4d in the Visual Arts Annex in Rooms 107, 107A and 107B. Room 107 is a large classroom with two doors and a kiln room off the back wall. Room 107A connects to 107 and serves as a resource room containing five computer workstations with networked printer, books, journals, and magazines associated with art education. Room 107B located off room 107A serves as a faculty office.

Inventory of Equipment in Art Education Studio

1 Sink	1 Lexmark Printer
1 Skutt Kiln	1 HP Printer
1 Wooden Drying Rack	6 Dell Computer Workstations
1 Printing Press	1 Gateway Laptop Computer
1 First Aid Kit	1 Panasonic LCD Projector
1 Eye Wash Station	1 Smart Room Podium with
1 Paper Towel Holder	VCR, Document Camera, PC Internet
1 Metal Storage Cabinet	Access, Flat Screen
1 Large Wooden Storage Cabinet	1 Retractable Screen
1 Large Wooden Storage Chest	1 Nikon Digital Camera
2 Metal School Lockers	1 HP Scanner
1 3x3 Metal Work Table	1 File Cabinet
1 Metal Shelf	1 Small Wooden Table
6 4x8 Student Work Tables	1 Mid-size Work Table
1 Large Wooden Drafting Table	4 Chairs
2 2x3 Multipurpose Tables	3 Wooden Shelves
29 Student Chairs	1 Large Wooden Bookshelf
1 Paper Storage Unit on Wheels	

1 Office Desk	

Improvements to the Art Education Studio Since Last NASAD Accreditation Visit:

Renovations to Visual Arts Annex provided needed improvements to the Art Education studio. These improvements have included new floors, windows, window blinds, new paint, white board and a new smart room projector. These have provided a great improvement to the overall studio.

Improvements Needed in the Art Education Studio:

Like all areas that relay on technology, the Art Education program will be in need of improvements and replacement of computers. The studio currently has 5 PC computers that are 6 years old and are starting to show their age (last fall 2 additional computers stopped working).

Foundation Studios / Drawing:

The Visual Arts Annex building was built before 1950 and served as meeting rooms for the ROTC as well as small academic classrooms with black boards. It was converted to the present space in 2002. The ROTC building houses all drawing, basic design, art education and sculpture classes and has been renamed on building plans as the Arts Annex. Overall the sizes of the rooms are inadequate in size for teaching 22 to 25 students and there are no walls to pin up work for critiques. No separate space exists where critiques can be held. There are no individual studio spaces or areas where students can work or store drawings.

Drawing Room 103:

18 Wooden Standard Easels
27 Wooden Straddle-type Sit-down Easels
20 Plywood Drawing Boards
3 Movable Ceiling Spotlights
2 Skeletons
Still-life Props
5 Metal Easels

Drawing Room 108:

22 Wooden Standard Easels

27 Wooden Straddle-type Sit-down Easels

24 Plywood Drawing Boards

3 Movable Ceiling Spotlights

Lockers:

61 Individual Student Lockers in Hall and 18 Individual Student Lockers in Design Room

Electronic Equipment:

2- Media carts with computers

Basic Design Room 101:

4 4x8' Design Tables with 28 Stools

Improvements to the Foundation Studios Since Last NASAD Accreditation Visit:

Renovations to Visual Arts Annex provided needed improvements to all the Foundation Drawing Studios. These improvements have included new floors, windows, window blinds, new paint and a new media carts for instruction. Also, the conversion of buildings lobby into gallery for the exhibition of student work has provided a great improvement to the overall studios.

Improvements Needed in the Foundation Studio:

The drawing studios are in need of new drawing easels to replace the department's current collection of easels. Current easels are very old and have begun to show years of student use. In addition, there are no walls to pin up work for critiques within 2 of the studios. The Visual Arts Annex has a single room where critiques can be held but, there are many times when two or more classes are in need of that type of room. Room for student storage problem of drawings is a problem along with lack of a student fee to cover the costs for studio lighting and for models for the department figure drawing classes (currently the department budget is used to pay for models in figure drawing courses).

Sculpture Studio:

The Sculpture Area is located in room 110 of the Visual Arts Annex. The studio is around 6000 square feet and has 7 different rooms. Room 110 functions basically as an introductory area where students work mostly additively with plaster on one end of the studio and assemblage on the other end of the studio area. Room 117 is a wood working area. Room 116 is a studio for advanced students. Room 112 is a small wood construction and storage area. Rooms 111, 115 and 118 are being used as small storage areas for tools, various equipment and supplies. Room 120 is an Upper Level Sculpture Studio area where a variety of work takes place. One side of the studio houses the ceramic shell slurry mixer and the mold making area as well as the wax area. The rest of the 120 studio is meant to be a flexible work area in order to meet the individual needs of students as they explore various materials and techniques as they begin and continue to develop their individual bodies of work On the far opposite side of 120 is a small metal area with welding equipment. Plans are for exterior usage as well for metal work. The Sculpture Area also has access to a foundry to its facilities across the street located outside of the ceramic studio area at Fletcher Hall.

Improvements to the Sculpture Studios Since Last NASAD Accreditation Visit:

Renovations to Visual Arts Annex provided needed improvements to all the Sculpture Studios. These improvements have included new floors, windows, window blinds, new paint and a new media cart for instruction. Also, the conversion of buildings lobby into gallery for the exhibition of student work has provided a great improvement to the overall studios. Finally, the studio has had a large infusion of hand power tools, miter saws, table saw, joniour, dust collection system and a detected student worker.

Improvements Needed in the Sculpture Studio:

The Sculpture studios are in need of additional woodworking equipment. Room for student storage is a problem.

Visual Resources and Presentation Spaces:

The facilities for lecture courses in Art History/Art Appreciation are housed in 134 Fletcher Hall, 211 Fletcher Hall, and 147 Griffin Hall.

134 Fletcher Hall is connected to the main building by a breezeway and has one entrance and two exits.

134 Fletcher is a large multipurpose room designed to accommodate theater productions and visiting artist presentations as well as art history and art appreciation lecture classes. 134 Fletcher has a 133 stadium style seating capacity, a movable SMART podium with reading light, a medium-sized projection screen that can be raised and lowered, a movable chalkboard, a large wooden table, and assorted chairs. 134 Fletcher has adjustable note lights so students can take notes when the main lights are turned off. Projection equipment includes a SMART podium which houses a Macintosh computer, a DVD/CD player, VCR and an Elmo. Presentation materials can be loaded manually into the system components or uploaded from a remote computer to the College server and accessed through the SMART podium. Images are projected by means of an HD LCD projector. Sound capabilities, including a handheld remote microphone, operate through a theater sound system projected through large speakers in the front of the room. The system allows for interactive use of the Internet and World Wide Web in classroom presentations. The new retractable screen, updated projector, and a Smart podium were installed during Summer Semester 2005 and began use in Fall Semester 2005. This room has seen to renovations since the Departments last NASAD accreditation visit.

211 Fletcher Hall is a standard classroom located on the second floor of Fletcher Hall which was converted to a Smart classroom in 2002. 211 Fletcher can accommodate approximately 50 students seated on movable chairs at tables arranged in rows of two on each side of a central aisle. Tables and chairs can be rearranged for special classroom needs. 211 Fletcher is furnished with a SMART podium, Macintosh computer, DVD/CD player, VCR, document reader, LCD projector mounted on the ceiling, and retractable screen and dry erase board. 211 Fletcher has Internet capability that allows use of images directly from the World Wide Web. 211 Fletcher has adjustable note lights so students can take notes when the main lights are turned off.

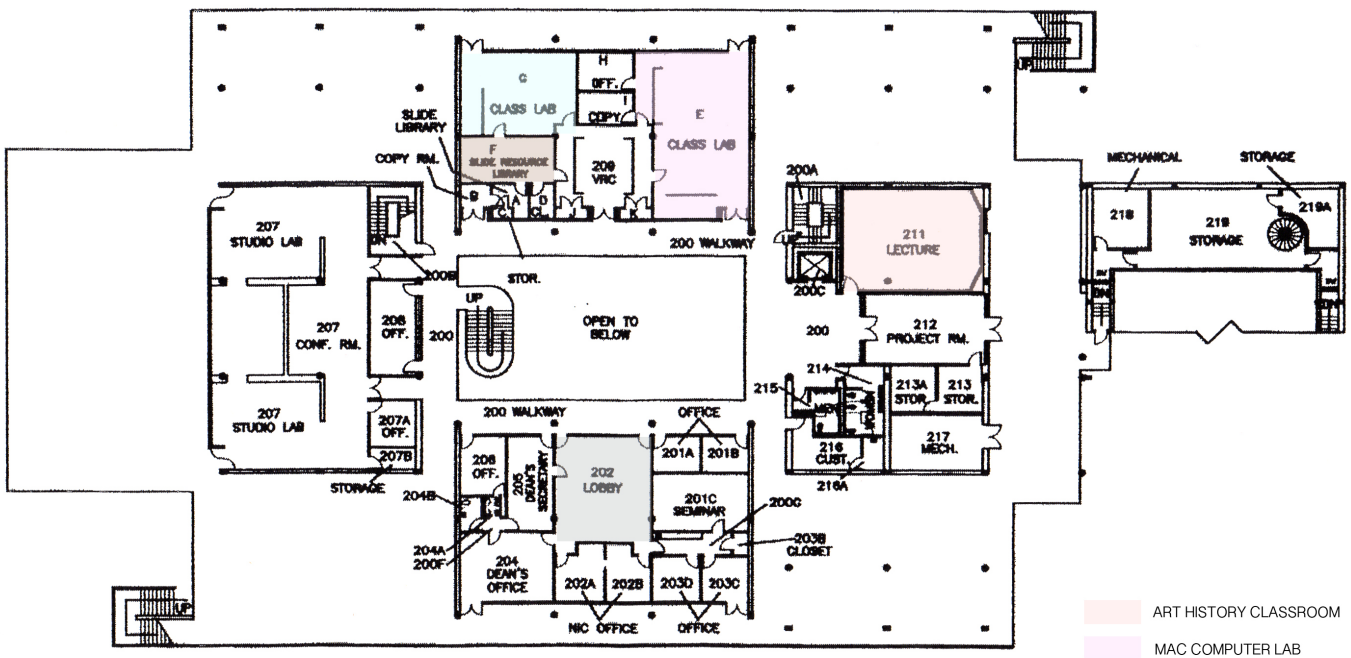
147 Griffin Hall has begun to be used for large art history lecture classes. 147 Griffin was designed for stage presentations with traditional theater style seating such that those seated in the back of the room are on eye level with the stage and those seated towards the front of the room must turn their heads upward to view any presentation. 147 was retrofitted with a multimedia cart with DVD/CD, VCR, and audiotape capability and has projection through an LCD projector mounted on the ceiling. There is no network connection or Internet capability.

The Department of Visual Arts maintains a resource room in Fletcher Hall 125. This room houses a

slide, DVD, and videotape collection. Additional images are available from image databases accessible via Internet and network connections via the online reference section of the University's Edith Garland Dupré Library. 134 Fletcher Hall and 211 Fletcher Hall and faculty offices are connected through the College server so that electronic presentation materials can be sent via the server to 134 Fletcher Hall and 211 Fletcher Hall for class presentations.

Current Building Plans For Fletcher Hall

1-29-08 2 OF 3

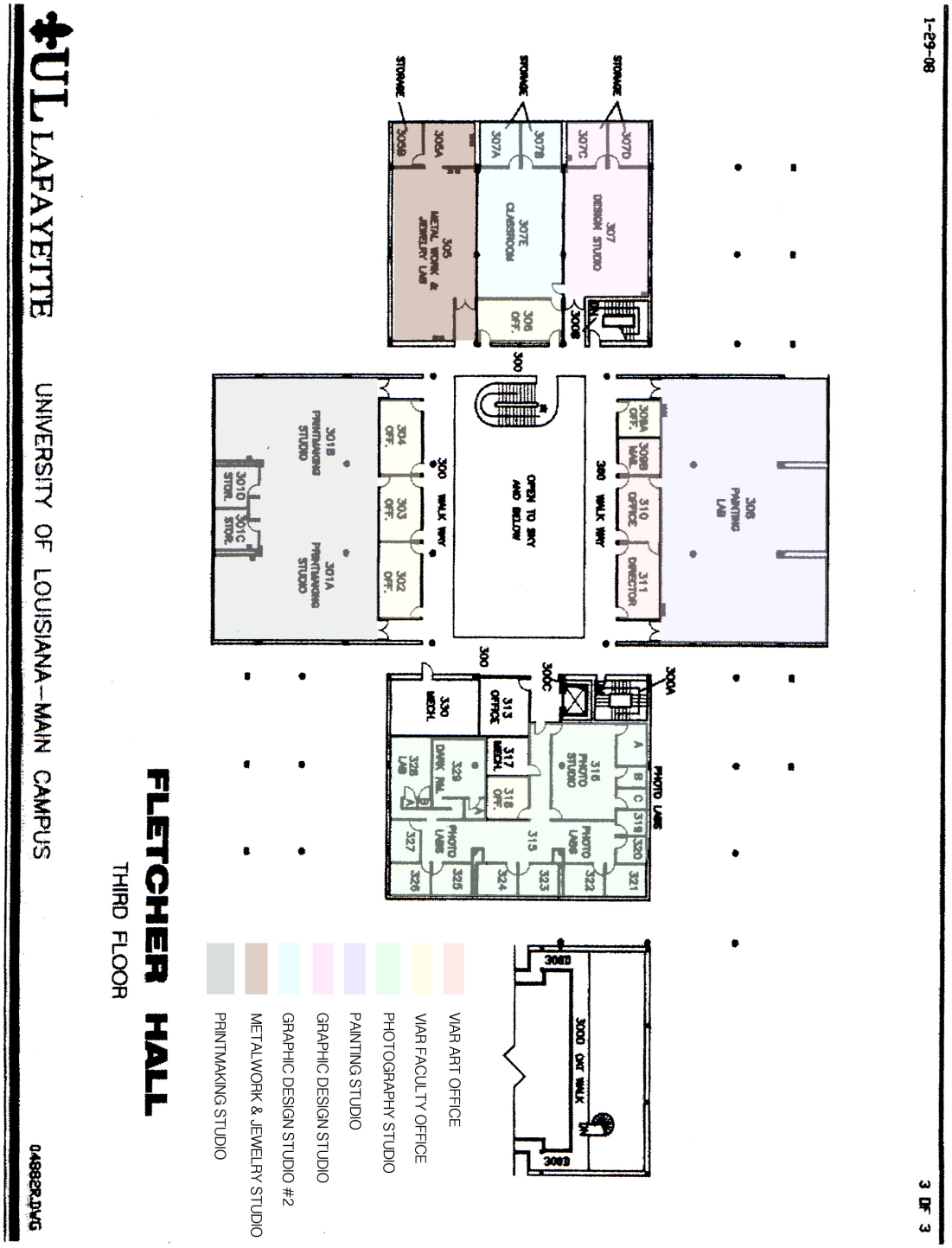


ART HISTORY CLASSROOM
MAC COMPUTER LAB
ANIMATION STUDIO
RESOURCE ROOM
DEANS GALLERY

FLETCHER HALL

SECOND FLOOR

UL LAFAYETTE UNIVERSITY OF LOUISIANA—MAIN CAMPUS 04882R.DWG



Renovation Building Plans For Fletcher Hall

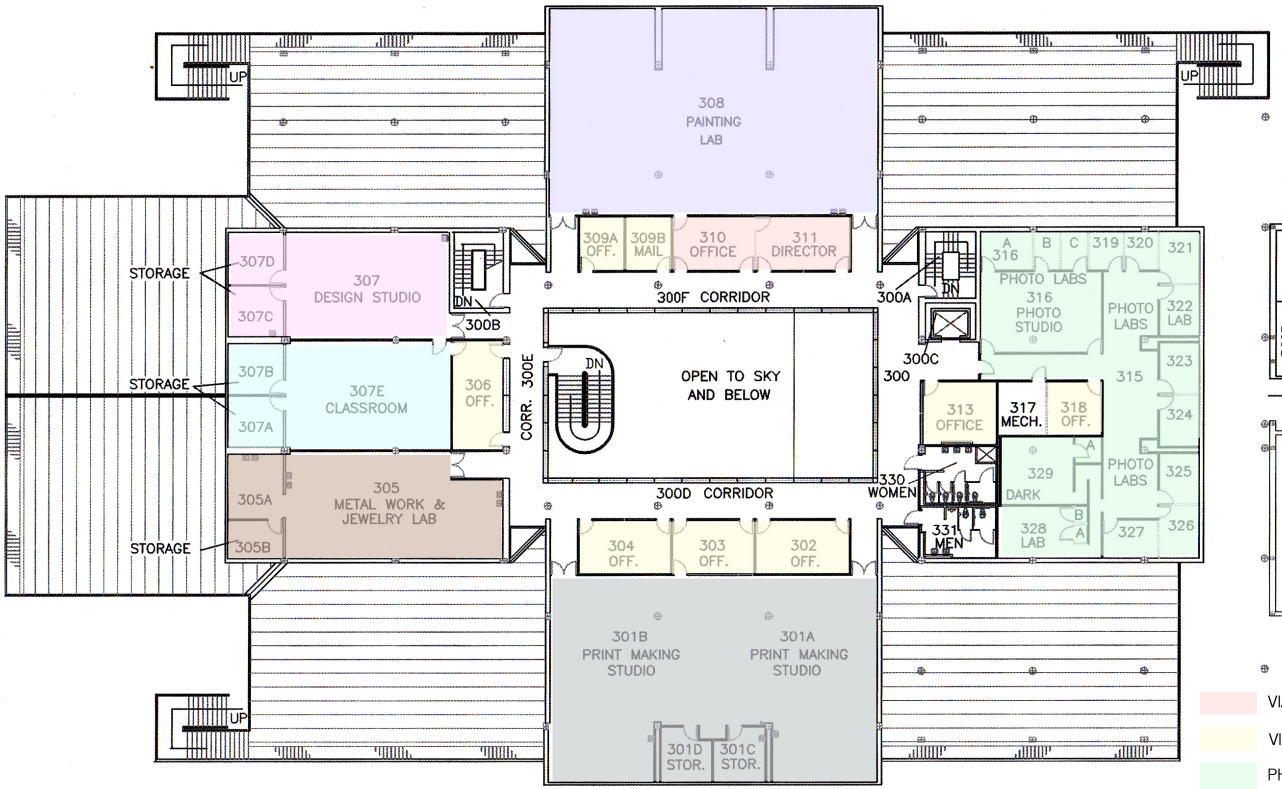
VIAR GREEN SCREEN ROOM
VIAR RESOURCE ROOM
CERAMIC STUDIO
SHARDED WOODSHOP
ART HISTORY LECTURE ROOM

FLETCHER HALL
FIRST FLOOR

UL LAFAYETTE UNIVERSITY OF LOUISIANA–MAIN CAMPUS

04882R.DWG

FLETCHER HALL RENOVATION



For Review Only

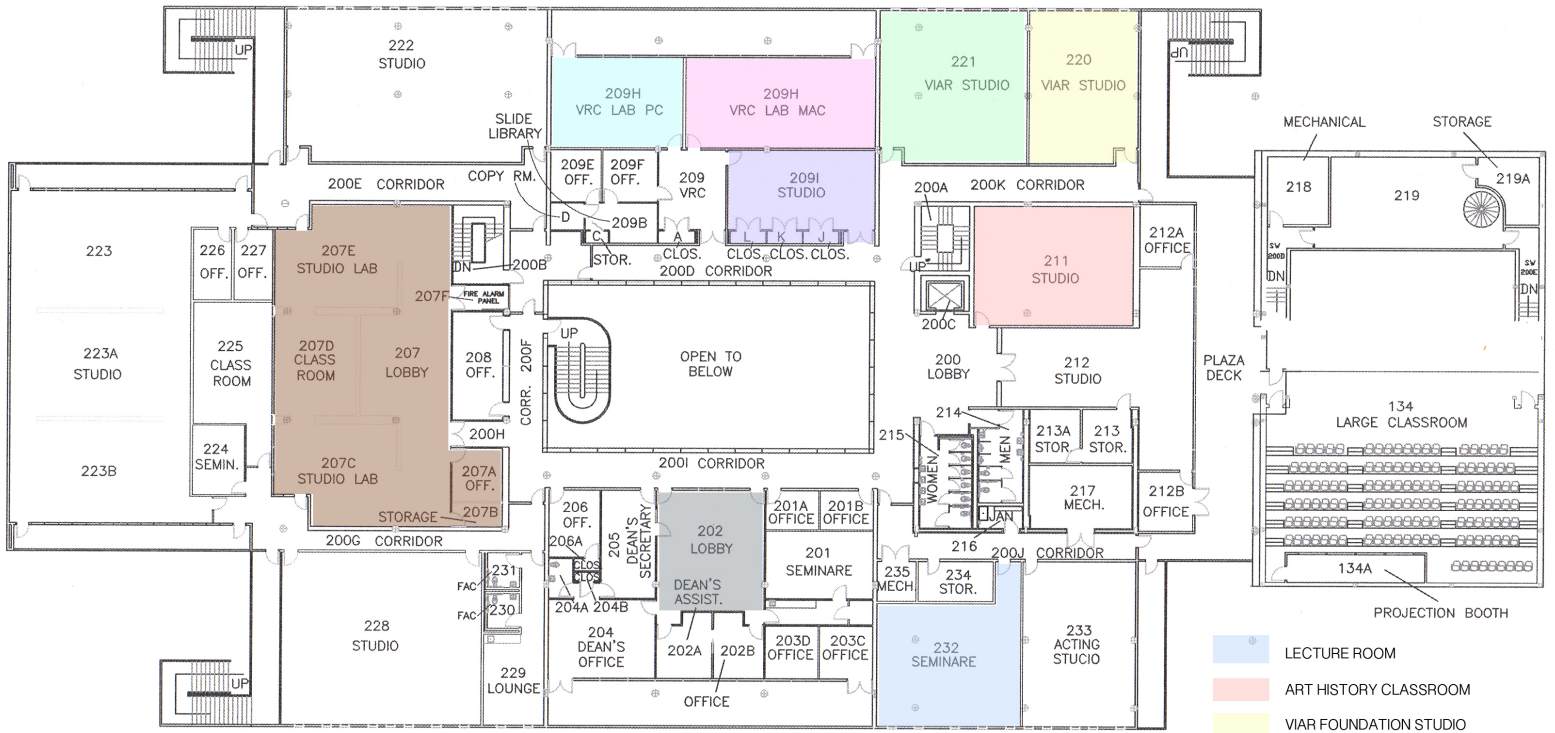
FLETCHER HALL
THIRD FLOOR

VIAR ART OFFICE
VIAR FACULTY OFFICE
PHOTOGRAPHY STUDIO
PAINTING STUDIO
GRAPHIC DESIGN STUDIO
GRAPHIC DESIGN STUDIO #2
METALWORK & JEWELRY STUDIO
PRINTMAKING STUDIO

UL LAFAYETTE UNIVERSITY OF LOUISIANA–MAIN CAMPUS

04882R.DWG

FLETCHER HALL RENOVATION



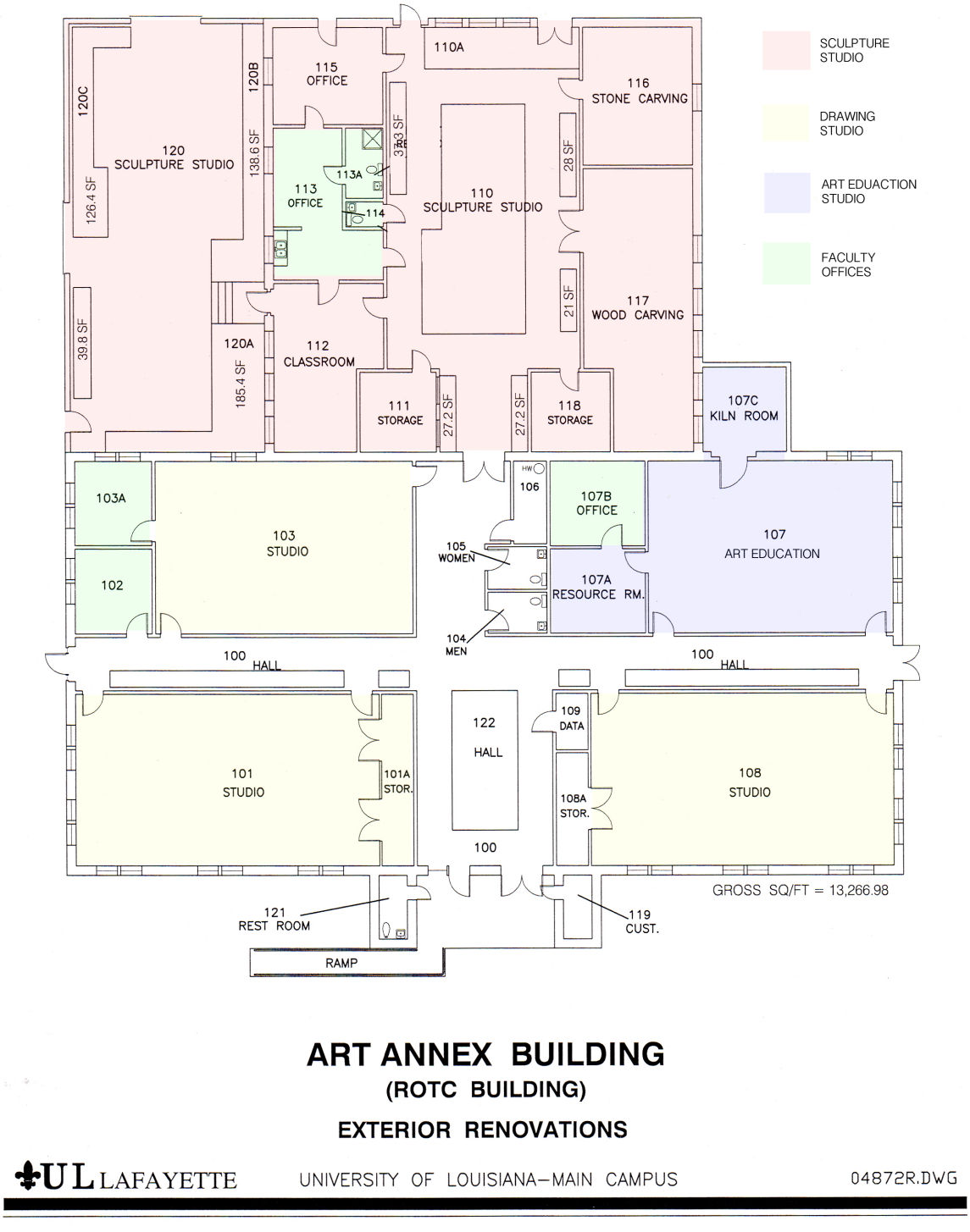
For Review Only

FLETCHER HALL

SECOND FLOOR

UL LAFAYETTE UNIVERSITY OF LOUISIANA—MAIN CAMPUS

Visual Arts Annex Building Plan:



ART ANNEX BUILDING

(ROTC BUILDING)

EXTERIOR RENOVATIONS

UL LAFAYETTE UNIVERSITY OF LOUISIANA—MAIN CAMPUS 04872R.DWG

2.) Library Resources:

The library's visual arts collection appropriately supports the mission, goals and curriculum of the program's focus on art, design, and art education. Materials are available in various formats, including print, microform, and audio visual, and electronic access. Each academic department on campus has a Library Representative, appointed by the department chairman who coordinates with the library's liaison for that department. The librarian forwards all book/materials catalogs to the departmental (visual arts) representative who reviews and disseminates select materials to all departmental faculty.

The librarian has the authority to make recommendations regarding book, visual resources, and non-book selections, but generally acts in an advisory capacity by providing the resource order catalogs and current state of the overall collection

Strengths/Weaknesses

Maintaining depth of the collection through book orders in each of the aforementioned areas represents an ongoing challenge in respect to the department's annual allocation. The annual departmental allocation of funds is divided equitably among permanent departmental faculty through the departmental library representative.

Conservation and Preservation

Means for conservation and preservation are very satisfactory. Air conditioning is Provided 12 months per year, and the collection is regularly reviewed for mending and binding. Extra wide shelves are provided for proper shelving of over-sized materials.

Policy Statements

There is a long-standing written collection development policy that is regularly reviewed. The policy statement is general and applicable to all university curricula and not specific to the visual arts program.

Selected Online Database Resources:

Academic Search Premier, 1975--, broad subject coverage, selected full text.

- **Art Abstracts** -- This database provides comprehensive indexing and abstracts for 378 leading international publications pertaining to a variety of art types. This bibliographic database indexes reproductions of works of art that appear in indexed periodicals.
- **ArtSEARCH** [LIBRARY ONLY] -- ArtSEARCH, the national employment bulletin for the

arts can be searched by category, states, and date. The database is updated every business days with up to1000 listings available daily. Find positions in theatres and performing arts centers, universities, colleges and schools, dance companies, museums, and other arts organizations.

- **CAMO** formerly **AMICO** - Art Museum Consortium's database of digital multimedia documentation for over 75,000 works of art from over 30 museums. Paintings, drawings, prints, sculptures, photographs, and decorative arts from around the world, ancient periods to contemporary arts, supports both general, introductory overviews of art history and detailed study of certain subjects.
- **Arts & Humanities Citation Index** (via Web of Knowledge), 1975 --, indexes 1140 journals, no abstracts or full-text, citations only.
- **Grove ArtOnline** -- Provides Web access to the entire text of The Dictionary of Art (34vols) with annual additions of new material and updates to the text, plus extensive image links and all the sophisticated search advantages possible with an online reference source.
- **ARTstor** -- The ARTstor Library's initial content will include approximately 300,000 images covering art, architecture and archeology. ARTstor's initial software tools will support a wide range of pedagogical and research uses including: viewing and analyzing images through features such as zooming and panning, saving groups of images online for personal or shared uses, and creating and delivering presentations both online and offline. This community resource will be made available solely for educational and scholarly uses that noncommercial in nature.
- **JSTOR** -- Complete runs of 117 important journal titles in 15 disciplines.

Selected Print Indexes/Bibliographies/References

ART Bibliographies Modern, Vol. 11, 1980 - v23, 1992. Stks Z 5935 .L64

Art Index, Vol. 1, 1929/32 - v. 39, 1990/91. Stks Z 5937 .A78

Art Information: Research Methods and Resources. Stks N 85 .J64 1990

BHA/Bibliography of the History of Art, Vol. 1, 1991 B. Stks Z 5937 .RR432

Comprehensive Bibliography for Interior Design. Stks Z 5931 .I33 1984

Dictionary of Art, 34 vols. Ref N 31 .D5 1996

Encyclopedia of World Art, 17 vols. Ref N 31 .E533

Guide to the Literature of Art History. Stks Z 5931.A671980

McGraw-Hill Dictionary of Art, 5 vols. Ref N 33 .M23

Oxford Companion to Art Ref N 33 .O9

International Repertory of the Literature of Art, Vol. 1, 1975 - v15, 1989 Stks Z 5937 .R16

General Art Histories: Arts of Mankind [series]. 14 Vols., various call numbers

1. Persian art, the Parthian and Sassanian Dynasties, 249 B.C.-A.D., 1962
2. Arts of the South Pacific, 1963
3. Nineveh and Babylon, 1961
4. Sumer, 1960
5. Flowering of the Italian Renaissance, 1965
6. Birth of Greek Art, 1964
7. Studios and Styles of the Italian Renaissance, 1966
8. Golden Age of Justinian, from the Death of Theodosius to the Rise, 1967
9. Arts of Ancient Iran from its Origins to the Time of Alexander, 1964
10. Europe of the Invasions, 1969
11. Rome, the Center of Power, 500 B.C. to A.D. 200, 1970
12. Early Christian Art; From the Rise of Christianity to the Death, 1968
13. Gardners Art Through the Ages, Ref N 5300 .G25 1980
14. Jansons History of Art, Stks N 33 .P5 1991

Pelican History of Art [series]. 12 Vols., various call numbers

1. Early Christian and Byzantine Art, 1979
2. Carolingian and Romanesque Architecture: 800 to 1200, 1966
3. Art and Architecture of the Ancient Orient, 1970
4. Art and Architecture of Russia, 1983
5. Architecture: Nineteenth and Twentieth Centuries, 1977
6. Architecture: Nineteenth and Twentieth Centuries, 1958
7. Greek Architecture, 1983
8. Art and Architecture of Japan, 1955
9. Dutch Art and Architecture: 1600 to 1800, 1972
10. Art and Architecture of India: Buddhist, Hindu, Jain., 1977
11. Art and Architecture of Ancient Egypt, 1981
12. Roman Imperial Architecture, 1981

Biographical/Artists Dictionaries

Black Artists Ref N 40 .S78 1997

Contemporary Artists Ref N 6490 C6567 1989

Dictionary of American Painters, Sculptors & Engravers Stks N6536. F5 1945

Dictionary of Women Artists Ref N43 .P47 1985

Who's Who in American Art Ref N 6536 .W5

Artist's Directories

American Art Directory, Biannual Ref N 50 .A54

Artist's and Graphic Designer's Market, Annual Ref N51 .A72

Classified Directory of Artist's Signatures, Symbols, and Monograms Ref N 45 .C36

International Directory of Arts, Biannual Ref N 50 .I6

American Association of Museum, Official Museum Directory Ref AM10.A2 O4 aeb 09/04

Library Holdings for Visual Arts

The current and projected library holdings and learning resources (including electronic access) relevant to:

Visual Arts / Core Collection

N1-N9165	Visual Arts	16,975
NB1-NB1952	Sculpture	745
NC1-NC1940	Drawing, Design, Illustration	1,283
ND25-ND3416	Painting	3,228
NE1-NE3002	Print Media (Prints, Etc.)	569
NK1-NK9955	Decorative Arts	2,738
TR1-TR1050	Photography	2,732

Related Collections

NX1-NX820	Arts in general (Museums, Fundraising, etc.) 873
Art/Design	158 Book Titles

44 Journal Titles
11 Electronic Titles
10 Audiovisual Titles
7 Electronic Access Databases [see Visual Arts handout for descriptions]

Art Education
247 Book Titles
106 Journal Titles
10 Electronic Titles
3 Microform Items
1 Audiovisual Titles
7 Electronic Access Databases*

3.) Travel Resources:

Travel Allowances: Each department is allocated a travel budget. A faculty member can apply to use travel funds by completing a "Request for Official Travel and/or Leave" form and submitting it to the department head for approval. The form then travels to the dean, Academic Vice President (for department heads only), Comptroller (to be certain that funds are available in the account) and finally to the Vice President for Business and Finance. The travel request form should be submitted at least 16 days prior to departure. International travel (any travel outside contiguous 48 states) requires approval through the President and Board of Supervisors. Travel funds are limited and the University has set priorities for faculty travel. These are listed in an order of decreasing priority:

1.) Mandated travel;
2.) Travel for the formal presentation of research results or reading of papers at major professional meetings;
4.) Travel involved with holding elective office in a major professional organization;
5.) Travel for the purpose of participating in a major professional meeting as a chairperson or discussant;
6.) Travel for which there is a clear benefit to the department or University; Travel for which there is a significant educational or professional benefit to the faculty member

Summer Research Award: Policies regarding this award can be found at the following address http://apfd.louisiana.edu/endowed/ on the UL Lafayette web site.

Endowed Board of Regents Professorships: The Department of Visual Arts has one dedicated professorship. Policies regarding this professorship can be found at the following address http://apfd.louisiana.edu/endowed/ on the UL Lafayette web site.

Instructional Improvement Mini-Grants: These grants are intended to aid faculty members who wish to try new or different teaching methods or materials or wish to experiment with new instructional technology in the hope of offering more effective instruction in their classes. When total support is otherwise unavailable from departmental or college funds for such projects. Awards range from $500 - $750

Faculty Developmental Speaker Fund: This fund provides, through competitive selection, funds to encourage investigation of new pedagogy or research techniques by the UL Lafayette faculty that is translated into a workshop with an outside consultant from a nearby area. Awards range from $100 - $700

4.) Technology Resources: All faculty are provided a computer for their office with Microsoft Office installed. The Department of Visual Arts is responsible for the cost of all computer replacement and software needs for the faculty. Because of a limited departmental budget, the department has maintained a policy of computer upgrades on a rotation basis. Additionally, the department maintains an inventory of older computers that serve as a back up for faculty computers when needed. This inventory is increased when new computers are added to the department inventory through grants. Due to limited funds faculty software related to the graphic arts production such as Photoshop can no longer be provided for faculty. For printing, the department maintains a network printer located in the main office that faculty have access to during and after office hours.

5.) Computer Technical Support: The main IT support for the Department of Visual Arts comes from the College of the Arts DMRC staff. The DMRC is staffed by 2 full-time staff members; both hold BFA degrees in the Visual Arts from UL Lafayette. In addition to support for the Department of Visual Arts both staff members are responsible for maintaining all the computers located in the DMRC, all computer faculties, in the School of Architecture as well as the rest of the as well as the College of the Arts. Both

DMRC staff members maintain additional outside responsibilities to the College and do not serve on departmental committees, perform student advising, etc.

6.) **Department Student Workers**: The Department has two student workers provided by funding through the Office of Financial Aid. One worker provides support to the departmental secretary while the second provides support to faculty in the following departmental studio areas photography, ceramics, and sculpture, metalwork and jewelry and printmaking studios. The number and amount of student workers is determined by available funding. The funds for the 2 department student workers are provided through the College of the Arts. The Department has been provided 2 dedicated student workers since the fall 2004. The availability of the student workers has provided much needed help to the Department and has helped alleviate some of the clerical overload, allowed studios to continue to function, and provided assistance to department faculty. Although the number of student workers and the hours made available to the Department has increased, the continued support with an addition of 1 student worker would be beneficial.

7.) Main Facility Support: the University Physical Plant provides technical support in regards to construction, pluming, electrical, etc. Work orders must be submitted for all work needed. The response to basic work orders is timely while more complex work orders requiring electrical, pluming or the repair of facilities usually takes more time due to the understaffing of the physical plant. The cost for materials to repair electrical, pluming, etc. is paid through the departmental budget. All work is completed to the satisfaction of the Department.

XX.) Previous Reports. *List any Board of Regents Progress Reports, Low-Completer documentation, Accreditation Reports, and the like from the last seven years. Attach copies of the original documents to this report.*

The Department of Visual Arts last NASAD Self Study is included at the end of this report and is also located in Binder #2.

XXI.) SWOT Analysis. *List three to five respective strengths, weaknesses, opportunities, and threats to the program. These can include both internal and external factors.*

1.) Strengths of The Department Of Visual Arts: The Department of Visual Arts has a long history of providing student learning success and outcomes. The Department of Visual Arts is the school of first choice because the department 1.) Values high academic quality in a student-centered learning environment, 2.) Supports strong faculty-student relationships, 3.) Belief in, support and strive to provide exemplary academic support services and research resources, and a commitment to student success, 4.) Provide a visual art core curriculum that provides students the skills needed to thrive in the classroom and beyond, 5.) Offer programs that are effective and have a commitment to academic excellence. The department has always maintained the following core assets:

a.) Distinctive Motivated Faculty:

All but one faculty in the department has terminal degrees. All faculty members in studio are productive and practicing studio artists recognized nationally and internationally and possesses the necessary skills to communicate within their instructional disciplines both technically and conceptually fostering achievement in the visual arts. The department art history faculty members possess terminal degrees and have the necessary communication skills, and are professionally active in publishing and lecturing nationally. The faculty all exhibit a commitment to the instruction of students, research and patriotic support of the institution. All departmental faculty and staff work in orchestration both formally and informally in the preservation of the department's mission, goals, and objectives. The department views this as a unique environment that transcends the faculty and permeates amongst the student body.

Department faculty hold the following core values:

1.) Uphold innovation, creativity and ethical standards.

2.) Uphold responsible and meaningful involvement in the classroom and community.

3.) Uphold the belief in teaching, learning, and service.

4.) Uphold diverse people, ideas, and programs.

5.) Uphold culture of collaboration in building curricula, pedagogy, policies, knowledge, and Understanding.

6.) Uphold High standard of scholarship and research.

7.) Uphold commitment to academic freedom, informed discussion, and debate.

b.) Faculty Governance: The Department Head has an open door policy, which allows for effective communication with faculty, staff and students. The Department Head holds faculty meetings once a month and meets with faculty informally on a regular basis. Faculty input is a major factor in policy determination. Faculty members and the Department Head communicate frequently and effectively. There are open lines of communication between the department head and students. All faculty offices are located in close proximity and in almost all cases within a faculty's assigned instructional area. Staff members are also encouraged to express ideas and opinions on a regular basis. Communication on all levels in the Department of Art is proactive and productive.

b.) Department Reputation: The Department has graduated a large number of students who have gone on and established strong careers within the artistic, design and education arenas throughout Louisiana and the United States. These students have provided the Department a platform for requirement and sustainability within the educational arena. These students are the active examples of the strength of our program to the general public, the high schools in the State and the artistic world within the United States.

c,) Robust Curriculums: The Department of Visual Arts offers a Bachelor of Fine Art in Studio Art (BFA) with concentrations in ceramics, computer art and animation, graphic design, metalwork and jewelry, media art, painting, photography, printmaking, and sculpture. The department also, in alliance with the College of Education also offers a Bachelor of Arts in Art or Music Education K through12, with a concentration in arts education.

The Department of Visual Arts at the University of Louisiana at Lafayette is Louisiana's premier Bachelor of Fine Arts program focused on preparing students for careers as professional artists and art educators. The faculty embraces holistic teaching that integrates art history and critical theory with traditional studio practice and emerging new media. The low faculty to student ratio provides exceptional opportunities for attention to individual students in the development of a student's unique artistic voice through a rigorous curriculum. The curriculum, accredited by National Association of Schools of Art and Design (NASAD), reinforces core art fundamentals in drawing and design with art history and critical theory courses. The capstone course for all concentrations — ceramics, computer art and animation, graphic design, metalwork and jewelry, modern media, painting, photography, printmaking, and sculpture — concludes with the development and exhibition of a coherent body of work. In addition, the department sponsors visiting artists, lectures, and student workshops. Graduates of the Bachelor of Fine Arts program go on to have successful careers as professional artists, graphic designers, art educators, and community leaders.

Students choose to study within a focused concentration with the options for study in additional areas. A high teacher to student ratio provides students an excellent opportunity to learn, work and create in a curriculum that integrates traditional studio practice with contemporary digital technologies. The curriculum requires participation in a two-semester senior project seminar. Unique to visual arts programs in the state, the two semester senior project seminar requires students to work with a committee of faculty members to develop their senior capstone portfolio as evidence of their continuing development towards the goal of becoming a professional practicing artist.

d.) Class Enrollment:

In addition, the department maintains class enrollment limits of 15 or less for classes that are in studios where safety considerations and specialized equipment is an issue. These are NASAD recognized quantitative norms identified in the higher education community and by NASAD accredited members as benchmarks in faculty/student ratios and class size. These benchmarks reflect common practices in the field. The department claims this as a departmental strength that is recognized by the college and university administration.

e.) Studios:

Dedicated studio space is also looked at as a great area of strength by the department. The department has dedicated spaces for all concentration areas as well as dedicated studios for foundation courses in drawing, design and computer classes. The department feels this is of critical importance in order to provide enough sections of classes to accommodate students but also allow access to the department majors to dedicated studio space in order to work on class assignments outside of class. Dedicated space to the department for its studios courses is a basic requirement for quality instruction and student productivity.

f.) Studio Access:

Students have access to the visual arts studios both in Fletcher Hall and the Arts Annex/ROTC seven days a week during both university business hours and after. This access is provided by a new swipe card security system that is interfaced with both student and faculty identification cards. This system has not only provided around the clock studio access for the production of art work but also provides them a safe and secure work environment.

g.) Technology:

The infusion of technology into most of the departmental studio areas and curriculum since the last NASAD visit the Department's commitment to the infusion of technology in the classroom has bolstered student access to information both visual and verbal, increased creative capabilities, and positioned the department of visual arts as a model for progressive studio instruction within the arts in the state of Louisiana. Although the department has been successful on many fronts there are still concentrations that find utilizing progressive instructional strategy that are augmented by the computer to be logistically and financially difficult.

h.) Strong Faculty-Student Mentoring and Student Groups: The department has formed a number of student groups within many of the concentration areas that are governed in collaboration of faculty and students. These groups are within the areas of graphic design, art education, printmaking, ceramics and metalwork and jewelry. Some of these groups are registered with the university and many are starting the process. These groups are active in many activities that range from social to professional development with each group forcing activities that both help fund trips to national professional conferences supporting professional development as well as the organizing exhibitions and community outreach. These groups also serve as way to galvanize and support student engagement.

i.) Visiting Artist Program: The Department of Visual Arts has maintained a visiting artist program for many years. Annually the Department hosts 3-4 visiting artists per year. While on campus these artists present lectures, critique student work, jury the annual student art exhibition, and spend time interacting with students throughout the Department.

j.) Marais Press: Marais Press is an editioning press housed in the Department of Visual Arts. Marais Presses mission is to raise funds for student art scholarships through the sales of prints, to encourage the experimentation, and foster artist/student collaborations in the printmaking medium within an atmosphere that is free from the pressures of a commercial atelier and to affect students and the public through contact with professional artists and the eloquence of their art. Each year 5 to 12 artists are invited to Marais Press for the production of print editions. During their time at Marais Press the artists collaborate with the printmaking students in the department of Visual Arts in the production of printed editions, typically 1 to 2 editions, as well as present printmaking demonstrations and or lectures for the faculty and students in the department of visual arts, university and general public. Marais Press maintains a standard policy of collaboration. The printmaking shop is an extension of the artist's studio. It is a hospitable place in which to work and a place that promotes risk taking and also embraces technology in order to take advantage of the full range of possibilities that the printmaking media provides, both traditionally and alternatively. Marais Press has collaborated with more then 200 artists, published 100 editions, and involved more then 100 students in printmaking projects.

k.) Exhibition Spaces: The renovation of Fletcher Hall and the Visual Arts Annex has provided the Department of Visual Arts a much-needed increase in the amount of exhibition space as well as the quality of space. The department now has access and flexibility o exhibition spaces that allow for a wide range of exhibitions that included formal BFA exhibitions, professional exhibitions, student exhibitions and high school recruitment exhibitions. These exhibitions spaces are located in the lobby of the Visual Arts Annex, The Fletcher Hall Gallery and the Dean's Gallery located on the second floor of Fletcher Hall.

Faculty Exhibitions: Research

On average, 20% of the annual workload for the Visual Arts Department faculty is devoted to research. This includes exhibitions, publications, presentations, reviews, panels, and guest lectures, all of which are evaluated through a university formula based upon criteria relevant to regional,

national, and international recognition. All departmental faculty are active in conducting research in their respective disciplines. Research for the studio faculty is most commonly documented through juried, invitational, and one-person exhibitions. The goals, objectives, and results of faculty exhibitions meet the Department's aspirations for excellence.

Student Exhibitions: Curricular

The capstone studio experience for the Visual Arts Department is structured through a two-semester sequence, VIAR 409 and 410, focusing on the development of the senior project. The BFA exhibition is the culminating event of this sequence. Students in Graphic Design, which includes the largest number of majors among the nine concentrations, offered within the department, are guided and evaluated by the major professor in that concentration along with adjunct faculty who are professionally active in the field. All other students in the 409/410 senior classes are guided and evaluated throughout the two-semester sequence by a three-person faculty committee including their major professor and two faculty of their choosing, in collaboration with the course coordinator. The 409/410 Senior Project syllabuses provide a comprehensive summary of the content and professional emphasis of these courses as applied to exhibitions. The BFA exhibitions are traditionally held in the last month of both the fall and spring semester. Depending upon the number of exhibiting artists and the number of exhibitions that can reasonably be scheduled, the shows have in recent years included as few as four and as many as fourteen artists. Exhibitions with the latter number typically include several artists working in time-based media whose work is often screened through a collective DVD or video projection format.

The primary objective for excellence in regard to the BFA exhibitions is for each student to successfully make, document, and exhibit their work. The student in collaborative dialogue with their faculty committee address both qualitative and evaluative measurement with the goal of achieving a cultivated and coherent personal statement.

Other Student Exhibition Opportunities:

Students from all concentrations and the majority of classes may have work exhibited in the Fletcher Hall Gallery, the Dean's Gallery, the DMRC Lobby and the Lobby Gallery in the Visual Arts Annex.

The Fletcher Hall Gallery:

The Fletcher Hall Gallery, located on the second floor of Fletcher Hall, is approximately 2000 square feet is the main gallery and exhibition space for the Department of Visual Arts. This gallery space is shared between the Department of Visual Arts and the School of Architecture and Design splitting time and use of this space throughout the academic year. This space hosts the department's BFA senior exhibitions, the annual high school art exhibit, the annual department juried student exhibition and special exhibitions that are organized by departmental faculty.

The Dean's Gallery:

The Dean's Gallery, located adjacent to the Dean's office on the second floor of Fletcher Hall, is approximately a 600 square foot space with an 8 foot ceiling height and 55 linear feet of wall space. The space, equipped with track lighting, can be readily seen through a glass wall in the atrium entrance. The Visual Arts Department shares this exhibition space with other departments in the College of the Arts. This space, modest in size and limited in flexibility, can accommodate small to moderate size work in a relatively conventional two and three-dimensional format, largely excluding time based media or experimental installation work with specific sound and light considerations.

The DMRC Lobby Gallery:

The DMRC Lobby Gallery, located on the second floor of Fletcher Hall within the Digital Media Resource Center, is approximately 200 square feet with the entrance lobby serving as exhibition space. This space is largely used to display student work from computer art courses.

The Visual Arts Annex Gallery:

The Visual Arts Annex Gallery, located in the lobby of the Visual Arts Annex, is approximately600 square feet and also has hanging space on 2 adjacent hallways. This space is used primarily to show recent work from a variety of visual arts studio foundation classes.

Acadiana Center for The Arts:

The Acadiana Center for the Arts (ACA) represents a major expansion of the Acadiana Arts Council and occupies over 5,000 square feet of exhibition space. Located in downtown Lafayette, the ACA mission focuses on creating, facilitating, nurturing, and funding arts and cultural activity in the region. The ACA has partnered with the Department of Visual Arts in the an annual student

exhibition held during the spring semesters.

Lafayette Downtown Art Galleries:

The number of commercial art galleries in Lafayette has grown significantly over the past five to seven years. These galleries collectively participate in a community Art Walk held on the second Saturday of each month. In addition to these events being popular with and widely attended by visual arts students, some students have had the opportunity to exhibit their work in these galleries during and after the time in which they were pursuing their degrees.

Student Access to Professional Exhibitions

University Art Museum:

The nationally recognized University Art Museum (UAM) since opening in the Spring of 2004 has hosted major exhibitions featuring the work of Deborah Butterfield, Pablo Picasso, Robert Rauschenberg, Andrew Wyeth, John Buck, among others. The Museum offers an unprecedented forum from which to stage internationally recognized artists and exhibitions for the benefit of the university and regional communities demonstrating a high standard of excellence. There is no admission fee to the museum for University students.

Department Houston Museum Trip:

For the past 20 years the department has organized and implemented annual trips to Houston, Texas museums including the Museum of Fine Arts, the Contemporary Art Museum, the Menil Collection which also encompasses the Rothko Chapel, Byzantine Chapel, and the Cy Twombly Gallery, the Holocaust Museum, and the Natural Science Museum. On occasion these trips have included the Blaffer Gallery at the University of Houston and collections at Rice University. Lafayette is 225 miles from Houston and these one-day trips approximately a three and a half hour drive one way, involve the use of two chartered buses that accommodate over 100 visual arts majors and faculty. These trips have been funded through University mini-grants, the College of the Arts, the Department, and through individual payment made by students and faculty. Documentation included in appendix.

Department New Orleans Museum Trip:

New Orleans is approximately a 135 miles from Lafayette, and offers the New Orleans Museum of Art, the Contemporary Art Center, the Ogden Museum of Southern Art, numerous commercial

galleries as well as galleries at several universities in the city which both students and faculty frequently visit.

Department New York Trip:

For the past 12 years the department has organized and implemented a trip to New York City accommodating on average 16 students. This opportunity represents for the majority of participating students their first trip to New York and subsequently the major museums, galleries, theater, etc. available to them.

Departmental Study Abroad:

Visual Arts students and faculty participate in summer programs abroad sponsored through the University. The oldest of these is a six-week program in Paris. More recently programs have been established in London and Florence. Documentation for the UL Lafayette Study Abroad Programs as well as the Houston and New York trips are included as appendix documents and provide a comprehensive summary relevant to student and faculty exposure to exhibitions.

Acadiana Center for The Arts:

The Acadiana Center for the Arts (ACA) newly opened in the fall of 2004 represents a major expansion of the Acadiana Arts Council and occupies over 5,000 square feet of exhibition space. Located in downtown Lafayette, the ACA mission focuses on creating, facilitating, nurturing, and funding arts and cultural activity in the region. Students have easy access to ACA and are admitted to exhibitions on a reduced student rate.

Lafayette Downtown Art Galleries:

The number of commercial art galleries in Lafayette has grown significantly over the past five to seven years. These galleries collectively participate in a community Art Walk held on the second Saturday of each month. In addition to these events being popular with and widely attended by visual arts students; some students have had the opportunity to exhibit their work in these galleries during and after the time in which they were pursuing their degrees.

Student Engagement: The department engages students and their research through student organizations in graphic design, art education, printmaking, ceramics, metalwork and jewelry. Additionally, the department involves students in visiting artist lectures and workshops as well as departmental sponsored student exhibitions throughout the year.

2.) Program Weaknesses: ***The department of Visual Arts weaknesses are addressed under "departmental challenges.***

3.) Program Opportunities:

MFA Proposal: The department has developed a proposal for a proposed Masters of Fine Arts in Intermedia Studio. This MFA is envisioned as a degree program designed to facilitate the crossing of borders and shared languages between disciplines within and outside of the visual arts. The standard curriculum model for the vast majority of MFA programs in the United States and abroad is largely based on the mastery of a single concentration, i.e. painting, photography, printmaking, and sculpture being the most common. The proposed program would not only require a broad intermedia exploration, i.e. research emphasizing the synthesis of painting, photography, and video, but would also strongly encourage the expansion of those boundaries to other disciplines including the humanities, music and the performing arts, as well as potentially in the social sciences, computer science, and other disciplines. While some MFA programs embrace concentrations in new genres in an attempt to expand their traditional curriculum boundaries, the MFA in Intermedia Studio would facilitate a philosophy of interconnectedness through the core of visual arts in order to address the needs of a contemporary world that is increasingly interdisciplinary and global in nature.

Summer Art Camp: The department is developing plans to offer it's first art camp for the summer 2015. This summer camp will be organized by the department's art education faculty Assistant Professor Pattie Chambers. The camp will be located in the Visual Arts Annex and will take advantage of current student

resources for instruction. This camp will serve to needs 1.) An affordable alternative to the community for a summer camp. 2.) A hands-on-real-world opportunity for our art education students to gain teaching experience. 3.) Allow the department to continue to develop undergraduate research opportunities to keep addressing student engagement and 4.) Allow the art education students and the art education student group to raise money helping them in attending national conferences for professional development.

Relationship with Continuing Education: The department's printmaking program and Marais Press is developing proposals to partner with the University's Continuing education program in the offering of a series of printmaking courses. These courses will be developed by Professor of Printmaking Brain Kelly. These courses will be located in the printmaking studio located in Fletcher Hall and will take advantage of both faculty and current student resources for instruction. These courses will serve the community and department by: 1.) Offering an affordable alternative to the community for visual arts education. 2.) Provided a hands-on-real-world opportunity for our visual art students to gain teaching experience. 3.) Allow the department to continue to develop undergraduate research opportunities to keep addressing student engagement and 4.) Allowing Marais Press a new way to raise money to 1.) Help the press to continue to provide both professional artists opportunities to make prints, 2.) Provide funds for Marais Press to continue to bring visiting artist to the department of Visual Arts, 3.) Continue to allow Marais Press opportunities to provide funds for departmental student scholarships.

4. Program Threats: The department identifies the following as threats to the program:

1.) Departmental Budget:

The Department of Visual Arts general budget has not seen an increase since 1999. Since 1999, student enrollment has doubled and the number of full-time faculty has increased from 13 in 1999 to 18 with an additional 5 part-time faculty in 2014-15. The department has also grown in the amount of technology and processes that we teach along with both an increase in the expatiation of

both faculty and student research. Examples of the lack of budgetary resources can be found in faculty using their own money for research travel, the inability for the department to buy ink for printers, the inability for the department to develop and produce recruitment material for prospective students and the flexibility for the department to respond to emergency equipment and supply needs when needed. *The table below illustrates the department budget.*

2.) Lack of Professional Service Budget: The Department of Visual Arts is in great need of additional money in the department al budget that can be used for Professional Services to pay for life models in the department's Figure Drawing courses. Currently, the department must transfer $2,500 each year into Professional services to cover the cost of paying for life models in these courses. Although this allows the department to cover and take care of this needed instructor need - it does remove $2,500 from the budget that could be used to help many issues that the current budget cannot cover. The solution to this is either an increase in the departmental general budget "or" an approved lab fee to cover this course. A lab fee to cover this type of course in very common at other universities.

3.) The Need for Lab Fees: The department currently has lab fees in many of the concentration area courses. These fees are used to cover the cost of consumables within studio courses in photography, printmaking, metalwork and jewelry, ceramics, animation, art education and sculpture. These fees allow the department the ability to offer these courses.

The current problem is the lack of courses fees for courses in media arts, graphic design and all drawing courses. These concentrations and courses must rely on the departmental budget for consumables, equipment repairs and equipment replacement. As the college and department have lost equipment monies that were used to replace and add studio equipment and the competition for STEP grant monies has increased it has become much harder to maintain the departments needs. The approval of lab fees would allow the department needed flexibility for everyday functioning. The issue of getting new lab fees approved is *very large challenge*; it fuels weaknesses in the programs and department. If this issue was resolved it would allow the department the ability and flexibly to replicate resources to things such as recruitment, office supplies, supplies for student exhibitions, and help support student and faculty research projects.

For example, the department is currently providing funds for all instructional materials associated with instruction in the department's drawing courses. This includes, still-life props, lights and bulbs for the studios, model fees for figure drawing classes, materials to repair drawing horses and painting easels, cameras, tripods as examples. To put this into dollars here is a single example; for VIAR 211 (figure drawing) the department spends around $2,500 a year from is own budget to cover the cost of models. This alone is 25% of the Department's Operation budget for the year with additional monies from the department supply budget and foundation accounts to cover studio and teaching costs for all the other drawing, painting and media art courses.

In addition, these new fees would provide the necessary materials for students and provide the department the ability to replace studio consumables or equipment as they expire and or become technologically outdated. The approval of this request will enable the Department of Visual Arts to provide the students with the necessary supplies and equipment that is needed for comprehensive instruction, allow for the incorporation of new methodologies and technology, thus allowing the Department to continue meet its pedagogical goals related to instruction. The Department of Visual Arts has had established studio course fees dating back to the early 2000's and has a proven track record of maintaining and using these funds to address the goals and learning outcomes of our courses. These fees are essential to the teaching environment and will continue to provide students the ability to have access to material needed to complete their projects and will provided students with access to current processes and experiences that are required by NASAD. The Department of Visual Arts has submitted many requests for the establishment of these additional fees during the last 4 years. *The table on the next page illustrates the department budgets*

Department of Visual Arts Departmental Budget (2528)

Budget Line	Budget Amount	Deductions and Annual Transfers	Total Working Budget 2014-15	Last Increase
Travel	$3,165	*The Department Lost 50% of The*	**$3,165**	1999 2011

		Travel Budget Due to Budget Cuts.		*Budget Reduced*
Supply	$3,492	**$3,492**	**$3,492**	1999
Operations	$11,380	**$2,500** *Pays for Life Models in Drawing* **$4,968** *Department Telephone Charges*	**$3,912**	1999
Professional Services *(This Money is Transferred Each Year from Operations)*	$00.00	**$2,500** *These funds are Transferred From Department Operations*	**$2,500**	1999

4.) Computers:

All faculty are provided a computer for their office with Microsoft Office installed. The Department of Visual Arts is responsible for the cost of all computer replacement and software needs for the faculty. Because of a limited departmental budget, the department has maintained a policy of computer upgrades on a rotation basis. Additionally, the department maintains an inventory of older computers that serve as a back-up for faculty computers when needed. This inventory is increased when new computers are added to the department inventory through grants. But, the average age of these computers 8-10 years old. In addition - due to limited funds - faculty software related to graphic art production such as Photoshop can no longer be provided for faculty. For printing, the department maintains a networked black and white printer located in the main office that faculty have access to during and after office hours. In many cases this printer also

serves as the main printer for all main office work too.

5.) STEP Grants: The University STEP grant program has been very successful and many department faculty have taken advantage of the program. But, with a decrease in university equipment monies across campus and the increase in need for Smart Rooms, and teaching technology support across campus along with a larger amount of the STEP money being used for the maintaining of technology infrastructure on campus it has become very difficult to receive consistent funding through the STEP program – basically a smaller piece of the pie with a larger amount of people at the table. Additional, the ability for the College budget has also become very limited ion providing help with these issues. This has put extreme pressures on the departmental budget to fill the gap in teaching technology (which the budget cannot provide in a meaningful way) and fuels the need for additional lab fees in the department.

XXII.) Action Plans. *List five to ten proposed actions that will address challenges, weaknesses, or items of concern identified in the program or that will strengthen the program's faculty, students, facilities, and other resources. Identify any new programs, certificates, or minors that you anticipate proposing in the next few years.*

The Following are proposed actions that will address issues, challenges, weaknesses and items of concern for the Department of Visual Arts.

Departmental Concerns and Issues that are Being Resolved:

1. Fletcher Hall and Annex Renovation: For many years Fletcher Hall has had issues associated with water intrusion and HVAC. Over the years these issues have lead to the deterioration of Fletcher Hall causing studios to become unusable, the destruction of exterior doors and railings, the blustering of interior walls, the development of mold throughout the building and the destruction of interior lighting to list a few. Additionally, the building also became a liability for departmental recruiting and retention.

With the help of the University, renovation began on Fletcher Hall in the summer of 2014. Currently the building is in the last stages of phase 1 of renovation with phase 2 to begin sometime in the summer of 2015. All renovations are scheduled to be completed by the spring of 2016.

When complete, 20,000 square feet of new studio and classroom space will be added to Fletcher Hall. This additional space will allow both the Department of Visual Arts and the School of Architecture and Design to meet current instructional needs.

The Visual Arts Annex also underwent renovation during the 2014/15 academic year. This included the replacing and installing of new flooring, the painting of both the interior and exterior of the building, the upgrading of the bathrooms, the replacement of all the exterior doors and windows, the installing of awnings, the replacement and eves and the establishment of a lobby gallery for the display of student work. These improvements have increased both faculty and student moral and become a positive recruiting tool.

Action Plan: *The current action plan for the Fletcher Hall renovations is in place. The renovations have started and it is a matter of working through the difficulty of working within the building while the work is going on.*

Departmental Concerns and Issues that are Problems that Need Resolution:

The department has a few issues that are in need of being resolved. These issues if solved would be of great benefit for the department. The resolution of these issues requires approval from the UL system office as well as the university's upper administration.

1.) The Need for Lab Fees: The department currently has lab fees in many of the concentration area courses. These fees are used to cover the cost of consumables within studio courses in photography, printmaking, metalwork and jewelry, ceramics, animation, art education and sculpture. These fees allow the department the ability to offer these courses.

The current problem is the lack of courses fees for courses in media arts, graphic design and all drawing courses. These concentrations and courses must rely on the departmental budget for consumables, equipment repairs and equipment replacement. As the college and department have lost equipment monies that were used to replace and add studio equipment and the competition for STEP grant monies has increased it has become much harder to maintain the departments needs. The approval of lab fees would allow the department needed flexibility for everyday functioning. The issue of getting new lab fees approved is *very large challenge*; it fuels weaknesses in the

programs and department. If this issue was resolved it would allow the department the ability and flexibly to replicate resources to things such as recruitment, office supplies, supplies for student exhibitions, and help support student and faculty research projects. The Department of Visual Arts has submitted many requests for the establishment of these additional fees during the last 4 years. *The table below illustrates the department budget.*

Action Plan: *The current action plan for the end for new lab fees is to continue to request these new fees. The department is meeting NASAD goals and student outcomes at current funding but surpassing NASAD standards in figure drawing, media arts and graphic design will continue to be difficult. It is the department hope that the UL System will approve these types of fees. These are fees that exist at sister universities within the UL System as well as the LSU system.*

2. Departmental Budget:

The Department of Visual Arts general budget has not seen increases since 1999. Since 1999, student enrollment has doubled and the number of full-time faculty has increased from 13 in 1999 to 18 with an additional 5 part-time faculty in 2014-15. The department has also grown in the amount of technology and processes that we teach along with both an increase in the expatiation of both faculty and student research. Examples of the lack of budgetary resources can be found in faculty using their own money for research travel, the inability for the department to buy ink for printers, the inability for the department to develop and produce recruitment material for prospective students and the flexibility for the department to respond to emergency equipment and supply needs when needed. *The table below illustrates the department budget.*

Action Plan: *The current action plan for the department in regards to the general budget is to 1.) Keep requesting for the establishment of new lab fees, 2.) To continue to use the general budget as frugal as possible while identifying priorities, 3.) Continue to use the department's foundation accounts to cover costs that the regular budget cannot cover, 4.) Continue to encourage faculty to write and submit grants that support travel, research and teaching. The department is meeting NASAD goals and student outcomes at current funding but surpassing NASAD standards in figure drawing, media arts and graphic design will continue to be difficult. It is the department hope that the UL System will approve these types of fees. These are fees that exist at sister universities within the UL System as well as the LSU system.*

3.) Computers

All faculty are provided a computer for their office with Microsoft Office installed. The Department of Visual Arts is responsible for the cost of all computer replacement and software needs for the faculty. Because of a limited departmental budget, the department has maintained a policy of computer upgrades on a rotation basis. Additionally, the department maintains an inventory of older computers that serve as a back up for faculty computers when needed. This inventory is increased when new computers are added to the department inventory through grants. But, the average age of these computers 8-10 years old. In addition - due to limited funds - faculty software related to graphic art production such as Photoshop can no longer be provided for faculty. For printing, the department maintains a networked black and white printer located in the main office that faculty have access to during and after office hours. In many cases this printer also serves as the main printer for all main office work too.

Action Plan: *The current action plan for the department in regards to computers is to 1.) Keep requesting for the establishment of new lab fees that would take the pressure off of the departmental budget to support drawing, graphic design and media art courses, allowing for money to be used to replace computers, 2.) To continue to use the general budget as frugal as possible while identifying priorities, 3.) Continue to use the department's foundation accounts to cover costs that the regular budget cannot cover, 4.) Continue to encourage faculty to write and submit grants that support classroom technology. The department is meeting NASAD goals and student outcomes at current funding but surpassing NASAD standards in regards to technology and faculty access to computer technology will continue to be difficult. It is the department's hope that the UL System will approve the department's lab fee requests. These are fees that exist at sister universities within the UL System as well as the LSU system.*

4.) STEP Grants: The University STEP grant program has been very successful and many department faculty have taken advantage of the program. But, with a decrease in university equipment monies across campus and the increase in need for Smart Rooms, and teaching technology support across campus along with a larger amount of the STEP money being used for the maintaining of technology infrastructure on campus it has become very difficult to receive consistent funding through the STEP program. Additional, the ability for the College budget has

also become very limited ion providing help with these issues. This has put extreme pressures on the departmental budget to fill the gap in teaching technology (which the budget cannot provide in a meaningful way) and fuels the need for additional lab fees in the department.

Action Plan: *The current action plan for the department in regards to STEP Grants and grants for technology and equipment is to continue to encourage faculty to write and submit grants that support classroom technology.*

Recruitment Funds: The department and its faculty have done a great deal of work to maintain a stable student enrollment during the last 7 years. The department sees the lack of a budget to proactively produce professional recruitment materials is a liability. The department feels that is they had the resources to produce a professional recruitment package enrollment would remain stable and can increase.

Action Plan: The current action plan for the department in regards to recruitment material is to 1.) Keep requesting for the establishment of new lab fees that would take the pressure off of the departmental budget to support drawing, graphic design and media art courses, allowing for money to be used for the production of recruitment materials, 2.) To continue to use the general budget as frugal as possible while identifying priorities, 3.) Continue to use the department's foundation accounts to cover costs that the regular budget cannot cover, 4.) Continue to encourage faculty to write and submit grants that support classroom technology that would take the pressure off of the departmental budget

New Proposed Programs:

MFA Proposal: The department has developed a proposal for a proposed Masters of Fine Arts in Intermedia Studio. This MFA is envisioned as a degree program designed to facilitate the crossing of borders and shared languages between disciplines within and outside of the visual arts. The standard curriculum model for the vast majority of MFA programs in the United States and abroad is largely based on the mastery of a single concentration, i.e. painting, photography, printmaking, and sculpture being the most common. The proposed program would not only require a broad intermedia exploration,

i.e. research emphasizing the synthesis of painting, photography, and video, but would also strongly encourage the expansion of those boundaries to other disciplines including the humanities, music and the performing arts, as well as potentially in the social sciences, computer science, and other disciplines. While some MFA programs embrace concentrations in new genres in an attempt to expand their traditional curriculum boundaries, the MFA in Intermedia Studio would facilitate a philosophy of interconnectedness through the core of visual arts in order to address the needs of a contemporary world that is increasingly interdisciplinary and global in nature.

Resources Needed To Offer Program:

Faculty: The program would require one additional full time faculty line in Art History, Ph.D. required, and Assistant Professor rank. Market salary of $50,000 (verify with CUPA Average)

Administrative Support: The Department would also need an additional sectary to handle the increased paperwork associated with the new degree.

Graduate Assistants: Five to ten fully funded or supplied with tuition waivers Graduate Assistants will be needed for teaching multiple sections of VIAR 111, 112, 101, 102, 120, 235, and as lab-teaching assistants. These could be funded through the department's TBN-Lestate line.

Studio Space: Individual studio space will be required for all MFA students. Graduate studio space in an off campus site could work for selected disciplines. With the graduate MFA program, a clean, permanently available exhibition space with a high quality lighting system is particularly important and is slated as a component of the complete Fletcher renovation.

Other Studio Needs: Two office spaces would be required: one for the new faculty hire and the other as a shared office for GAs. Operating expenses of two telephones and general office supplies (printer, paper, etc ...)

Other Resources Needed: One computer for the new faculty hire and two for shared GA use.

Competitive / Similar Programs in Louisiana and in Neighboring States:

Louisiana: While MFA degree programs exist in four universities within the state: Louisiana State University, Louisiana Tech University, Tulane University, and the University of New Orleans, none of these existing visual arts programs offer an intermedia curriculum emphasis; instead, they offer traditional single concentration areas of emphasis that provide electives outside of a chosen concentration.

Mississippi: University of Mississippi and Mississippi College both offer the MFA with emphasis on single concentrations.
Arkansas: University of Arkansas: offers the MFA with emphasis on single concentrations.

Texas: The University of Texas at Arlington is the only institution in a neighboring state that offers an MFA in Studio Art degree with a concentration Intermedia Studio.

The following universities offer the MFA degree with emphasis in single concentrations:
Southern Methodist University
Stephen F. Austin University
Texas A & M University
Texas Christian University
Texas Tech University
Texas Women's University
University of Houston
University of North Texas
University of Texas Austin
University of Texas Pan American
University of Texas San Antonio
University of Texas Tyler

Total Number of Credit Hours: 60 credit hours.

Estimated Time Required For Completion: Full-Time for 6 semesters.

***Courses**:*

12 hours: Academic courses including at least 9 hours in Art History.

30 hours: Intermedia Studio Studies

12 hours: Studio Electives

6 hours: Thesis Research

Offerings would include courses from Departmental offerings in Visual Arts, Anthropology, English and Literature, Humanities, Music and Performing Arts, Philosophy, Psychology, Sociology, and selected courses yet to be determined.

Current 400 level offerings that get a G designation will require additional workloads for graduate students.

New 500 Course Numbers for Graduate Studio courses will be implemented in all visual arts concentrations designed to meet the needs of the proposed MFA.
Recommended maximum enrollment of 5 to 7 students in Visual Arts Graduate Seminars and Graduate Level Studio courses.

INSERT VIAR COURSES CHART HERE

Course Electives:

ANTHROPOLOGY COURSES

454G Gender Across Cultures	Existing Course
480G Cultural Resource Management	Existing Course

ENGLISH / LITERATURE COURSES

408(G) Advanced Creative Writing Workshop	Existing Course
409(G) Form in Creative Writing	Existing Course
410(G) History of Literary Criticism	Existing Course
425(G) Semantics	Existing Course
433(G) Approaches to African American Literature	Existing Course
440(G) Folklore and Literature	Existing Course
442(G) Modern American Drama	Existing Course

443(G) Issues in Modern Poetry Existing Course

450(G) History of Children's Literature Existing Course

452(G) Language, Culture, and Society Existing Course

455(G) Topics in Linguistics Existing Course

456(G) Approaches to Literature Existing Course

458(G) Investigating Text and Talk Existing Course

459(G) Literary Theory and Practical Criticism Existing Course

475(G) Rhetoric of Film Existing Course

482(G) Folklore Genres Existing Course

484(G) Feminist Literary Criticism Existing Course

533 Studies in Ethnic Literature Existing Course

HUMANITIES COURSES

497/498G Special Topics in the Humanities Existing Course

MUSIC / PERFORMING ARTS

413(G) Orchestral Literature Existing Course

415(G) The Aesthetics of Musical Performance Existing Course

430(G) Modal Counterpoint Existing Course

440(G) Traditional Musics of North America Existing Course

445(G) Electronic and Computer Applications in Music Composition Existing Course

464(G) Operatic Literature Existing Course

471(G) Choral Literature Existing Course

473(G) Score Study I Existing Course

474(G) Score Study II Existing Course

515 Music Research and Bibliography Existing Course

518 Current Philosophies of Music Existing Course

561-562 Seminar in Music History I, II Existing Course

573 Survey of Music Theory Existing Course

577 Analysis of Tonal Music Existing Course

578 Analysis of 20th Century Music Existing Course

PHILOSOPHY COURSES

428G Seminar in the History of Philosophy	Existing Course
441G Theory of Knowledge	Existing Course
448G Seminar in Mind and Cognition	Existing Course
483G Philosophy in Literature	Existing Course

SOCIOLOGY COURSES

411G Sociological Theory	Existing Course
420G Social Interaction	Existing Course
452G Social Stratification	Existing Course
454G Gender Across Cultures	Existing Course
480G Death and Dying	Existing Course

Who Is Qualified To Teach These Courses: Currently exist in the catalog in all disciplines with the exception of the new listings in Visual Arts. Visual Arts Faculty will follow UL guidelines regarding the designation of graduate faculty.

Estimated Student Demand or Need For Program:
Graduates with a BA, BFA or BS degrees.

On-line delivery not feasible at this stage of development.

Consortial Delivery not feasible at this stage of development.

Submitted by:

***Date:**

***This report is due to the Strategic Program Review Committee on or before March 1st, 2015.**

Distinctive/Exemplary Performance	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations	Poor Performance	Unacceptable
Service					
demonstrates the strengths of a visionary leader actively engaged in the governance of the institution, college, department, assuming leadership roles in committee work to improve educational and research efforts	demonstrates accomplished leadership skills; engaged in the governance of the college or department; enthusiastically participates in committee work to improve educational and research efforts	demonstrates competent leadership and participation in the governance of the college or department; participates in committee work to improve educational and research efforts	demonstrates limited competency in governance of the department; limited work to improve educational and research efforts	inadequate participation; minimal interest in governance of the institution, college, or department	impedes others' participation and leadership; no interest in governance of the institution, college, or department
is exceptional in making valuable contributions to professional and community organizations at local and national levels	is an accomplished member in professional and community organizations	demonstrates competent service in professional and community activities	demonstrates uneven participation in professional and community activities	is lacking as a participant in professional and community activities	shows no participation in professional and community activities
resources or support for research or creative works; is distinguished in demonstrating collegiality	resources or support for research or creative works; is accomplished in demonstrating collegiality	support for research or creative works; is competent in demonstrating collegiality	support for research or creative works; limited competency in demonstrating collegiality	and of creative works; is lacking in demonstrating professional collegiality	and of creative works; destructive to the collegiality of the unit;
Advising					
exemplary student advising; is extraordinarily reliable in carrying out faculty responsibilities in a timely matter; highly effective communication; exceptional knowledge of curriculum, campus resources, and tracking student academic progress	accomplished advising; is exceptionally reliable in completing faculty responsibilities in a timely matter; communicates very effectively with students; very knowledgeable of curriculum, campus resources, and tracking student academic progress	competent advising; is consistently reliable in completing faculty responsibilities on time; communicates successfully with students; knowledgeable of curriculum, campus resources, and tracking student academic progress	uneven advising; can sometimes be relied on to meet schedules and deadlines and complete faculty responsibilities; inconsistent communication skills, some knowledge of curriculum, campus resources, and tracking student academic progress	displays minimal advising skills and communication; relies on others for information on curriculum, campus resources, and tracking student academic progress	improper advising and communication; is often not reliable; does not usually meet basic faculty responsibilities; does not meet basic faculty responsibilities; does not meet with assigned advisees

ANNUAL PEER REVIEW OF UN-TENURED FACULTY

DEPARTMENT OF VISUAL ART SURVEY INSTRUMENT
N/A = No opportunity to observe***).***
1 = Strongly agree
2 = Agree
3 = Disagree ***(this response requires a written response).***

Note: The term others is used frequently in this survey. The term is taken to be inclusive of all personnel with whom the individual interacts professionally (students, faculty peers, administrators, or staff personnel) depending on the respective type of circumstances being queried.

I. PROFESSIONAL QUALITIES

	N/A	1	2	3
Willing to assume responsibility and the initiative in meeting the challenges of the university environment.				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Flexible and forward thinking in Classroom teaching and departmental Activities				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Maintains a reasonable and predictable schedule for individual consultation with students and colleagues				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Displays a collegial demeanor when interacting with students, faculty and staff				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Constructive and enthusiastic participant in group settings				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Ability to keep personal matters from affecting teaching priorities, the classroom climate, and other departmental functions				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

II. PROFESSIONAL EXPERTISE

	N/A	1	2	3
Effective verbal communication.				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Effective written communication.				

IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Proficient and knowledgeable in his/her area of research.				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Proficient and knowledgeable in his/her teaching area.				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Demonstrates continuing professional growth and maintains an on-going contact with current developments in the field.				

IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

II. PROFESSIONAL RELATIONS

	N/A	1	2	3
Demonstrates flexibility and is adaptable to changing departmental needs.				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Active contributor to departmental efforts, including advising, recruiting and committee assignments.				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

	N/A	1	2	3
Completes university and departmental work in a timely manner.				
IF YOU ANSWED N/A OR 3, PROVIDED A REASON BELOW.				

IV. GENERAL COMMENTS

1. Areas of achievement

2. Areas that need additional attention

3. Areas of concern

AREA SPECIFIC DESCRIPTIONS OF PRODUCTIVITY
Approved by the faculty of the Department of Art

(updated 11/2013)

The Department of Art faculty reflects the great diversity inherent in the visual arts. It then becomes requisite that the membership of the Department of Art Promotion and Tenure Committee recognize fully the scope of endeavors presented for assessment by faculty candidates

in pursuit of promotion and tenure. This appendix further defines, clarifies, and documents the criteria, specific to each area in the Department of Art, which is generally considered scholarly achievement. The determination of quality is also addressed. Overall performance in the area of productivity is to be evaluated on a demonstrated, cumulative record of the individual's sustained pursuit of creative and scholarly excellence.

The responsibility for thorough documentation of performance as evidence of quality falls upon the faculty candidate. Acceptable evidence upon which the committee may conduct qualitative reviews of the candidate's performance is also noted.

All types of productivity are judged to be of value. The evaluation of these endeavors should be interpreted with sufficient flexibility to allow for outstanding achievements in diverse areas. It is not expected that candidates produce in all stated area of productivity, however, it is recommended that candidates seek exposure in a variety of locales and venues in order to provide evidence of peer adjudication.

The four primary areas of the Department of Art are presented and defined: The Art Historian, Designer, Educator, and Studio Artist. It is assumed individual faculty candidates be allowed some latitude for crossover or interdisciplinary pursuits. In all cases, the quality of the endeavor is most important.

The Art-Historian

Modern art history since its inception has been an interdisciplinary field. Even though much of its earlier twentieth-century activity has been concerned with defining the field as an independent and separate discipline within the humanities, it remains true and is increasingly a matter of practice in American and international art history that the study of arts as cultural artifact can and must involve a wide range of interrelated fields and methodologies. The area therefore recognizes that a broad rather than narrow definition of art history productivity best serves the needs of the university and its faculty.

Areas of Productivity

Participation in scholarly conferences or other academic forums as presenter, panelist, or respondent.

Publication of a book, which demonstrates the research, interpretation, and writing abilities of the candidate. The primary audience may be either the art-historical community or a wider audience.

Publication in adjudicated periodicals, which demonstrate the professional abilities of the candidate as, stated above. This is expressly seen as including articles on art history pedagogical problems and methods, as well as periodicals in area, period and gender studies, art criticism, history of architecture, philosophy and aesthetics, sociology, etc., as well as those journals more traditionally associated with art history per se.

Serving as quest curator for a museum or university gallery exhibition when this entails the research, interpretation, and presentation of a body of artwork.

Authoring a published catalog or an essay within a catalog.

Other standard vehicles for professional art historical activity include articles in specialized reference books, textbook writing (especially for upper-level courses which exhibit a distinctive interpretive character), translation of texts significant in the field, (especially if annotated or accompanied by an essay), publication of manuscript documents of interest to the field when annotated or accompanied by an essay, responses in adjudicated periodicals, critical reviews of exhibitions, and the preparation of a video-recording or other electronic media if it reflects research or a distinctive interpretive insight. While the classic definition and expectations of art history productivity are in the realm of research and writing, experience and success in art making does enhance the professional knowledge and perception of the art historian and thus such activity should be credited toward promotion and tenure.

Criteria for determining quality

The committees are asked to consider.

The scope of the undertaking itself, with reference not only to the size of the resulting works but also the research obstacles (i.e., limited accessibility to resources, external translations of documents, copyright restraints, etc.); which had to be overcome to achieve the result.

Whether the audience is local, regional, or national, and whether it is specifically art historical or academic, sophisticated though not necessarily academic, or the general public.

If research; the soundness and thoroughness of the methodology.

Uniqueness and creativity in the formulation and execution of the project, and/or the extent to which the work fills a significant gap in the field.

Whether or not the candidate was one of several collaborators or the sole author.
Evidence presented to the committee for review.

The work itself

Abstract and/or conference programs

Periodical index citations

Qualitative evaluation in the form of letters of invitation, letters of response, awards and other institutional recognition, published reviews, etc.

The Designer

Design refers to those activities that primarily involve creative and visual production of ideas and services for client, corporation, institution, or agency. Design may also include the production of images or products for creative expression and whose outlet would be in the realm of fine art or

design exhibitions. Design productivity can include those endeavors associated with academic scholarship such as publishing articles, essays, or books related to the discipline.

Area of Productivity

Scholarship includes the production of articles, essays, or books using a referred or editorial review process.

Design includes commissioned or contractual work in the areas or graphic, photography/video, or environmental design for clients.

Studio Art includes the artistic presentation of visual concepts for exhibition or competitions (i.e., illustration, artist's books, architectural illustration, or the presentation if conceptual ideas). For those engaged solely in studio endeavors, one-person, two-person, group, competitive, invitational or theme exhibitions in museums or galleries are considered appropriate venues.

Lectures and professional presentations of essay or research pertaining to history, theory, criticism, professional experience, or fine art bodies of work.

Publication of visual work selected on the basis of artistic merit.

Criteria for determining quality

The committees are asked to consider…

The scope of the endeavor. This refers to the extent of the endeavor relative to the size, responsibility assumed, and time expended in the execution of the work (i.e., a single page brochure would carry less weight than a 100 page book). He full coordination of a project from concept to installation or printing is an important consideration.

The audience. This criterion addresses the extent of visibility and audience of the endeavor. Work commanding an international exposure would be considered more significant than a project reaching a local audience.

Inventiveness and substance of design. The quality and effectiveness of a completed work may be gauged via a written evaluation of the work by the client or his/her peers within the artistic or professional community at large via awards or other forms of recognition.

Exhibition. All exhibition opportunities are of value, however, traditionally national and international venues carry more weight than regional exhibitions, and regional more than local. Both juried and invitational shows are acceptable forms of adjudication and serve to indicate quality as would the degree of focus on the candidate's work, (i.e., one-person, two-person, or small group exhibitions).

Holistic review. However diverse a candidate's body of work may be, it must be considered as a whole. Much contractual/commissioned work is dependent upon the public and economic health, and competition within the discipline for available contracts. Competitions and exhibitions in the

design profession tend to be fewer than those offered in other areas of creative production. Written and spoken works are equally viable as creative outlets for the design educator.

Evidence presented to the committees for review.

Published or printed work

Abstracts and/or conferences programs

Visual representations of work

Qualitative evaluations in the form of letters from clients, peers, and other forms of review

Evaluation by peers (competition recognition, awards, etc).

Copies of contractual agreements or commission statements

The Art Educator

Art education is a field in which both content knowledge and pedagogy are important. While are educators often conduct traditional types of qualitative and quantitative research in many subject areas. The art education area recognizes that both traditional and non-traditional research meet the needs of the field. Modern art educators are expected to be knowledgeable about studio art, aesthetics, art criticism, and art history along with methods of presenting these concepts and ideas to all types and ages of students. The art education area recognizes a broad definition of productivity.

Areas of Productivity

Participation in scholarly conferences or other academic forums as presenter, panelist, or respondent.

Publication of books, which demonstrate the content or pedagogical knowledge of the candidate. The intended audience may be either the art education community or a wider audience.

Publication in adjudicated and/or invited periodicals or publications, including electronic journals that demonstrate the professional abilities of the candidate in any area of art education. These can include articles on art, education, pedagogy, curriculum, assessment, methods, computer applications in art education, gender studies, aesthetics, art criticism, studio techniques, art history, philosophy, sociology, the history of art education or other related area as well as traditional art education journal topics.

Initiating and directing research grants or applied teaching projects that are recognized as excellent through peer review.

Exhibition. All exhibition opportunities are of value; however, traditionally national and international venues carry more weight than regional exhibitions, and regional more than local.

Both juried and invitational shows are acceptable forms of adjudication and serve to indicate quality as would the degree of focus on the candidate's work (i.e., one-person, two-person, or small group exhibitions). Other forms of productivity such as articles in specialized reference books, textbook writing, critical reviews of exhibitions, software, books or articles that contribute to curricular concepts or other areas in the field of art education.

Serving as a guest curator for a museum or university gallery exhibition especially when this entails some research and interpretation of the artwork.

Criteria for determining quality

The committees are asked to consider…

The significance and scope of the scholarly activity and the type of review to which it has been subjected.

The degree to which other scholars or authors refer to scholarly works through citations.

Whether the activity or document has been invited. If not invited, then whether the activity or document has been subjected to peer review.
Holistic review. The candidate's body of work must be considered as a whole. Art education is primarily concerned with informing a wide range of people, preschool to post doctoral degree students and the public, about art. There are many ways to promote the goal of understanding and appreciation of the aesthetic domain. The candidate's productivity should be considered with this goal in mind.

Evidence presented to the committee for review

The work itself

Abstracts and/or conference programs, exhibition announcements

Citations from other author's works

Evaluation by peers (recognition, awards, etc.)

Visual representations of work

Qualitative evaluations in the form of letters of invitation, letters of response, awards and other institutional recognition, published reviews, etc.

The Studio Artist

The studio artist should primarily endeavor to exhibit his/her creative work. A studio artist's productivity could involve creative and visual production in any area of the visual arts, i.e., painting, drawing, ceramics, conceptual art forms, film, metals/jewelry, design, photography, printmaking, sculpture, and video. Productivity may also include those endeavors associated with

academic scholarship such as giving workshops and lectures and/or publishing of discipline related essays, articles, and books.

Areas of Productivity

Fine art - the artistic presentation of visual concepts for exhibitions or competitions. One-person, two-person, group, competitive and/or theme exhibition venues. Workshops, lectures, and professional presentations of essays pertaining to history, theory, criticism, or fine art bodies of work.

Publication of a work selected on the basis of its artistic merit.

Scholarship - the production of articles, essays, or books using a referred or editorial review process.

Criteria for determining quality

The committees are asked to consider…

The scope of the endeavor. This refers to the extent of the endeavor relative to the size, responsibility assumed, and time expended in the execution of the work. The amount of work and the type of exhibition must also be taken into consideration (i.e., and exhibition of a body of work may carry more weight than exhibiting a single piece).

Exhibition. All exhibition opportunities are of value, however, traditionally national and international venues carry more weight than regional exhibitions, and regional more than local. Both juried and invitational shows are acceptable forms of adjudication and serve to indicate quality as would the degree of focus on the candidate's work (i.e., one-person, two-person, or small group exhibitions).

Evidence presented to the committee for review

Published or printed work

Abstracts of presentations or exhibition announcements
Visual representations of work
Qualitative evaluations in the form of written evaluation by critics, peers, and other forms of review
Evaluation by peers (competition recognition, awards, etc.)
Copies of contractual agreements or commission statements

DESCRIPTION OF TEACHING PERFORMANCE

It is the responsibility of the faculty candidate for promotion, tenure, or progress toward tenure, to provide thorough documentation as evidence of his/her teaching performance.
The following aspects of teaching performance may be addressed…

-Course content, syllabi, or outline

-Student input and evaluations

-Peer input and evaluations

-In addition, documentation of student performance (as evidenced through examples of student work, and/or student success through exhibitions, competitions, commissions, employment, and publication) can be included if appropriate.

Student and peer evaluations are required. Student evaluations documenting a minimum of three courses per year are required of candidates for tenure and progress towards tenure. The departmental student rating form must be utilized. The Department of Art student rating form contains the following questions and allows for written student comments.

1. The instructor displays a clear understanding of course topics.
2. The instructor seems well prepared for class.
3. The instructor broadens my horizons and perceptions.
4. The instructor has clearly stated the objectives of this course.
5. This instructor has effectively challenged me to think.
6. The instructor stimulates interest in the course.
7. The instructor displays enthusiasm when teaching.
8. The instructor is actively helpful when students have course related concerns. 9. The instructor has exposed me to concepts, information, or skills.
10. This instructor emphasizes the importance of creative or conceptual information.

Space provided for written comments.

The department P&T committee will evaluate teaching performance through consideration of all aspects as a whole and of equal weight. Student evaluations will be considered by the committee as a collective whole and not individually. The candidate for tenure or progress towards tenure must have evidence of student evaluation. Scores averaging 3 or above are considered acceptable and satisfactory. Student evaluations shall not be considered of greater significance than other indicators of teaching performance.

A peer of chair evaluation of a minimum of one course per academic year is also required.

The extent or methods used to demonstrate performance in the remaining aspects of teaching are left to the candidate's discretion.

In submitting this documentation for review, comprehensive information is of importance.

DESCRIPTION OF SERVICE

"From the University of Louisiana at Lafayette Faculty Handbook"

Membership in the University community requires support of and active engagement in the operation of the institution, the college, and the department. The ideal faculty member is a model citizen of that community, helping to create an environment of collegiality. Such citizenship is manifested, for instance, in assuming administrative and leadership roles and in committee work at the department, college, and university levels. Institutional citizenship is displayed by assuming responsibility for improving the educational and research efforts of the institution, in counseling students about academic and personal matters, and in participating in the department's and University's outreach efforts in the community. Faculty are expected to treat all members of the campus community with respect and civility.

Faculty members should be leaders in their chosen professions. They should participate in professional and related activities at the local, state and national levels. They should also be conscious of the role of the teaching profession in public life and should seek to use their skills toward improvement of the professional and public environment of their communities. When faculty members are asked to serve on various governmental, industrial, or non-profit agencies' committees and advisory boards, they should give freely of their time and energy. They should be highly regarded consultants to government, education, and industry on matters within their expertise. They should have a strong sense of ethics, and their personal conduct and professional activities and relations should be such that students and colleagues recognize them as professionals in the highest sense of the term.

CRITERIA FOR PROMOTION

"From the University of Louisiana at Lafayette Faculty Handbook"

Criteria for Promotion
It is expected that every member of the faculty will strive to meet all of the criteria for an "Ideal University Professor." In considering promotions, the following are general criteria:

Instructors
Because teaching, advising, and service are the primary focuses of Instructors, it is understood that faculty employed as Instructors will demonstrate continued intellectual competence and professional development, as well as effectiveness in their teaching activities. The rank of Instructor, regardless of the level, is a non-tenureable rank. The University recognizes three levels of Instructor: Instructor, Senior Instructor, and Master
Instructor.

Candidates for **Senior Instructor** should generally have served a minimum of five years as Instructor at UL Lafayette or elsewhere and should demonstrate current disciplinary expertise and effective teaching and student learning outcomes. The candidate should demonstrate a professional contribution and commitment to high quality undergraduate teaching at several levels, and engagement in course and curriculum development within the department and/or college.

Master Instructors will generally have served a minimum of ten years at an Instructor level at UL Lafayette or elsewhere. They should be recognized as model teaching faculty. Master Instructors often are exemplars of departmental and university citizenship, lead efforts to improve course and curricular effectiveness, guide other teaching faculty, and take extraordinary steps to assist, mentor, and engage students. Often Master Instructors hold leadership roles in professional societies and serve as advisors to student organizations. Some colleges expect Master Instructors to engage in scholarly activity.

In addition to being eligible for promotion to Senior Instructor and Master Instructor, in exceptional cases an Instructor of any level may be recommended for promotion to Assistant Professor, so long as he/she possesses suitable credentials, including the terminal degree and a strong record of scholarly, creative, and/or research productivity.

Assistant Professor
The rank of Assistant Professor is based upon performance as well as potential. The candidate must have a strong academic record and should hold the appropriate terminal degree, usually the doctorate. There should be a clear indication that the individual is a successful teacher and researcher and is expected to qualify eventually for the rank of Associate Professor.

Full-time academic personnel hired at the rank of Assistant Professor shall serve a probationary period not to exceed seven years of continuous service. For the purposes of computing continuous service during the maximum seven-year probationary period, leaves approved by the Board may be included. Service at all ranks may, at the discretion of the institution, be included.

Assistant professors shall be eligible for tenure after serving the established probationary period, but application for tenure and promotion will not usually be considered simultaneously. An Assistant Professor applying for tenure shall not apply for promotion in the same period, except in the most unusual cases.

Associate Professor
Promotion to Associate Professor is based upon actual performance as well as future potential. A demonstrated, sustained record of excellence in teaching, research, and service is necessary. Above all, the individual should continue to grow professionally. The advancement to the rank of Associate Professor carries no presumption of further promotion. Normally a faculty member shall hold the rank of associate professor for a minimum of five years prior to being considered for promotion.

Professor
Promotion to full Professorship implies that the individual is recognized by peers in the profession as an authority in a field of specialization, and by associates and students as an outstanding teacher and researcher. The Professor will have made major, nationally recognized contributions in the areas of teaching, research, and professional service.

2015 – 2016 **BA in Art or Music Education K – 12**

Concentration in Art Education

Code: 2073 **Bachelor of Arts**

Freshman Year

UNIV 100 Cajun Connection	3 Credits		
VIAR 101 Design I	3 Credits	VIAR 111 Drawing I	3 Credits
MATH 105 College Algebra (#2)	3 Credits	VIAR 121 Survey of the Arts I	3 Credits
ENGL 101 Intro. to Academic Writing	3 Credits	ENGL 102 Writing/Research Culture	3 Credits
EDFL 106 Intro To Education	3 Credits	MATH Elective (#3)	3 Credits
EDCI 100 Orientation to Teacher Edu	2 Credits	BIOL 121 Biology Prin. & Issues I (#1)	3 Credits

Sophomore Year

CMCN 100 Prin. of Human CMCN	3 Credits	HIST 102 World Civilization II	3 Credits
VIAR 102 Design II	3 Credits	PSYC 220 Educational Psychology	3 Credits
VIAR 216 Art in Education	3 Credits	SPED 391 Foundations Inclusive Ed.	3 Credits
VIAR 122 Survey of the Arts II	3 Credits	VIAR 112 Drawing II	3 Credits
Elective (ENGL or LANG Literature) (#6)	3 Credits	VIAR 235 Art in the Computer	3 Credits
Elective Science (#1)	3 Credits	Elective Science (#1)	3 Credits
After you complete 45 hours - TAKE Praxis Exam I if you do not have ACT score of 22 or higher.			

Junior Year

EDCI 450 Classroom Management	3 Credits	EDCI 427 Teaching in Diverse Society	3 Credits
READ 409 The Reading Act	3 Credits	IRED 320 Technology in the Classroom	3 Credits
PSYC 313 Life-Span Dev. Psychology	3 Credits	VIAR 220 Introduction to Modern Art	3 Credits
VIAR 250 Introduction to Painting	3 Credits	VIAR 303 Introduction to Printmaking	3 Credits
VIAR 260 Introduction to Sculpture	3 Credits	VIAR 315 Art in the Secondary Schools	3 Credits
Second Semester Junior Year student must take Art Content Praxis and PLT Exam.			

Senior Year

VIAR 380 Introduction to Ceramics	3 Credits	EDCI 488 Student Teaching K-12	9 Credits
VIAR 415 Adv. Methodologies in Art	4 Credits		
VIAR 323 Art Since 1945	3 Credits		
Elective VIAR (#4)	3 Credits		
Elective VIAR (#5)	3 Credits		

1 All students must take 9 hours of science, which must include both BIOL 121 and at least 3 hours of Chemistry, Geology or Physics; 6 of the 9 hours must be in the same science. Credit cannot be awarded for both GEOL 105 and GEOL 225.
2 Students with MATH ACT of 19-20 take MATH 100
3 MATH 201, 206, or 210 or STAT 214
4 VIAR 340, 365, 375, or 396
5 VIAR 304, 345, 350, 360, 366, 376, 385, or 397
6 Any English or foreign language literature course at or above the 200 level

Praxis Exam Requirements: Students must pass the Praxis I PPST exams (Reading, Writing, Math) or submit an ACT composite score of 22 or higher. Students must also pass the Art content exam, 0133 and one PLT exam 0522, 0523 or 0524 prior to Student Teaching.

2013 – 2015

ALTERNATIVE CERTIFICATION in ART EDUCATION K – 12

REQUIREMENTS TO ENTER PROGRAM

STUDENTS MUST HAVE COMPLETED AND RECEIVED THEIR BFA DEGREE

STUDENTS MUST HAVE AN ADJUSTED GPA OF 2.5 or HIGHER

STUDENTS MUST PASS PRAXIS AND PRAXIS II EXAMS

Course Number	Courses Title	Credits
EDCI 450	Classroom Management and Instructional Design for Secondary Teachers	3
EDCI 456	Classroom Assessment	3
PSYC 313	Developmental Psychology	3
READ 410	Teaching Content Literacy in Middle/Secondary School	3
SPED 391	Foundations of Inclusive Education	3
VIAR 216	Teaching Art Education	3
VIAR 315	Art Education in secondary Schools/Advanced Methodology in Art Education	3
VIAR 415	Advanced Methodology in Art Education	3
VIAR XXX	VIAR Studio Art Elective	3
EDCI 485 and 487	Student Teaching/Internship for Alternate Certification Candidates I and II	6

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CERAMICS

FRESHMAN YEAR

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR **(SP ONLY)**	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR **(FALL ONLY)**	122	3cr	VIAR	209	0cr
VIAR	211	3cr	VIAR **(SP ONLY**	220	3cr
VIAR ELECTIVE #4	250 or 260	3cr	VIAR ELECTIVE #5 or #12	235	3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #4	250 or 260	3cr
VIAR ELECTIVE #5 or #13	***VIAR 380***	3cr	VIAR ELECTIVE #9	***VIAR 385***	3cr
			HUMN		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR **(FALL ONLY)**	323	3cr	VIAR ELECTIVE #9	***VIAR 480***	3cr
VIAR ELECTIVE #9	***VIAR 385***	3cr	VIAR ELECTIVE #5		3cr
SCI ELECTIVE #6		3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	409	3cr	VIAR	410	3cr
VIAR ELECTIVE #9	***VIAR 480***	3cr	VIAR ELECTIVE #9	***VIAR 480***	3cr
VIAR #10	321 OR 422_	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
SUPPORT ELECTIVE #7		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

[1]Must be chosen from MATH elective 110 and above or STAT 214 and above.

[2]Must be chosen from Sociology, Psyc., Anthropology, Political Science, Economics, Criminal Justice or Geography. One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 205, 206 or foreign language literature and certain 300 level English Literature courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.

[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354;

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FRESHMAN YEAR – MEDIA

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR **(SP)**	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
			VIAR	209	0cr
VIAR **(FA)**	122	3cr	VIAR **(SP)**	220	3cr
VIAR	211	3cr	VIAR ELECTIVE #5 or #12	***VIAR 365***	3cr
VIAR ELECTIVE #4	250 or 260	3cr	VIAR ELECTIVE #4	250 or 260	3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #9	***VIAR 335***	3cr
VIAR ELECTIVE #5 or #13	***VIAR 235***	3cr	HUMN		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR **(FA)**	323	3cr	VIAR ELECTIVE #9	***VIAR 435***	3cr
VIAR ELECTIVE #9	***VIAR 335***	3cr	VIAR ELECTIVE **(SP)**	***VIAR 309***	3cr
SCI ELECTIVE #6		3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	409	3cr	VIAR	410	3cr
VIAR ELECTIVE #9	***VIAR 435***	3cr	VIAR ELECTIVE #9	***VIAR 435***	3cr
VIAR #10	321 OR 422	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
SUPPORT ELECTIVE #7		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

[1]Must be chosen from MATH elective 110 and above or STAT 214 and above.

[2]Must be chosen from Sociology, Psyc., Anthropology, Political Science, Economics, Criminal Justice or Geography. One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 205, 206 or foreign language literature and certain 300 level English Literature courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.

[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354; MUS 276, 308, 321, 323, 362; HUMN 300 theme or other support course approved by the advisor.

[8]Must be chosen from CMCN 100, 202,203,212, 310; ENGL 360, 365; THEA 261.

[9]Courses in the Student's chosen concentration.

[10]Can be VIAR 300 level or above.

[11]Can be VIAR 300 level or above.

[12]VIAR 309 Sound Design

[13]VIAR 235 (Must be taken before concentration courses can begin)

[14]Open Elective can be VIAR course

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FRESHMAN YEAR – PHOTOGRAPHY

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR (SP)	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
			VIAR	209	0cr
VIAR (FA	122	3cr	VIAR (SP)	220	3cr
VIAR	211	3cr	VIAR ELECTIVE #5		3cr
VIAR ELECTIVE #4	250 or 260	3cr	VIAR ELECTIVE #4	250 or 260	3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #9	***VIAR 396***	3cr
VIAR ELECTIVE #13	***VIAR 235***	3cr	SCI ELECTIVE #6		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR (FA)	323	3cr	VIAR ELECTIVE #9	***VIAR 397***	3cr
VIAR ELECTIVE #9	***VIAR 397***	3cr	HUMN		3cr
VIAR ELECTIVE #9	***VIAR 398***	3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	409	3cr	VIAR	410	3cr
VIAR ELECTIVE #9	***VIAR 490***	3cr	VIAR ELECTIVE #9	***VIAR490***	3cr
VIAR #10	321 OR 422	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
SUPPORT ELECTIVE #7		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

[1]Must be chosen from MATH elective 110 and above or STAT 214 and above.

[2]Must be chosen from Sociology, Psyc., Anthropology, Political Science, Economics, Criminal Justice or Geography. One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 205, 206 or foreign language literature and certain 300 level English Literature courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.

[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354; MUS 276, 308, 321, 323, 362; HUMN 300 theme or other support course approved by the advisor.

[8]Must be chosen from CMCN 100, 202,203,212, 310; ENGL 360, 365; THEA 261.

[9]Courses in the Student's chosen concentration.

[10]Can be VIAR 300 level or above.

[11]Can be VIAR 300 level or above.

[12]VIAR 309 Sound Design

[13]VIAR 235 (Must be taken before concentration courses can begin)

[14]Open Elective can be VIAR course

2015-2016 • DEPARTMENT OF VISUAL ARTS • SEMESTER BY SEMESTER CURRICULLUM

FRESHMAN YEAR – ANIMATION

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR **(SP ONLY)**	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR **(FALL ONLY)**	122	3cr	VIAR	209	0cr
VIAR	211	3cr	VIAR **(SP ONLY)**	220	3cr
VIAR ELECTIVE #4	250 or 260	3cr	VIAR ELECTIVE #5 or #12	***VIAR 335***	3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #4	250 or 260	3cr
VIAR ELECTIVE #5 or #13	***VIAR 235***	3cr	VIAR ELECTIVE #9	***VIAR 365***	3cr
			HUMN		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR **(FALL ONLY)**	323	3cr	VIAR ELECTIVE #9	***VIAR 465***	3cr
VIAR ELECTIVE #9	***VIAR 366***	3cr	VIAR ELECTIVE **(SP ONLY)**	***VIAR 309***	3cr
SCI ELECTIVE #6		3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	409	3cr	VIAR	410	3cr
VIAR ELECTIVE #9	***VIAR 465***	3cr	VIAR ELECTIVE #9	***VIAR 465***	3cr
VIAR #10	321 OR 422	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
SUPPORT ELECTIVE #7		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

[1]Must be chosen from MATH elective 110 and above or STAT 214 and above.
[2]Must be chosen from Sociology, Psyc. Anthropology, Political Science, Economics, Criminal Justice or Geography. One must be 200-level or above.
[3]ENGL 201, 202, 203, 204, 205, 206 or foreign language literature and certain 300 level English Literature courses.
[4]VIAR 250 or 260. One semester of each must be taken.
[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.
[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.
[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354; MUS 276, 308, 321, 323, 362; HUMN 300 theme or other support course approved by the advisor.
[8]Must be chosen from CMCN 100, 202,203,212, 310; ENGL 360, 365; THEA 261.
[9]Courses in the Student's chosen concentration.
[10]Can be VIAR 300 level or above.
[11]Can be VIAR 300 level or above.
[12]VIAR 309 Sound Design
[13]VIAR 235 (Must be taken before concentration courses can begin)
[14]Open Elective can be VIAR course

DEPARTMENT OF VISUAL ARTS • SEMESTER BY SEMESTER CURRICULLUM

FRESHMAN YEAR – GRAPHIC DESIGN - 2015-2016

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR **(SP ONLY)**	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
			VIAR	209	0cr
VIAR **(SP ONLY)**	122	3cr	VIAR **(SP ONLY)**	220	3cr
VIAR	211	3cr	VIAR ELECTIVE #5 or #12		3cr
VIAR ELECTIVE #4	250 or 260	3cr	VIAR ELECTIVE #4	250 or 260	3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #9 **(SP ONLY)**	***VIAR 345***	3cr
VIAR ELECTIVE #5 or #13	**VIAR235**	3cr	SCI ELEC #6		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR **(FA ONLY)**	323	3cr	VIAR ELECTIVE **(SP)**	***VIAR 348***	3cr
VIAR ELECTIVE **(FA)**	***VIAR 347***	3cr	VIAR ELECTIVE **(SP)**	***VIAR 346***	3cr
VIAR ELECTIVE **(FA)**	***VIAR 349***	3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR **(FA)**	409	3cr	VIAR **(SP)**	410	3cr
VIAR ELECTIVE **(FA)**	***VIAR 445***	3cr	VIAR ELECTIVE **(SP)**	***VIAR 446***	3cr
VIAR #10	321 OR 422	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
HUMN		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

[1]Must be chosen from MATH elective 110 and above or STAT 214 and above.

[2]Must be chosen from Sociology, Psyc., Anthropology, Political Science, Economics, Criminal Justice or Geography. One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 205, 206 or foreign language literature and certain 300 level English Literature courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.

[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354; MUS 276, 308, 321, 323, 362; HUMN 300 theme or other support course approved by the advisor.

[8]Must be chosen from CMCN 100, 202,203,212, 310; ENGL 360, 365; THEA 261.

[9]Courses in the Student's chosen concentration.

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METALWORK AND JEWELRY

FRESHMAN YEAR

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR (SP)	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
			VIAR	209	0cr
VIAR (FA)	122	3cr	VIAR (SP)	220	3cr
VIAR	211	3cr	VIAR ELECTIVE #5 or #12	235	3cr
VIAR ELECTIVE #4	250 or 260	3cr	VIAR ELECTIVE #4	250 or 260	3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #9	***VIAR 376***	3cr
VIAR ELECTIVE #5 or #13	***VIAR 375***	3cr	HUMN		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR (FA)	323	3cr	VIAR ELECTIVE #9	***VIAR 475***	3cr
VIAR ELECTIVE #9	***VIAR 376***	3cr	VIAR ELECTIVE #5		3cr
SCI ELECTIVE #6		3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	409	3cr	VIAR	410	3cr
VIAR ELECTIVE #9	***VIAR 475***	3cr	VIAR ELECTIVE #9	***VIAR 475***	3cr
VIAR #10	321 OR 422	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
SUPPORT ELECTIVE #7		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

[1]Must be chosen from MATH elective 110 and above or STAT 214 and above.

[2]Must be chosen from Sociology, Psyc., Anthropology, Political Science, Economics, Criminal Justice or Geography. One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 205, 206 or foreign language literature and certain 300 level English Literature courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.

[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354; MUS 276, 308, 321, 323, 362; HUMN 300 theme or other support course approved by the advisor.

[8]Must be chosen from CMCN 100, 202,203,212, 310; ENGL 360, 365; THEA 261.

[9]Courses in the Student's chosen concentration.

[10]Can be VIAR 300 level or above.

[11]Can be VIAR 300 level or above.

[12]VIAR 309 Sound Design

[13]VIAR 235 (Must be taken before concentration courses can begin)

[14]Open Elective can be VIAR course

2015-2016 • DEPARTMENT OF VISUAL ARTS • SEMESTER BY SEMESTER CURRICULLUM

PAINTING

FRESHMAN YEAR

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR **(SP ONLY)**	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
			VIAR	209	0cr
VIAR **(FA ONLY)**	122	3cr	VIAR **(SP ONLY)**	220	3cr
VIAR	211	3cr	VIAR ELECTIVE #5 or #13		3cr
VIAR ELECTIVE #9	***VIAR 250***	3cr	VIAR ELECTIVE #4	VIAR 260	3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #9	***VIAR 350***	3cr
VIAR ELECTIVE #5 or #13		3cr	HUMN		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR **(FA ONLY)**	323	3cr	VIAR ELECTIVE #9	***VIAR 450***	3cr
VIAR ELECTIVE #9	***VIAR 350***	3cr	VIAR ELECTIVE #5		3cr
SCI ELECTIVE #6		3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	409	3cr	VIAR	410	3cr
VIAR ELECTIVE #9	***VIAR 450***	3cr	VIAR ELECTIVE #9	***VIAR 450***	3cr
VIAR #10	321 OR 422	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
SUPPORT ELECTIVE #7		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

[1]Must be chosen from MATH elective 110 and above or STAT 214 and above.
[2]Must be chosen from Sociology, Psyc., Anthropology, Political Science, Economics, Criminal Justice or Geography. One must be 200-level or above.
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[4]VIAR 250 or 260. One semester of each must be taken.
[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.
[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.
[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354; MUS 276, 308, 321, 323, 362; HUMN 300 theme or other support course approved by the advisor.
[8]Must be chosen from CMCN 100, 202,203,212, 310; ENGL 360, 365; THEA 261.
[9]Courses in the Student's chosen concentration.
[10]Can be VIAR 300 level or above.
[11]Can be VIAR 300 level or above.
[12]VIAR 309 Sound Design
[13]VIAR 235 (Must be taken before concentration courses can begin)
[14]Open Elective can be VIAR course

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PRINTMAKING

FRESHMAN YEAR

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR **(SP ONLY)**	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR **(FA ONLY)**	122	3cr	VIAR	209	0cr
VIAR	211	3cr	VIAR **(SP ONLY)**	220	3cr
VIAR ELECTIVE #4	250 or 260	3cr	VIAR ELECTIVE #5 or #12	235	3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #4	250 or 260	3cr
VIAR ELECTIVE #5 or #13	***VIAR 303***	3cr	VIAR ELECTIVE #9	***VIAR 304***	3cr
			HUMN		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR **(FA ONLY)**	323	3cr	VIAR ELECTIVE #9	***VIAR 403***	3cr
VIAR ELECTIVE #9	***VIAR 305***	3cr	VIAR ELECTIVE #5		3cr
SCI ELECTIVE #6		3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	409	3cr	VIAR	410	3cr
VIAR ELECTIVE #9	***VIAR 403***	3cr	VIAR ELECTIVE #9	***VIAR 403***	3cr
VIAR #10	321 OR 422	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
SUPPORT ELECTIVE #7		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

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[3]ENGL 201, 202, 203, 204, 205, 206 or foreign language literature and certain 300 level English Literature courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.

[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354; MUS 276, 308, 321, 323, 362; HUMN 300 theme or other support course approved by the advisor.

[8]Must be chosen from CMCN 100, 202,203,212, 310; ENGL 360, 365; THEA 261.

[9]Courses in the Student's chosen concentration.

[10]Can be VIAR 300 level or above.

[11]Can be VIAR 300 level or above.

[12]VIAR 309 Sound Design

[13]VIAR 235 (Must be taken before concentration courses can begin)

[14]Open Elective can be VIAR course

2015-2016 • DEPARTMENT OF VISUAL ARTS • SEMESTER BY SEMESTER CURRICULLUM

SCULPTURE

FRESHMAN YEAR

FIRST SEMESTER			SECOND SEMESTER		
ENGL	101 or 115	3cr	ENGL	102	3cr
MATH	103/104,105 or 102	3-5cr	MATH ELECTIVE		3cr
UNIV	100	3cr	VIAR	102	3cr
VIAR	101	3cr	VIAR	112	3cr
VIAR	111	3cr	VIAR **(SP ONLY)**	121	3cr
TOTAL CREDITS 15-17			**TOTAL CREDITS 15**		

SOPHOMORE YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR **(FA ONLY)**	122	3cr	VIAR	209	0cr
VIAR	211	3cr	VIAR **(SP ONLY)**	220	3cr
VIAR ELECTIVE #9	***VIAR 260***	3cr	VIAR ELECTIVE #5 or #13		3cr
SCI ELEC #6		3cr	VIAR ELECTIVE #4	VIAR 250	3cr
VIAR ELECTIVE #5 or #13		3cr	VIAR ELECTIVE #9	***VIAR 360***	3cr
			HUMN		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

JUNIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	312	3cr	VIAR ELECTIVE #5		3cr
VIAR **(FA ONLY)**	323	3cr	VIAR ELECTIVE #9	***VIAR 460***	3cr
VIAR ELECTIVE #9	***VIAR 360***	3cr	VIAR ELECTIVE #5		3cr
SCI ELECTIVE #6		3cr	SCI ELECTIVE #6		3cr
CMCN ELECTIVE #8		3cr	BHSC ELECTIVE #2		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

SENIOR YEAR

FIRST SEMESTER			SECOND SEMESTER		
VIAR	409	3cr	VIAR	410	3cr
VIAR ELECTIVE #9	***VIAR 460***	3cr	VIAR ELECTIVE #9	***VIAR 460***	3cr
VIAR #10	321 OR 422	3cr	BHSC ELECTIVE		3cr
LIT ELECTIVE #3		3cr	HIST ELECTIVE		3cr
SUPPORT ELECTIVE #7		3cr	OPEN ELECTIVE #14		3cr
TOTAL CREDITS 15			**TOTAL CREDITS 15**		

***300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits.**

[1]Must be chosen from MATH elective 110 and above or STAT 214 and above.

[2]Must be chosen from Sociology, Psyc., Anthropology, Political Science, Economics, Criminal Justice or Geography. One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 205, 206 or foreign language literature and certain 300 level English Literature courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 303, 335, 396, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL or PHYS) sciences.

[7]To be chosen from CMCN 330, 335, 338; DSGN 379, 380; ENGL 375; THEA 251; 252, 352, 354; MUS 276, 308, 321, 323, 362; HUMN 300 theme or other support course approved by the advisor.

[8]Must be chosen from CMCN 100, 202,203,212, 310; ENGL 360, 365; THEA 261.

[9]Courses in the Student's chosen concentration.

[10]Can be VIAR 300 level or above.

[11]Can be VIAR 300 level or above.

[12]VIAR 309 Sound Design

[13]VIAR 235 (Must be taken before concentration courses can begin)

[14]Open Elective can be VIAR course

UL LAFAYETTE
APPROVAL FORM FOR MINORS*

Name of Minor: VIAR **Effective Date:** SUMMER 2009

College in which minor will be awarded: Arts

Courses Required for Minor
(minimum 18 credit hours, with 6 hours at the 300-400 level)

COURSE	CREDITS	NOTES
VIAR 111	3	
VIAR 101 OR 102	3	• VIAR 102 IS A PREREQUEST FOR VIAR 260.
VIAR 120	3	• VIAR 120 WILL NOT COUNT FOR CREDIT TOWARDS GRADUATION IF STUDENT CHANGES THEIR MAJOR INTO VISUAL ARTS.
VIAR 112, 235, 250 OR VIAR 260	3	• VIAR 235 IS A PREREQUEST FOR VIAR 335, 365, AND 366. • VIAR 260 IS A PREREQUEST FOR VIAR 360.
VIAR 303, 304, 340, 350, 396, 397, 380, 385, 375, 376, 360, 335, 365, 366	6	• VIAR 340 WILL NOT COUNT FOR CREDIT TOWARDS GRADUATION IF STUDENT CHANGES THEIR MAJOR INTO VISUAL ARTS.

Special Restrictions Placed on Minor (e.g., restricted to majors in the college awarding the minor; passage of qualifying exam; etc.):

_____

_____

_____

_____

Approved:

_____ _____
Dean of College Awarding Minor **Dean of Second College Offering Course(s) Used in the Minor**

_____ _____
Dean of Third College Offering Course(s) Used in the Minor **Vice President for Academic Affairs**

To be initiated in the office of the Dean of the College offering the minor. This form may be used to create a new minor or to change an existing minor. When approved, a copy of this form will be sent to the Registrar's Office for its records so that a student's minor may be listed on the transcript.

Rev. February 2008

UL LAFAYETTE
APPROVAL FORM FOR MINORS*

Name of Minor: Art History **Effective Date:** _____

College in which minor will be awarded: Arts

Courses Required for Minor (minimum 18 credit hours, with 6 hours at the 300-400 level)

COURSE	CREDITS	
VIAR 121 SURVEY OF THE VISUAL ARTS I. (3, O, 3). Broad survey of the visual arts and architecture in their cultural context from prehistoric through medieval periods. Western emphasis.	3	Required Course
VIAR 122 SURVEY OF THE ARTS II. (3, 0, 3). Broad survey of the visual arts and architecture in their cultural context from the Renaissance through the present. Western emphasis.	3	Required Course
VIAR 220 INTRODUCTION TO MODERN ART. (3, 0, 3). Study of major European artists' works, movements, and aesthetic theories from the late 19th century to 1945.	3	Required Course
VIAR 323 ART SINCE 1945. (3, 0, 3). Survey of art, theory and criticism from 1945 to the present. Prereq: VIAR 121, 122,	3	Required Course
VIAR 321 or 422 STUDIES IN ART HISTORY. (3, 0, 3). Study of various periods, themes, and topics. Content varies. May be repeated for credit when taught with different emphasis. Alternate subtitles will appear transcript. Check in department office for specific prerequisites for each semester's offering.	6	**Student must take one of the following combinations:** • **VIAR 321 (Student may take 6 hours as long as course topic is different)** • **VIAR 422 (Student may take 6 hours as long as course topic is different)** • **VIAR 321 and 422**

Special Restrictions Placed on Minor (e.g., restricted to majors in the college awarding the minor; passage of qualifying exam; etc.): Students must receive a grade of C in all VIAR Art History courses.

Approved:

_____ **Dean of College Awarding Minor**

_____ **Dean of Second College Offering Course(s) Used in the Minor**

_____ **Dean of Third College Offering Course(s) Used in the Minor**

_____ **Vice President for Academic Affairs**

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Rev. February 2008

DEPARTMENTAL CV's ARE INCLUDED IN THE PROGRAM REVIEW BINDERS SUBMITTED. THIS COPY OF THE REPORT ONLY CONTAINS FACULTY BIOS.

Pattie Chambers, Assistant Professor

Pattie Chambers is the Assistant Professor and Program Coordinator of Art Education at the University of Louisiana at Lafayette in the Department of Visual Arts. Pattie taught K-8 visual art for nearly 15 years in public and private schools and community settings before she received her Ph.D. in Art Education from Concordia University in Montreal, Quebec. She regularly presents her research at the state and national levels. Her research interests include the lived-experiences of K-12 art teachers, arts-informed mentoring with pre-service and early-career art teachers, and notions of vulnerability and resilience within teaching practice. She is an active member of the Louisiana Art Education Association (LAEA), serving on the board as Higher Education representative; and the National Art Education Association (NAEA), serving on the board of the Women's Caucus. She regularly presents her research at the annual conferences for both LAEA and NAEA. In terms of teaching and working with students, Pattie is the Faculty Supervisor for the Louisiana Art Education Student Association (LAESA), the local student chapter of the National Art Education Association. She collaborates with community organizations and schools to provide field-teaching experiences for art education students throughout their time at UL; and remains a resource and touchstone for students after they graduate. She holds an M. A. in Art Education from Purdue University and a B.S. in Art Education from Ohio University.

John Gargano, Associate Professor

Associate Professor John Gargano is a ceramic sculptor who became head of the ceramics program at UL Lafayette in 2000. He has exhibited work at museums and galleries in 14 states and received awards and artist fellowships in Ohio and Louisiana. Gargano earned a B.F.A. with Honors from the Center for Creative Studies in 1992 and a M.F.A. from the Ohio State University in Columbus, Ohio. John has taught in the Studies Abroad Paris Program at UL Lafayette, participated in a residency at Watershed in 2011, given numerous workshops and lectures at regional universities and at Hartwick College in Onenonta, New York, and the Ohio State University. His grant writing efforts funded the creation of an outdoor kiln yard for the ceramics area at UL Lafayette.

Yeon Choi, Associate Professor

Yeon Choi received a B.F.A. and an M.A. in Painting from Ewha University in Seoul, Korea. She also had received an M.F.A. in Computer Arts from University of Massachusetts at Amherst in USA. Currently Yeon Choi is an Associate Professor in the Department of Visual Arts at UL

Lafayette.

She was awarded the Artist Fellowship from the State of Louisiana in 2003. Other awards include Best Animation Prize from *Rome International Film Festival*, Atlanta, GA (2008), Best Animation Award from *Blue Plum Animation Festival*, Johnson City, TN (2006), Best Advocacy Award from *San Francisco's Women's Film Festival,* San Francisco, CA (2006), Second Prize from *Beecher Center Digital Animation Competition* at Youngstown, Ohio (2003), and more.

Her films includes *Confessions* (1997), *Media, Metaphor, Non-locality* (2001), *Objects of my obsessions* (2002), *The Labyrinth* (2002), *The Fly* (2003), *Sandstorm* (2003), *The Thief* (2004), *The Destroyed Room* (2005), *Ever After* (2006), *Learning to Play How High the Moon* (2006) and *After Swann* (2012).

Steve Breaux, Associate Professor

Associate Professor Steven Breaux in the Department of Visual Art received an M.F.A. in Studio Art, Painting, from Florida State University, graduating Summa Cum Laude in 1994.

In 2006, his piece *Black Wind* received the Purdue University Galleries Purchase Award from the juried exhibition *Sixty Square Inches, 15th. Biennial North American Small Print Competition*. He has been accepted in numerous national and International juried exhibitions including England and South Korea.

His artwork involves painting, drawing, photography, and various digital processes. He is currently involved in a variety of projects including a16 year collaboration with Kathy Reed that focuses on several bodies of work dealing with various aspects of South Louisiana: its history, land, language, the Napoleonic Code, its various cultures and its flora and fauna. Their media and processes have combined painting on silk, canvas and paper, drawing, photo, video and an extensive use of ritual and documentation using the earth as process and medium.

Scot Sinclair, Associate Professor

Assistant Professor Scot Sinclair received a M.F.A. in Painting from Southern Illinois University Carbondale, and his B.F.A. with Honors in Painting from the Grays School of Art Aberdeen, Scotland. Upon leaving his undergraduate studies Scot was selected for the eight person Phillips International Auctioneers "Young Scottish Painters" Exhibition in Edinburgh, Scotland. Since then he has exhibited in national and international juried exhibitions, and was one of four artists shortlisted for Aspect Painting Prize Winners Exhibition held at the Fleming Collection, London 2010. Scot teaches the figure drawing courses within the Department and is co-coordinator of Foundations, has taught in the University Study Abroad Paris Program in 2012, and participated in a residency at the Santa Fe Art Institute in 2010.

David DuBose, Assistant Professor

David DuBose makes original prints and mixed media works on paper and is an Assistant Professor of Drawing and Foundations in the Department of Visual Arts. He received his B.F.A. degree from Texas Tech University and his M.F.A. degree from Louisiana State University. DuBose has held artist

residencies in Ireland, Canada, Germany and the United States. He lived in Northern Ireland for thirteen years, where he taught printmaking at the University of Ulster in Belfast and was a visiting artist or lecturer at a number of other schools and colleges throughout Ireland. He served as Director of Seacourt Print Workshop for seven years and regularly taught printmaking courses there and at Belfast Print Workshop. He continues to exhibit regionally, nationally and internationally and his work is included in numerous public collections, including the Artist Printmaker Research Collection, the AIB Collection of Modern Irish Art and the Colorprint USA Collection, to name a few. He returned to the United States in 2005 and joined the faculty at UL Lafayette in 2008.

Jeffrey Lush, Associate Professor

Jeffrey Lush is an Assistant Professor and Co-Coordinator for the Graphic Design concentration in the Department of Visual Arts. Mr. Lush joined the UL, Lafayette faculty Fall, 2004. Prior to taking a position in academia, he worked in Boulder, Colorado developing brands for new businesses in the Boulder/Denver corridor. He continues to work on projects with his own design firm, Lush Graphics. Projects range from brand management, print and web design, proprietary typography and limited edition prints and posters. Mr. Lush's research includes historical studies in modernist design practices during the Industrial Revolution and the effect of mass media upon a wide audience.

Lush contributes design to several collaborative efforts, notably work with Preservation Hall Jazz Band in New Orleans and the Great Oil Leak Poster Project. Mr. Lush has exhibited posters nationally and internationally as well as presented at national conferences, giving presentations on graphic design and design history. His poster work is held in international collections and he is a nationally awarded designer from the American Advertising Federation for motion graphics. Lush has served on the board of the Acadiana Advertising Federation as Chair of Educational Outreach and Programs Chair. He has also served on the New Orleans chapter of AIGA, as the Design Awards Chair, as well as served as the faculty adviser for the student group. Professor Lush received a BFA in 1998 and his MFA in 2003 from Colorado State University in Fort Collins, Colorado.

Kevin Hagan, Associate Professor

A native of Birmingham, Alabama, Assistant Professor Kevin Hagan received his M.F.A. from Louisiana State University and B.F.A. from Auburn University. Currently Hagan co-coordinates of the Graphic Design concentration in the Department of Visual Arts and teaches foundation art courses as well as junior and senior level graphic design courses. Prior to accepting a position at UL Lafayette, Hagan was a multi-media and print designer for the Media Production Group at Auburn University where he oversaw the design and the development of both distant learning materials as well as various advertising and promotional collateral..

Hagan's research includes logo design and development, advertising, and package design. Additionally, he creates poster designs for various social causes every year. Some of his most recent work has been in designing a nonpartisan political poster encouraging people of all ages to vote, and an identity design for a regional tourist shop that celebrates the Cajun community.

Daniel DiCaprio, Assistant Professor

Daniel DiCaprio earned his MFA in Metal Design from East Carolina University and a BS in Art Education from Nazareth College. Before coming to UL Lafayette, DiCaprio ran a studio practice, worked as a professional goldsmith and taught Jewelry and Metalsmithing at Virginia Commonwealth University in Richmond, VA.

DiCaprio's work is represented by Charon Kransen Arts in NYC. Through this gallery he has shown at the SOFA exhibitions since 2008. That same year at SOFA Chicago he was the emerging artist lecturer sponsored by the Society of North American Goldsmiths. In 2013 he was the recipient of the Peter S. Reed Grant, an invitational arts grant designed to help emerging artist further their studio practices. His work has been shown in exhibitions nationally and internationally in Japan, South Korea, Italy, Spain and Germany.

Jamie Baldridge, Associate Professor

Jamie Baldridge was born in 1975 in a small town in the Deep South. He received both his BFA and MFA in Photography from Louisiana State University. He is currently Associate Professor of New Media + Digital Art.

His work, which explores the intersection between technology and fine art, can be found in many collections such as the Ogden Museum of Southern Art, the Rare Books Collection of the Library of Congress, Cornell University, Louisiana State University's Hill collection, Sterling and Francine Clark Art Institute, University of Notre Dame, University of Colorado at Boulder, Rhode Island Institute of Technology, as well as numerous private collections. His work and writings have been featured in numerous publications such as *ArtNews, Harper's Bazaar, Contemporary Art China, Elle, PublicArt, Photo+, Zoom Photographic Arts,* and *Oxford American* in addition to NPR's *All Tech Considered,* BBC 2, and in the Documentary *Darkly Digital and Divine.*

Baldridge is represented by Carbon 12 Gallery in Dubai, Camara Oscura Gallery in Madrid, Spain, Richard Goodall Gallery in the United Kingdom, Morren Galleries in the Netherlands, and Modernbook Gallery in San Francisco. His work is carried nationally and internationally by a number of other galleries and has been exhibited widely in the United States, the United Kingdom, Europe, India, and the Middle East.

He is the author of two books, the 2008 Lucie Award winning *The Everywhere Chronicles* and *Almost Fiction* in 2012.

Allan Jones, Professor

Born and educated in central Texas, Professor Allan L. Jones began his college career in engineering. Discovering the campus art department altered his life. In 1963 he received his Bachelor of Arts in painting from Texas Wesleyan College and in 1965 a Master of Fine Arts from Claremont Graduate University, Claremont, California. His first teaching position was as an instructor in design and painting at University of Southwestern Louisiana in 1965. In 1970 Jones accepted an Assistant Professor position teaching painting and printmaking at Antioch College, Yellow Springs, Ohio. In 1986 Professor Jones returned to USL, now the University of Louisiana at Lafayette, and is currently teaching intermediate painting, advanced painting, and drawing.

His work has been included in exhibitions at the the Cassa Frela Gallery N.Y.C., Atelier-Gallery Alain Piroir, Montreal, Quebec, Ogden Museum of Southern Art, University of Miami, Florida, Arizona State University, Kohn Turner Gallery, Los Angeles, San Diego Art Institute, San Diego, Janis Forberg Gallery, Cincinnati, Oxford Museum, Miami University, Ohio, University of Denver, Tony Birkhead Gallery, Cincinnati, New Museum, New York, Contemporary Arts Center, New Orleans, Louisville School Of Art, University of Kentucky, Contemporary Arts Center, Cincinnati, Dayton Art Institute and the Pasadena Art Museum, Pasadena, California.

Professor Jones' work has been selected to be included in a number of collections including the Oxford Museum, Miami University, Ohio, Yale University, Midsouth Bank, Lafayette, Harvard University, Cincinnati Pubic Library, Dupre Library, University of Louisiana at Lafayette, Mint Museum, North Carolina, Chase Manhattan Bank, and the New York Public Library.

Professor Jones was a recipient of the Dr. Ray Authement Excellence in Teaching Award for 2011.

John Hathorn, Professor

Born in 1954 in Oxford, Mississippi, John Hathorn completed B.A. and M.Ed. degrees at the University of Mississippi, and received his M.F.A. from Florida State University. He is Professor of Painting and directs the B.F.A. Senior Seminar in the Department of Visual Arts at UL Lafayette where he has taught since 1982. He has also taught in the University Paris Study Abroad Program on four occasions between 1990 and 2010, extending his travel in England, France, the Netherlands, Italy, and Spain. He has had fifteen solo gallery and museum exhibitions and has participated in numerous group exhibitions including the New Orleans Museum of Art, Contemporary Art Center and Ogden Museum in New Orleans. Hathorn has been the recipient of grants through the Louisiana Endowment for the Humanities, the University of Louisiana at Lafayette, and was selected as a Visual Arts Fellow through the Louisiana Division of the Arts. In 2008 he was selected as a Distinguished Professor at the University. He is represented by the Craighead Green Gallery in Dallas where an exhibition of his work entitled *The Cardinalis Sketches* was shown in January and February, 2012. He is also represented by the New Gallery in Houston, Texas. In February through April of 2013 the Acadiana Center for the Arts in Lafayette, Louisiana, will host a thirty-year retrospective of the artist's work.

Lynda Frese, Professor

Artist Lynda Frese, a native of Rhode Island, has made her home in South Louisiana since 1986. She received B.F.A and M.F.A degrees from the University of California at Davis, California and is an alumna of the Skowhegan School for Painting and Sculpture in Maine. Currently she is Professor of Art at UL Lafayette. She has worked in studios in France, Italy, and Costa Rica as an artist-in-residence including the Rockefeller Bellagio Center, the Liguria Center for the Arts and Humanities, and twice at the American Academy in Rome.

With over forty solo exhibitions in the US and Europe, her work is found in many private and museum collections, including the Houston Museum of Fine Arts, High Museum of Art in Atlanta, Ogden Museum of Art in New Orleans and San Francisco Museum of Modern Art. An early adopter of digital photography and collage, Frese's recent mixed media work combines egg tempera with photographic images from ancient sites and zones of wilderness.

Brian Kelly, Professor

Brian Kelly received a M.F.A. in Printmaking at the Louisiana State University, a B.F.A. in Printmaking from Northern Illinois University, and a Certificate in Waterless Lithography from the Tamarind Institute of Lithography. Professor Kelly is Head of the Department of Visual Arts, serves as Head of the Printmaking program and is Coordinator of Marais Press at UL Lafayette. Kelly holds the Universities Coca-Cola/BORSF Endowed Professorship and is a UL Lafayette Distinguished Professor.

Kelly has presented and conducted over 45 printmaking workshops and lectures concerning printmaking research in the United States, Mexico, and Canada, and has held residences at the Tamarind Institute of Lithography and GLATT/YMAGOS Atelier in San Paulo Brazil.

Kelly's prints have been included in over 250 exhibitions through out the United States, Canada, Japan, South Korea, China, Ireland, Australia, Brazil, Poland, England, Scotland, and Slovenia. His prints have been included in museum and university collections that include GLATT/YMAGOS, Brazil, Kohler Art Museum, Spencer Museum of Art, New Orleans Museum of Art, Museum of Texas Tech University, Limerick School of Art and Design, Ireland, Monash University, Australia, Special Collections Library, University of Colorado, University of Louisiana at Lafayette University Art Museum, University of Miami at Florida, University of South Florida, Columbia College, University of Arizona, Arizona State University, University of Mississippi, University of South Dakota, Louisiana State University, McNeese State University, Murray State University, Northern Illinois University, and Southeastern Louisiana University.

Don Henson, Assistant Professor

Don Henson, from Houston, TX, before becoming an artist was a collegiate and professional football player. After his athletic career was cut short by injury, Don returned to his studies and went on to receive his B.F.A. from Sam Houston State University and an M.F.A. from Kent State University. In 2010 Don became Assistant Professor and area coordinator of Sculpture at UL Lafayette. His previous positions include Postdoctoral Research Fellow for Faculty Diversity at the University of North Carolina at Chapel Hill, and Visiting Professor of Sculpture at Oberlin College, Oberlin, Ohio. His sculpture has been exhibited at the Sculpture Center, Cleveland, Ohio, Allcott Gallery of the University of North Carolina, Chapel Hill, WCO Open Center in New York, Art League of Houston, Houston, Texas, and various galleries in Kent, Akron, and Cleveland, Ohio. His Sculpture is included in Dona Z. Meilach's *Ironwork Today: Inside and Out* (2006).

In my artwork I seek to create a dialogue between the popular culture genre of science fiction and contemporary sculptural concerns through the synthesis of sci-fi aesthetics with formal object making. My work combines the organic and the manmade and focuses on the problematic relationship between our own lived experience and our fantasies for the future. I am interested in the possibilities of new forms created by exploring the relationship of what we know and have and what we dream and create.

Department of Visual Arts

Student Exit Survey

To be administered to graduating seniors completing the Bachelor of Fine Arts degree in the Department of Visual Arts

1. The 409 / 410 course sequence contributed to the **development of analytical and critical thinking skills**.

STRONGLY AGREE				STRONGLY DISAGREE
5	4	3	2	1

2. The 409 / 410 course sequence contributed to the **development of oral communication skills.**

STRONGLY AGREE				STRONGLY DISAGREE
5	4	3	2	1

3. The 409 / 410 course sequence contributed to the **development of independent studio research**.

STRONGLY AGREE				STRONGLY DISAGREE
5	4	3	2	1

4. The 409 / 410 course sequence contributed to the **development of an independent work ethic** and the **maturation of personal work**.

STRONGLY AGREE STRONGLY DISAGREE

5 4 3 2 1

5. The 409 / 410 course sequence provided an understanding of **professional documentation** related to studio work.

STRONGLY AGREE STRONGLY DISAGREE

5 4 3 2 1

6. The 409 / 410 course sequence guided **preparation for the BFA exhibition**.

STRONGLY AGREE STRONGLY DISAGREE

5 4 3 2 1

7. The 409 / 410 course sequence guided **preparation for professional practice** as a visual artist / graphic designer as well as **additional post BFA career opportunities**.

STRONGLY AGREE STRONGLY DISAGREE

5 **4** 3 2 1

8. The 409 /410 course sequence initiated a discussion of the potential benefit of **pursuing a graduate degree** and **how to initiate the graduate school application process.**

STRONGLY AGREE				STRONGLY DISAGREE
5	4	3	2	1

9. How satisfied are you with the **overall undergraduate experience in the Department of Visual Arts?**

VERY SATISFIED				VERY UNSATISFIED
5	4	3	2	1

10. How satisfied were you with the **quality academic advising and mentorship**?

VERY SATISFIED				VERY UNSATISFIED
5	4	3	2	1

11. If you had the **opportunity to start your undergraduate program again** would you be likely to choose the UL Lafayette Department of Visual Arts?

VERY LIKELY				VERY UNLIKELY
5	**4**	3	2	1

12. If you had the **opportunity to start your undergraduate program again** would you be likely to choose the **same discipline**? Would you choose the **same concentration**?

13. What in your view represents the **single most beneficial aspect** of the UL Visual Arts Department?

14. What **primary recommendation(s)** would you make **toward strengthening** the UL Visual Arts Department?

University of Louisiana at Lafayette

Department of Visual Arts
SELF-STUDY

March 2006

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STANDARD FORMAT

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SECTION I: Operations
A. Mission, Goals, & Objectives

University Mission

The University of Louisiana at Lafayette, a member of the University of Louisiana System, is a public, Doctoral/Research-Intensive institution of higher education offering bachelors, masters, and doctoral degrees. Its academic programs are administered by the Colleges of Applied Life Sciences, the Arts, Education, Engineering, General Studies, Liberal Arts, Nursing & Allied Health Professions, and the B. I. Moody III College of Business Administration, Sciences, and the Graduate School. The University is dedicated to achieving excellence in undergraduate and graduate education, in research, and in public service. For undergraduate education, this commitment implies a fundamental subscription to general education, rooted in the primacy of the traditional liberal arts and sciences as the core around which all curricula are developed. The graduate programs seek to advance knowledge, cultivate aesthetic sensibility, and improve the material conditions of humankind. The University reaffirms its historic commitment to diversity and integration. Thus, through instruction, research, and service, the University promotes regional economic and cultural development, explores solutions to national and world issues, and advances its reputation among its peers. (From *University of Louisiana at Lafayette 2005-2007 Undergraduate Bulletin*.) Same text found at: http://orsp.louisiana.edu/facts/purpose.shtml.

For more detailed information see **APPENDIX B** for the University's 5-year Strategic Plan.

SECTION I: Operations
D. Governance and Administration

Documentation
1. A table clearly outlining the internal organization of the art/design unit. If applicable, outline the administrative and operational relationships of the art/design unit to the parent institution. Include names as well as titles of individuals.

Governor: The Governor is responsible for all state activities and appoints members of both the Board of Regents and the Board of Trustees to oversee higher education in the state.

Board of Regents: The Board of Regents was established in 1974. The body has broad planning and policy responsibilities, such as the review and approval of academic programs, the development of financial formulae, and the review of annual budget proposals submitted by state colleges and universities.

The Board of Supervisors of the University of Louisiana System: The Board of Trustees for State Colleges and Universities was established as the managing board with direct jurisdiction over the University of Louisiana at Lafayette. In 1995, the Legislature provided that the term 'University of Louisiana System' could be used to describe the group of colleges and universities under the jurisdiction of the Board of Trustees. The official name of the Board now the University of Louisiana System Board of Supervisors. The President of the University is appointed by the Board and is directly responsible to it and for the administering the University.

The University Council: The University Council is composed of the President, Vice Presidents and others who represent areas of Vice Presidential responsibility. The chairman of the University Council is the Vice President for Academic Affairs.

The President: The President is responsible for the execution of the administrative and educational policies of Board of Regents and the Board of Supervisors. He is the chief executive officer of the University.

The Vice President for Academic Affairs: The office of the Vice President for Academic Affairs functions as a line position and as a staff position. As a line officer the Vice President for Academic Affairs is responsible to the President and has authority over the several colleges, the Office of Academic Planning and Faculty Development, the Office of Enrollment Management, the Honors Program, University College, Special Services, and the University Art Museum. Functioning as a staff officer, the Vice President for Academic Affairs is chairperson of the University Council and is ranking administrator in the absence of the President.

Dean, College of the Arts: The Dean is responsible to the Vice President for Academic Affairs for the leadership and administration of academic programs within their area.

Head of the Department of Visual Arts: The Head of the Department is responsible to the deans of their respective colleges for the academic, personnel, financial and material needs of their academic units. They must function as a two-way communication channel, carrying their

views and the views of the faculty convincingly to the administration and leading their faculty to understand and embrace the administration's institutional goals and procedures.

2. For independent schools of art/design, a profile of the Board of Directors that includes the names, business affiliations, and lengths of service of Board members. The table of organization should also include the Artistic Director, if applicable.

Not Applicable.

3. Outline of the art/design executive's responsibilities including teaching, creative work, and research, and community service, as well as administration.

The Head of the Department of Visual Arts combines in a unique way the roles of administrator and faculty member. The Head leads and serves multiple constituencies, including students, faculty, higher-level administrators, and alumni and other groups external to the University. The Department Head is responsible and evaluated for teaching 2 courses a semester, maintaining research and scholarship and university, college and departmental service. Workload percentages for each of these areas are as follows: 30% in instruction, 10% in research and scholarship, 15% in advising and student life, 5% in service, and 40% in administration. In addition to the previous workload percentages, the current Head of the Department of Visual Arts also is responsible for the maintaining of the departmental printmaking facility.

The Head of the Department of Visual Arts administrative duties are as follows:

Leadership:

The Department Head:

- develops a vision and builds consensus support for the department's mission and future goals, consistent with the mission and goals of the College and University;
- maintains the academic quality and vitality of the department's programs, including oversight of recruiting, advising, and retention and graduation rates, both at the undergraduate and graduate levels;
- ensures ongoing assessment of the department's success in fulfilling its mission and reaching its goals and maintains program accreditation;
- recruits and retains faculty consonant with the department's missions and goals;
- through ongoing consultation involves faculty and other relevant constituents in broad decision making and planning;
- nurtures leadership in the department to enhance programs and goals;
- makes thoughtful, timely decisions;
- works to attract and maintain a diverse faculty, student body and staff; and
- embodies the highest ethical standards in the role of academic leader.

Departmental Management:

The Department Head efficiently and effectively:

- makes work and project assignments that enhance the strengths and minimize the weaknesses of all individuals in the department;
- coordinates the scheduling of departmental course offerings;
- manages the department budget efficiently;

- conducts effective annual performance evaluations of faculty and staff and communicates the results of those evaluation;
- collaborates with the faculty, the Dean, and other administrative and external agencies in matters related to innovative resource generation and economic, cultural, and educational development initiatives;
- implements University, College, and department policies;
- manages staff, departmental equipment and technology, and physical facilities; and
- ensures smooth daily operation of the department.

Communication:

The Department Head:

- serves as an advocate, both inside and outside the University, for the department's and faculty's perspective, concerns, and needs, including those of the students it serves;
- communicates information regarding policies, procedures, decisions, and relevant activities and events to all departmental constituencies;
- responds tolerantly, patiently, and open-minded to faculty, staff, and students;
- promotes morale and departmental cohesiveness by, for example, promoting and recognizing achievements of members of department;
- works collegially with other department heads, the Dean of the College, and other campus personnel; and
- demonstrates empathy, concern, and ethical behavior in relations with students, faculty, staff, and administrators.

Professional Development:

The Department Head:

- undertakes teaching, research, scholarly and/or creative activities, as appropriate to the department's mission and allowed by the duties entailed in departmental leadership;
- promotes quality teaching and attentive and accurate advising by department faculty;
- reviews and recommends changes in the annual projection of workload activities by faculty;
- actively mentors faculty members through the tenure and promotion process; and
- supports and guides faculty in their ongoing efforts to mentor students more effectively, advance their scholarly and/or creative interests more productively, and achieve their professional goals.

4. Present policies regarding the term of the chief art/design executive and reviews of the chief art/design executive.

The evaluation of the Department Head takes place each academic year. Faculty are randomly selected each year and asked to submit a confidential evaluation of their administrators.

There is no set term limit for administrators. Newly recruited, non-tenured administrators are subject to the same tenure review criteria as classroom faculty.

5. Outline of the extent of clerical, professional, and technical support containing the names of staff positions and a brief overview of principal responsibilities.

The Visual Arts Department currently functions with one administrative assistant. The assistant in this position works closely with the Head of the Visual Arts Department as an assistant carrying out details of duties independently of supervision, managing and

coordinating office procedures and providing secretarial support. He or she must know all office policies and administrative information. Must be a resource and liaison person between the Head of the Visual Arts Department and the students, faculty, general public, and other departments in the University. He or she may exercise lead worker responsibility and training over student workers. The assistant performs advanced clerical and routine administrative functions such as reviewing and prioritizing mail, screening calls, organizing, maintaining and updating files and records, greeting visitors and answering questions regarding office policies, procedures, and services. Also, he or she maintains office supplies in stock, light bookkeeping, tabulation of data, issues petty cash vouchers, and keeps travel report and purchase requisition forms available.

The Department of Visual Arts has two student aides. The Studio student aide is responsible for assisting faculty in heavy use studios. The Office student aide is responsible for assisting the departmental secretary in day-to-day operations of the Department.

6. List of programs offered that are jointly administered with other units – for example, art/design education programs, graduate programs, multidisciplinary programs, etc. Describe how these programs are controlled, administered, and evaluated, including any distribution of responsibility between the art/design unit and other units, with special attention to: (a) admission, (b) retention, (c) degree programs and requirements, and (d) graduation requirements.

The Art Education program benefits from a dual affiliation with the College of the Arts and the College of Education. The Visual Arts Department serves as the program area location where the bulk of the curriculum is taught while the degree program is administered through the College of Education. Administrators of both Colleges are committed to the well being, growth, and excellence of programming.

Decisions regarding the art education program are initiated by the Coordinator of Art Education to be reviewed and approved by the Head and the Curriculum Committee of the Visual Arts Department and Deans of the College of the Arts and the College of Education. The Office of Teacher Clinical Experiences administers intern placements and certification.

The art education program meets state (Board of Elementary and Secondary Education) criteria as well as University and Board of Regents core requirements. The program is accredited by NCATE and meets NASAD standards.

(a) admission

In order to be recommended for a degree in education and certification in an authorized teaching field, the student must have applied for and been formally admitted to a professional program in teacher education at the University of Louisiana at Lafayette. In addition, the student must have fulfilled all the requirements as established in the *University Bulletin*. Official admission to the Teacher Education Program is dependent upon the student having met all of the following requirements:

- Satisfactory completion of all freshman curriculum courses of the elected major, as noted in the appropriate *University Bulletin*;
- Completion with grades of "C" or better in the following courses: ENGL 101 and 102; MATH 100 or 105.
- Achievement of an adjusted grade point average of not less than 2.5;

- Achievement of test scores from the PRAXIS I, (PPST) examination, as required by the State of Louisiana. (specific requirements are available in the COE Office of Student Services);
- Timely application for admission to the Teacher Education Program.

(b) Retention

Note: The Committee on Selective Admissions has the authority to admit a limited number of students who do not meet the test score requirement and to grant extensions regarding timely application (including cases in which extenuating circumstances have caused students with demonstrated potential to fall below the minimum grade point average). In either case, consideration must be initiated by a formal letter of appeal, addressed to the chairman of the Committee on Selective Admissions and submitted to the College of Education office. Only the College of Education Office of Student Services may grant provisional admission for one semester. Students who have not fulfilled the above requirements may not schedule professional education courses (EDCI, EDFL, IRED, READ, or SPED courses above the 200 level, or methods courses in HLTH or KNES). LBSC 308 and SPED 300 are exceptions to this rule. Education students who do not make timely application or who fail to meet admission requirements (see above) may be counseled to change majors.

(c) Procedures for making application to a professional program in teacher education

Any student who has satisfactorily completed the freshman curriculum may apply for admission to a professional education program by filing a form designed for this purpose. This form, which is available in the College of Education Office of Student Services, must be approved by the student's advisor and submitted along with a current transcript of all work completed at the time of application. APPLICATION MUST BE MADE NO LATER THAN THE SEMESTER IN WHICH THE STUDENT WILL COMPLETE 45 HOURS ATTEMPTED, whether or not all requirements have been met; extensions may be granted to a student who is making satisfactory progress toward the completion of the degree program requirements. In preparation for admission to the degree program, the student should schedule the PRAXIS Series in the first semester of the sophomore year, and no later than the semester in which 45 hours will be completed. (Completion of the freshman curriculum prior to taking the assessment examination may be helpful but is not required).

All applications are evaluated by the College of Education Committee on Selective Admissions, which then notifies the student if acceptance is granted. Once accepted, the student pursues the selected curriculum, scheduling courses in accordance with the appropriate curriculum sequence as outlined in the University Catalog. A student who fails to gain admission is contacted by the Committee on Selective Admissions and given the opportunity to submit a letter of appeal or counseled to change majors.

(d) Admission to Student Teaching

Each candidate must complete an application for student teaching through the Office of Teacher Clinical Experiences at the beginning of the semester before he or she anticipates student teaching. On completion of all formal course work required in the curriculum, each student is assigned to a professional development school or to one or more teachers at a traditional site. Students are required to have a variety of field experiences in diverse settings. Students' placement in the schools is based on their prior field experiences, and consideration is given to travel distance. Students are encouraged to complete all course work prior to

student teaching; however, if necessary, on non-professional course may be scheduled during this semester after school hours.

In order to qualify for student teaching one must have earned at least a 2.5 adjusted grade point average, and at least a 2.5 adjusted GPA in both the professional education component and the teaching specialty area; passed all parts of PRAXIS Series prior to student teaching (see College of Education Office of Student Services for specific requirements); and have a signed Curriculum Cross Check. The Curriculum Cross Check should be done two semesters before student teaching, practicum, or internship.

Course Substitutions: Substitutions for prescribed courses for resident or non-resident credit may be made only with the prior consent and written approval of the College of Education Office of Student Services. The general policy is to allow very few substitutions.

Non-Resident Credit: Students are cautioned against taking courses through extension, by correspondence, or in other institutions without first obtaining written approval by the College of Education Office of Student Services. Equivalent courses taken at other institutions prior to enrollment at UL Lafayette may be substituted for required courses with the approval of the College of Education Office of Student Services. Only courses offered by regionally accredited institutions will be considered for substitution. For the maximum number of hours permitted out-of-residency, see "Regulations Governing Transfer Credit" in the *University Bulletin*.

Students who are Regularly Enrolled in Another Institution: An education major from another university will be permitted to register at the University in upper division education courses only upon presenting acceptable proof that the student has been admitted to a teacher education program at the home institution and that such credit may be applied toward a degree in the said institution.

Minimum Continuing Requirements: The Committee on Retention is responsible for monitoring the progress of each student admitted to a professional education program. The Committee urges all faculty members to submit, at any time, the name of any student who they believe should be evaluated by the Committee to determine whether the student should continue to pursue a degree in Teacher Education. At the end of each regular semester and summer session, the Committee examines student records to assure that the following requirements have been met: (1) satisfactory progress toward a degree, (2) evidence of physical fitness for teaching, (3) evidence of acceptable speech habits and writing ability, and (4) the possession of personal and social qualities acceptable in a teacher. Satisfactory progress toward a degree is defined as earning an average of at least 2.5 each regular semester and summer session and maintaining at least a 2.5 cumulative average and no less than "C" in all courses labeled EDCI, EDFL, IRED, READ, SPED; in PSYC 220, PSYC 311, and/or PSYC 312 (where required); all required HLTH and KNES courses; and in all content area courses required for the primary and secondary focus areas in middle school and secondary education programs. The Early Childhood and Elementary Education major must earn "C" or better in MATH 107, 117, 217, 317, and in the specialized academic areas (VIAR 215, LBSC 308, MUS 306; HLTH 300, KNES 301, and/or KNES 307, as required by the curriculum; and courses in other fields of certification). Business certification student majors are required to have a "C" or

better in MATH 105, and 201. Any student who fails to earn at least a 2.5 adjusted for any semester or summer session (or at least a 2.5 cumulative average) will be placed on probationary status within the Teacher Education Program. Academic performance which continues to deteriorate will because for the student to be removed from the Program. The Committee on Retention may remove students from the Teacher Education Program or place them on probation. In all cases in which either type of action is taken.

Students are requested to re-evaluate their vocational goals and/or study patterns in consultation with one or more of the following: the Director of the Counseling and Testing Center; the Head of the Department of Curriculum and Instruction or Foundations and Leadership; the College of Education Office of Student Services; or any member of the faculty. Any student who is either denied admission to, or removed from, the Teacher Education Program will be reconsidered for the professional program in education after having earned a non-education degree with a cumulative grade point average of at least 2.5 from a regionally accredited college or university. An individual may request such reconsideration by 1) submitting an official transcript, which notes the awarding of
the degree earned, and 2) obtaining an official prescription of courses required to complete a certification area and possibly a second undergraduate degree.

Specific Procedures and Degree Requirements of Teacher Education Programs: Each freshman that enters the University is assigned to a faculty member who acts as the student's Academic Advisor. All student teachers must clear with the Director of Student Teaching to obtain their student teaching assignments. All music majors must check with the Director of the School of Music before finalizing their schedule request cards. All students are urged to consult frequently with their academic advisors. Other significant procedures are listed below:

1. No professional education courses (EDCI, EDFL, IRED, READ or SPED, ESL, ESOL courses above the 200 level, or methods courses in HLTH or KNES) may be taken until the student has been formally admitted into the College of Education's Teacher Education Program. Professionals in Early Intervention or similar programs desiring to take Special Education courses, but not pursue certification in Special Education, may obtain permission to schedule certain upper division courses by providing verification of their involvement in such programs. SPED 300 is an exception to the rule.

2. The student must follow the course sequence in the catalog dated the year in which that curriculum was selected. If the student changes curriculum, the catalog of the year in which the change was made must be followed. For example: if a student enrolled in the Secondary Education curriculum in 1999 and then changed to Elementary Education in 2001, the appropriate catalog to follow would be 2001-03 rather than 1999-2001. If a student does not enroll in the University for two consecutive regular semesters, the current catalog must be followed upon re-entry. Exception: All students entering Education programs in 2002 or later must follow the redesigned programs.

3. A transfer student will normally follow the curriculum plan as printed in the catalog in effect at the time of entry into the University. With written permission of the College of Education Office of Student Services, however, the transfer student may follow an earlier catalog. This stipulation is subject to the time limitation stated in #4 below.

4. The maximum period of time for which the provisions of any catalog may be used in preparing a degree plan is five years. Any student who began a degree or post-baccalaureate program six or more years prior to the date of anticipated graduation must consult the College of Education Office of Student Services to determine which catalog should be used for preparation of a Degree Plan. Periodically the Board of Elementary and Secondary Education (BESE) makes changes in the certification standards for Louisiana teachers. Although a phase-in period is usually provided to allow candidates to complete the programs in which they initially enrolled, the University cannot be held responsible for changes that occur during a student's program. For this reason, students are encouraged to complete their programs in a timely fashion.

5. Any variation from the courses listed in the catalog must be requested from and approved in writing by the College of Education Office of Student Services. No substitutions, waivers, or advanced standing will be honored unless first approved by the College of Education Office of Student Services. This procedure is necessary to protect the student from inadvertent omissions of courses required by the state for certification.

6. Any student wishing to earn a bachelor's degree in the College of Education (with the exception of Vocational Education (Agriculture) and Vocational Education (Family and Consumer Science)) must be registered in the College of Education for at least one regular semester.

   Furthermore, the student must be registered in the College of Education during the semester in which degree requirements are completed.

7. Only students who are eligible to graduate at the end of the fall semester are allowed to schedule student teaching for the fall semester.

8. A minimum 2.5 adjusted grade point average is mandatory for a degree in teacher education. Many courses require a C or better; see "Minimum Continuing Requirements".

9. All required standardized assessments (the NTE and/or the PRAXIS Series) must be passed prior to student teaching. Satisfactory scores on all required tests are essential to obtain a public school teaching certificate. Applications for a teaching certificate may be obtained from the College of Education Office of Student Services.

10. The following guidelines on semester-hour loads are strongly advised. (In any case, a student may not schedule more than 20 semester hours in a regular semester or 10 hours in the summer without written permission of the College of Education Office of Student Services.)

Course Sequences and Field Experience: In order to provide a seamless progression through the skills of teaching, most methods courses in the elementary, secondary, and special education curricula (as well as other courses that support or provide foundations for the

methods courses) are sequenced in a developmental manner. To accomplish these goals, certain courses are scheduled in blocks, with each blocked course requiring at least ten hours of field experience outside of class time. Students are required to adhere to the block scheduling of these courses and to the sequence in which the blocks occur in each curriculum. Students are urged to check with their advisors to plan well in advance for the scheduling of the course blocks.

Alternative Certification Options for Post-Baccalaureate Candidates: The College of Education offers two post-baccalaureate options for non-certified individuals who desire to prepare for teaching but who do not wish to pursue a second undergraduate degree. The Practitioner Teacher Program prepares working teachers for certification in science, mathematics, or mild-moderate special education; the Non-Master's Certification-Only Program prepares candidates for certification in most areas in which degree programs are offered. To be eligible for admission to either of these programs, the applicant must meet all requirements for admission to the University and must present a transcript documenting the completion of a baccalaureate degree from a regionally-accredited passing scores on PRAXIS I (PPST) and on the content section of Praxis II that is required by the state for certification in the desired teaching area. Further details are applicant with a prescription of required courses.

No Declared Major: Students who wish to major in Education, but who have not selected a specific curriculum should consult the Department of Curriculum and Instruction for academic advisement.

(c). Degree program and requirements

See Section II, Part B, 3., "Art Education Curricula Table" and "Appendix A" for degree program and requirements.

Optional Sample Questions and Issues

How are the administrative and educational policies of the art/design unit determined? Evaluate the effectiveness of these procedures. Are there any external administrative controls that adversely affect the development and maintenance of educational quality? Independent schools of art/design should analyze such areas as development and long-range and fiscal planning.

The Board of Regents periodically evaluates duplicate programs within the state system. The University addresses these concerns as seen in the process of strategic planning and the development of the University mission, goals, and objectives with the mandate to serve the needs of the communities in Southwest Louisiana and beyond.

Evaluate the effectiveness of communication between the administration of the art/design unit and its faculty, staff, and students.

The Department Head has an open door policy, which allows for effective communication with faculty, staff and students. The Department Head holds faculty meetings once a month and meets with faculty informally on a regular basis. Faculty input is a major factor in policy determination. Faculty members and the Department Head communicate frequently and effectively. All faculty instruction is evaluated by students. These evaluations are distributed to both the faculty and the department head. These evaluations are used to evaluate the

effectiveness of departmental curricula. There are open lines of communication between the department head and students. All faculty offices are located in close proximity and in almost all cases within a faculty's assigned instructional area. Staff members are also encouraged to express ideas and opinions on a regular basis. Communication on all levels in the Department of Art is proactive and productive.

Analysis

Based on the results of your self-study, provide a succinct text that describes, documents, and evaluates:

1. Systems for determining the educational and administrative policies and practices for the art/design unit and its various programs and services;

The Visual Arts Department complies with University educational and administrative policies for governance, funding, and evaluation. The Department affirms the role of teaching and research as primary missions of the University. The Department and the University are committed to quality academic programs and cultural programs that serve the greater community.

Visual Arts committees assist in the development of departmental administrative and educational policies. Departmental committees are comprised of full-time faculty from all ranks with membership rotating every 2 years.

Tenure and Promotion Committee: The Visual Arts Tenure and Promotion Committee is the first recommending body for tenure and promotion of faculty. All members of this committee are tenured.

Peer Review Committee: All members of this committee are tenured.

Curriculum Committee: The Visual Arts Curriculum Committee is responsible for the planning and evaluation of all departmental courses and content.

Grants Committee: The Visual Arts Grants Committee is responsible for the review and editing of all grants submitted by Departmental faculty.

Foundations Committee: The Foundations Committee is responsible for the evaluation and recommendations to course content at the foundation level. This committee also meets with all part-time faculty teaching within the Departments foundation courses in order to maintain consistent instruction throughout the foundations courses.

Visiting Artist Committee: The Department's Visiting Artist Committee is responsible for the solicitation and arrangement of visiting artists for the department.

Scholarship Committee: The scholarship Committee is responsible for the solicitation, evaluation and awarding of all student scholarships within the Department.

Recruitment and Retention Committee: The recruitment and Retention Committee is responsible for the manufacturing of all departmental recruitment materials and the updating of the departmental website.

Recommendations related to curriculum, tenure, promotion, and staffing are initially addressed at the departmental level. Departmental meetings are scheduled regularly by the Head to present and discuss committee recommendations and to review matters which concern faculty.

2. If applicable on the basis of curricular offerings, the art/design unit's administrative relationship with the education unit or other disciplinary units within the institution;

The program has curricular offerings for students pursuing the Bachelor of Fine Arts Degree in Visual Arts. The department develops the curriculum and course content of the program offerings.

The relationship between the Department of Visual Arts and the College of Education is one of cooperation and mutual concern for the students in the art education curriculum. The art education degree satisfies the requirements of both accrediting agencies, NCATE and NASAD. although the art education curriculum is within the control of the College of Education, the administrators of both departments are committed to the retention and enhancement of the program. In light of this, art faculty are involved in the art education teacher preparation and evaluation process. Art faculty co-coordinate student teaching internships and also sits on the Selective Retention Committee.

3. The extent to which your policies, practices, and results meet NASAD standards;

NASAD requirements were met by the Visual Arts Department sufficiently to attain associate membership status in 1999. The Department has governance policies in place to serve faculty, staff, and students. Faculty meetings are held on a monthly basis. Students are consulted for opinions and suggestions to enhance the effectiveness of the department. Two student organizations with their own governance structure meet with their advisors and other faculty to exchange information and discuss policies and practices. The visual arts faculty feels that NASAD standards are currently being met within the Department.

4. Areas for improvement and plans or means for addressing them

Through continuing discussions with the Dean of the College of the Arts, the Visual Arts Department is seeking to resolve the lack of an exhibition space committed to the visual arts program.

Mechanisms for controlling and tracking funding secured through outside grant sources are available on campus.

Visual arts faculty need to continue to serve on key University-level committees in order to contribute to the development of the University policies.

The Visual Arts Department offers 9 separate studio plus art education concentrations with a coordinator for each concentration. Typically, there are 15 full-time faculty members, the fifteenth teaches only one course per academic year, and 14 part-time faculty members

covering all the courses offered in the departments. The current semester after Hurricanes Katrina and Rita, all full-time faculty are teaching an additional course while the use of part-time faculty has been reduced to 8 positions that cover 10 sections of courses. The reliance on part-time faculty continues to put a strain on full-time faculty within the Department. Part-time faculty do not partake in the everyday operational running of the Department such as advising, committee work, and general service.

SECTION I. Operations
E. Faculty and Staff

Documentation
Policies and procedures for: a)calculating faculty workloads, including credit for the direction of graduate dissertations, projects, exhibitions, etc.; (b) means for evaluating teaching effectiveness of art/design faculty; (c) policies regarding faculty development; (d) policies, number, and compensation or technical and support staff.

(a) calculating faculty loads including credit for the direction of graduate dissertations, projects, exhibitions, etc.;

The professional staff of the University is employed for full-time service and is expected to give fully of their time and ability. Yet, it is difficult to measure professional performance in terms of objective criteria; consequently, the teaching load, expressed in terms of semester credit hours, will vary from one faculty member to another. Factors that may be considered in determining individual teaching loads are research involvement, laboratory teaching, administrative assignments, professional rank, contact hours, student load, involvement in graduate programs, committee assignments, and other University-related activities. In assigning teaching loads, the department heads, with the approval of their academic deans and the academic vice president, make every effort to adjust the loads to meet the needs of the faculty member, as well as those of the department and the University in order to provide the best possible teaching and research environment.

Good academic management nurtures intellectual inquiry, fosters the development of sound academic goals, creates a sense of public responsibility, and provides resources for responsible planning. Institutional effectiveness in the University, the workplace of the teacher/scholar, requires efficient use of all its assets. The University of Louisiana at Lafayette has established the following policy for faculty workloads. This policy pertains to faculty members holding nine-month appointments in academic departments. Workloads for other faculty members will be determined on an individual basis.

For faculty and department head workload and evaluation policies see this address, http://apfd.louisiana.edu/resources/ on the UL Lafayette web site.

(b) means for evaluating teaching effectiveness of art/design faculty; formal evaluation policies have been established by the University;

The University conducts an annual performance evaluation, which rates a faculty member's performance. A faculty member's department head or immediate supervisor, sometimes with the assistance of a departmental personnel committee, evaluates that person's performance in the areas of teaching, research and professional activities, and university and community service. The department head's evaluation is ultimately reviewed by the dean of the college and by the Academic

Vice President, both of whom may adjust the faculty member's overall evaluation relative to other members of the college or the University.

The evaluation instrument used in each college may vary slightly, but the general procedure and aims of the process are similar. The evaluation instrument, which a faculty member completes in January each year, summarizes the person's activities for the preceding calendar year. Faculty members are judged on the basis of their overall merit in all activity areas. At the department level, all faculty are ultimately ranked in one of six categories labeled I, II, III*, III, IV, and V. The number of faculty in a given merit category generally is governed by the following percentage limitations: 10% in I; 15% in II; 25% in III*; and 50% in III, IV, and V.
The descriptions of the respective merit categories follow:
Category I: Performance substantially exceeding minimum expectations; typically among the best 10% of the unit.

Category II: Performance well above minimum expectations; typically among the next 15% of the faculty of the unit.

Category III* Performance exceeding minimum expectations; typically among the next 25% of the faculty of a unit.

Category III: Performance at or above minimum expectations.

Category IV: Performance near the level of minimum expectations; improvements needed in one or more areas, as noted in the evaluation.

Category V: Performance clearly below minimum expectations; not eligible for salary increase based on merit. Significant improvements needed in one or more areas, as noted in the evaluation.

Following their evaluation and ranking process, individual departments submit their results to the dean of their college, who must review the results and integrate the merit rankings of the departments in that college. The Academic Vice President integrates the rankings of all University faculty. Ultimately, salary increases awarded by the University are based on these merit rankings and are generally awarded at the beginning of the academic year. However, the dollar amount of the raises cannot be set until the Legislature allocates funds to higher education (usually in the Summer) and the Board of Supervisors approves the University's proposed operating budget (usually in August).

Specifications for an "Ideal University Professor", Decisions concerning recommendations for promotion as well as for merit salary increases and the awarding of tenure are made by comparing a faculty member to an "Ideal Professor" whose characteristics are as follows:

Teaching: The primary function of the University of Louisiana at Lafayette is education. A sound educational program is one in which capable students are guided and inspired by outstanding teachers. Superior physical plant and equipment, carefully developed curricula and effective administration are useless without master teachers. It is expected that all faculty members will be active educators in their fields. This requires more than routine meeting of classes and being popular with students. The teacher should be personally interested in students as individuals, should know students personally and be able to recognize their potentialities, limitations and difficulties, and

should be able to inspire students to do their very best. An outstanding teacher can always number outstanding graduates and alumni among former students. The teacher should actively seek to improve undergraduate and graduate courses and curricula. The teacher should keep courses up to date technically and should be an authority in the person's major fields of interest. The teacher should do research in his/her areas of competence and contribute to the literature in the fields. The faculty member should be active in professional and related societies on both the local and national levels. The teacher should also produce scholarly articles, monographs, textbooks, and other educational materials that are up-to-date technically, well written from a pedagogical standpoint, and recognized by colleagues and peers as worthwhile contributions to the literature in the field.

Research: University faculty are scholars. They should carry out research in their respective areas of specialization. The objectives of this research should be to improve their effectiveness by generating new knowledge and by providing opportunity for their students to learn research methods. There is no substitute for a research program at the forefront of knowledge. In most disciplines, external sponsorship acquired through a process of peer review provides a direct measure of the relevance and quality of research. One or two refereed research publications of high quality are far more important than a dozen other publications. Ideal University professors should be recognized among their colleagues for distinguished contributions to the discipline, in the form of literature, exhibits, and/or performance, and for the accomplishments of their students.

Administrative Service: Membership in the University community requires active engagement in the operation of the institution. The ideal faculty member is a model citizen of that community. Such citizenship is manifested, for instance, in committee work at the department, college, and university levels, in assuming responsibility for improving the educational and research efforts of the institution, in counseling students about academic and personal matters, and in participating in the department's and University's outreach efforts in the community. A faculty member is expected to serve his colleagues and the University through effective and active participation in committee work at all levels. He/she should display leadership in academic and other University matters. The counseling of students in academic matters and personal problems is an important function of the University which is worthy of the best efforts of all faculty members.

Public and Professional Service: Faculty members should be leaders in their chosen professions. They should participate in professional and related activities at the local, state and national levels. They should also be conscious of the role of the teaching profession in public life and should seek to use their skills toward improvement of the professional and public environment of their communities. Personal conduct at all times should be as public-spirited citizens. When staff members are asked to serve on various governmental committees, administrative, and advisory boards, they should give freely of their time and energy. They should be highly regarded consultants to government, education, and industry on matters within their expertise. They should have a strong sense of moral values and ethics, and their personal conduct and professional activities and relations should be such that students and colleagues recognize them as professionals in the highest sense of the term.

Additional Faculty Responsibilities: Regulations and Policies of University and Governing Boards Faculty will be responsible for fulfillment of the terms of their appointments and shall be subject to the regulations and policies of the University, the appropriate governing boards of higher education, the State of Louisiana, and, where relevant, the Federal government. For reference, the complete Rules of the Board of Supervisors are available online at www.uls.state.la.us/main2.html .

Advising: Department heads or deans appoint faculty to serve as advisors to both undergraduate and graduate students. When serving in that capacity, faculty will be available during registration periods and should be familiar with University academic regulations in order to assist students properly in fulfilling degree requirements. Consult the Advisor Handbook for more details.

Orientation: Faculty (part-time and full-time) on initial appointment hired prior to the beginning of the semester shall attend the orientation for new faculty, which is held before the beginning of classes. Deans and/or department heads may also hold special sessions appropriate to their faculties.

Commencement: The University holds commencement exercises at the end of the Fall and Spring Semesters. Unless excused by the Dean, faculty members must attend their respective college commencements at the end of both regular semesters.

c. policies regarding faculty development;

To assist faculty members in improving performance in teaching, scholarly activity, and service, the University, the Office of Faculty Development, College and department provides, subject to availability of funds, a range of faculty development programs that may include: provisions for travel; teaching improvement activities; alternate work from teaching; assistance in proposing and conducting unpaid research; support for publication, consulting or grant activities; secretarial assistance; computer access; and other such institutional support as may be reasonably expected to enhance faculty development.

The University provides the following forms of support for faculty development:
Sabbatical Leave: Sabbatical leave may be granted to a faculty member to pursue independent study and research or for renewal. A faculty member is eligible to apply for one semester of sabbatical leave following three or more consecutive years of service. A sabbatical leave taken during the summer session shall be considered a semester for leave purposes. Compensation for the leave period is usually at the rate of seventy-five percent of the salary the individual would normally receive during the period of time the sabbatical leave is granted. Individuals shall contribute to the retirement system on the basis of their annual salary rate during the sabbatical leave period. In those cases where the employee receives outside compensation during the period of time for which sabbatical leave is granted, such payment must be approved in writing, in advance, by the employee's normal administrative chain-of command and the President as supportive of the purposes of the leave.

Travel Allowances: Each department is allocated a travel budget. A faculty member can apply to use travel funds by completing a "Request for Official Travel and/or Leave" form and submitting it to the department head for approval. The form then travels to the dean, Academic Vice President (for department heads only), Comptroller (to be certain that funds are available in the account) and finally to the Vice President for Business and Finance. The travel request form should be submitted at least 16 days prior to departure. International travel (any travel outside contiguous 48 states) requires approval through the President and Board of Supervisors. Travel funds are limited and the University has set priorities for faculty travel. These are listed in an order of decreasing priority:

1. Mandated travel;
2. Travel for the formal presentation of research results or reading of papers at major professional meetings;

3. Travel involved with holding elective office in a major professional organization;
4. Travel for the purpose of participating in a major professional meeting as a chairperson or discussant;
5. Travel for which there is a clear benefit to the department or University;
6. Travel for which there is a significant educational or professional benefit to the faculty member.

Summer Research Award: Policies regarding this award can be found at the following address http://apfd.louisiana.edu/endowed/ on the UL Lafayette web site.

Endowed Board of Regents Professorships: The Department of Visual Arts has one dedicated professorship. Policies regarding this professorship can be found at the following address http://apfd.louisiana.edu/endowed/ on the UL Lafayette web site.

Instructional Improvement Mini-Grants: These grants are intended to aid faculty members who wish to try new or different teaching methods or materials or wish to experiment with new instructional technology in the hope of offering more effective instruction in their classes. When total support is otherwise unavailable from departmental or college funds for such projects. Awards range from $500 - $750

Faculty Developmental Speaker Fund: This fund provides, through competitive selection, funds to encourage investigation of new pedagogy or research techniques by the UL Lafayette faculty that is translated into a workshop with an outside consultant from a nearby area. Awards range from $100 - $700

Departmental Peer Reviews: The Department's annual peer review is a vehicle in which untenured faculty are mentored by the tenured faculty. This is an informal review where untenured faculty are made aware of their administrator and tenured peer's perceptions of the faculty's status in progressing towards tenure. This is not a conclusive determinate of one's future tenure status, but is a vehicle for suggestion and constructive advice. A copy of the policy will be made available to the review committee.

(d) policies, number, and compensation or technical and support staff;

Computer Technical Support: **Mark LeBlanc, a full-time Instructor in the Department, provides Computer technical support for the Department of Visual Arts. Instructor LeBlanc does not hold a degree in the Visual Arts and does not have a terminal degree in his field. Instructor LeBlanc is responsible for maintaining all the computers located in the**

Visual Resource Center, all computer faculties in the Department of Visual Arts, as well as the College of the Arts.

In addition to Instructor LeBlanc's technical support responsibilities to the College of the Arts, he is responsible for teaching 1 course a year in the Department of Visual Arts. Because Instructor LeBlanc only holds an M.A. in Music his teaching responsibilities are isolated to a proposed course in sound design for the Department's media arts and computer art and animation students. This course was offered for the first time in the fall of 2005 as an independent study and the evaluation of the effectiveness has yet to be determined.

Due to the nature of his appointment and outside responsibilities to the College, Instructor LeBlanc does not serve on departmental committees, perform student advising, etc. In addition, the Department Head does not have direct supervision of Instructor LeBlanc, except for evaluation of course instruction.

Department Student Workers: The Department has two student workers provided by funding through the Office of Financial Aid. One worker provides support to the departmental secretary while the second provides support to faculty in the following departmental studio areas photography, ceramics, sculpture, metalwork and jewelry and printmaking studios. The number and amount of student workers is determined by available funding. The funds for the 2 department student workers are provided through the College of the Arts. The Department has been provided 2 dedicated student workers since the fall 2004. The availability of the student workers has provided much needed help to the Department and has helped alleviate some of the clerical overload, allowed studios to continue

to function, and provided assistance to department faculty. Although the number of student workers and the hours made available to the Department has increased, the continued support with an addition of 1 student worker would be beneficial.

Department Administrative Assistant: The Administrative Assistant is a Civil service employee and is paid in the accordance with her ranking of Administrative Assistant. The Department would benefit from additional clerical support. The Department has increased in student enrollment by 67% since 1999 and has seen a large increase in the amount of clerical work in the office.
Main Facility Support: the University Physical Plant provides technical support in regards to construction, pluming, electrical, etc.. Work orders must be submitted for all work needed. The response to basic work orders is timely while more complex work orders requiring electrical, pluming or the repair of facilities usually takes more time due to the understaffing of the physical plant. The cost for materials to repair electrical, pluming, etc. is paid through the departmental budget. All work is completed to the satisfaction of the Department.

6. copies of the institution's published policies concerning appointment , compensation, tenure, increases in salary, promotions, and fringe benefits for part-time faculty, graduate assistants and full-time faculty

Part-Time faculty members employed at 75% or higher have access to fringe benefits under the current system. For example, part-time faculty teaching a full load, may participate in the state health insurance plan. In addition, part-time faculty members are provided with a common office and have access to studio equipment to computer facilities.

Policies associated with duties performed by graduate assistants:

Not Applicable.

Policies (tenure, salaries, promotions and fridge benefits) concerning full-time faculty are as follows:

Tenure: The University's tenure policies and practices follow prescriptions contained in the Board of Regents Statement on Academic Freedom, Tenure and Responsibility (Appendix A, Document II in the *Faculty Handbook*) and in the section on tenure in Chapter III of the Rules of the Board of Supervisors for the University of Louisiana System. The latter is available on-line at www.uls.state.la.us/main2.htm. Faculty members shall not be eligible for tenure at the instructor level. Unless explicitly stated otherwise in the Appointment Form, temporary faculty members being paid from a grant or contract may not be granted tenure.

Probationary Period: Full-time academic personnel hired at the rank of Assistant Professor shall serve a probationary period not to exceed seven years of continuous service. For the purposes of computing continuous service during the maximum seven-year probationary period, leaves approved by the Board may be included. Service at all ranks may, at the discretion of the institution, be included. Assistant professors shall be eligible for tenure after serving the established probationary period, but application for tenure and promotion will not usually be considered simultaneously. An Assistant Professor applying for tenure shall not apply for promotion in the same period, except in the most unusual cases. Faculty members appointed at the rank of Associate Professor serve a probationary period approved by the President of the University, but not less than one year or more than four years. Faculty members initially employed at the rank of Professor may be granted tenure upon appointment or, at the discretion of the institution, may be required to serve a probationary period not to exceed four years. For the purpose of the probationary period, credit may be given for

prior service at other institutions with the mutual consent of the individual institution and the Board of Supervisors.

Tenure Evaluation and Notification: Faculty members serving a probationary period will be evaluated for tenure, and the results of that evaluation will be communicated to them. A faculty member's academic department or unit may conduct periodic evaluations during the probationary period, in accordance with that department's usual practice. The final evaluation for tenure will usually occur during the penultimate year in the probationary term. In the case of a seven-year probation, for instance, the evaluation will occur during and be completed before the conclusion of the sixth academic year. In the case of a four year probation, the final tenure review will take place in the third year of service. For a person hired with a one-year probationary period, the evaluation will be conducted during the first semester of employment. In all cases, faculty will be notified of the results of their evaluation, and, if tenure is denied, the University will give notice of non-reappointment in accordance with its non-reappointment deadlines, as explained earlier in Section V of the Faculty Handbook. A uniform provision for tenure provides that the University of Louisiana System Board of Supervisors has the ultimate responsibility for hiring academic personnel and for awarding or denying tenure to academic personnel within the colleges and universities under its jurisdiction. The precise terms and conditions of every appointment shall be stated in writing and be in the possession of both institution and employee. Yearly operational budgets shall show the tenure status of each employee. Recommendation of those to be considered for tenure shall originate in the various structural units, with tenured faculty and unit heads initiating the recommendations. Final authority for granting or denying tenure shall rest with the Board of Supervisors.

Tenure Evaluation and Notification policies within the Department of Visual Arts follow those adopted by the College of the Arts. These policies can be found in Appendix C.

The Continuity of Tenure: Tenured faculty shall retain their status until they retire, resign, or are terminated for cause or as a result of financial exigency. Because faculty members hold tenure with an institution through an academic structural unit, termination for financial exigency is at the structural unit level or at the institution level as determined by procedures, which include faculty participation. (See Appendix A, Document X.)

Promotions: Academic ranks at the University are Instructor, Assistant Professor, Associate Professor, and Professor. Advancement in academic rank is not automatic, but is based upon the performance of a faculty member and the recommendation of the department head or school director to the appropriate academic dean, who transmits it with a recommendation to the Academic Vice President, who in turn submits it with a recommendation to the President. The University's standard expectation is that faculty being recommended for promotion will have the appropriate terminal degree, normally the doctorate. In recommending a faculty member for promotion in rank, the chain of authority of the academic organization must consider such factors as: 1) effectiveness as a teacher and advisor; 2) research and professional attainments, such as continued study, refereed publications or suitable equivalents, and participation in professional societies; and 3) service to the department, college, University, and (4) service to the community. Judgments concerning teaching, professional attainments, and service to the department, college, University, and community are grounded in the annual performance evaluations of a faculty member. However, in evaluating a faculty member for promotion, the department and University administration may also consider other factors, such as the Board of Supervisors guidelines regarding rank distribution of faculty.

Criteria for Promotion: It is expected that every member of the faculty will strive to meet all of the criteria for the aforementioned "Ideal University Professor." In considering promotions, the following are general criteria:

Instructor: It is understood that faculty employed as instructors will demonstrate continued intellectual competence and growth in the teaching field. The rank of Instructor, whether part-time or fulltime, is a non-tenureable rank. Instructors may apply and compete for Assistant Professor positions when available so long as they possess suitable credentials, including the terminal degree and scholarly publications.

Assistant Professor: The rank of Assistant Professor is based upon performance as well as potential. The candidate must have a strong academic record and should hold the appropriate terminal degree, usually the doctorate. There should be a clear indication that the individual is a successful teacher and researcher and is expected to qualify eventually for the rank of Associate Professor.

Associate Professor: Promotion to Associate Professor is based upon actual performance as well as future potential. A demonstrated, sustained record of excellence in teaching, research, and service is necessary. Above all, the individual should continue to grow professionally. The advancement to the rank of Associate Professor carries no presumption of further promotion.

Professor: Promotion to full Professorship implies that the individual is recognized by peers in the profession as an authority in a field of specialization, and by associates and students as an outstanding teacher and researcher. The Professor will have made major, nationally recognized contributions in the areas of teaching, research, and professional service.

Promotion: During the spring semester of each year, the head of each department or the director of a school will submit to the appropriate academic dean recommendations for promotion of faculty within the department. After acting upon them, the academic dean, in turn, will submit recommendations to the Academic Vice President. The Academic Vice President will then submit recommendations to the President in order that the final campus decision concerning each promotion can be made. These internal decisions will normally be transmitted back to each department in early summer. Final approval is accomplished in the Fall of the succeeding year when the Board of Supervisors approves the University's operating budget.

Fringe Benefits for Full-Time Faculty:
Credit Union: The UL Federal Credit Union is a non-profit organization owned and operated by its members for the benefit of the membership. Membership is open to all persons employed by UL Lafayette and to the members of their immediate families. Membership is retained for life, providing the member's accounts are in good standing. The Credit Union offers a wide range of financial services including MasterCard at competitive rates, as well as the special advantage of payroll deduction through the UL Lafayette Business Office. The UL Lafayette Federal Credit Union is located at 619 McKinley Street, Lafayette, LA 70503. For more information, you may contact the Credit Union at 482-6956 or 482-6516.

Dental Insurance: All full-time employees of the University are eligible to participate in a dental insurance program. This is a voluntary incentive plan that offers coverage for four types of dental services (preventative, basic, major and orthodontic services) with a freedom of choice of dentist.

The employee pays the entire premium. Information concerning the details of the plan can be obtained from the Personnel Office.

Family Leave: In accordance with the Family and Medical Leave Act of 1993, all full time employees of the University have a right under this Act (FMLA) to take a maximum of 12 weeks of leave in a 12-month period for four purposes: (1) care for the employee's child after birth; (2) placement, adoption or foster care of a child; (3) care for the employee's spouse, son or daughter, or parent, who has a serious health condition; (4) a serious health condition of the employee that makes the employee unable to perform the functions of his/her position. Application for Family Leave must be made through the chain of command by completing the request for Family or Medical Leave form. Further information about this policy is available in the Personnel Office.

Group Life Insurance: All full-time employees of the University are eligible to participate in a group life insurance and accidental death and dismemberment benefits program for themselves and their dependents. The maximum amount of term life insurance available to the employee depends on his/her salary. The maximum available for dependents of the employee is fixed at $2,000. The cost of premiums is shared by the employee and the University. Information regarding group life insurance can be obtained from the University Personnel Office.

Group Medical Insurance: All full-time employees of the University who work 30 hours or more a week are eligible to participate in the State Employees Group Benefits Program. Premiums are shared by the employee and the University. The plan provides for inpatient hospital charges and professional medical services. Out-patient surgery benefits are payable under the plan after satisfaction of applicable deductibles are paid. Also, a catastrophic illness endorsement is available. Information concerning the details of the plan can be obtained from the Personnel Office.

Long Term Disability Insurance: All full time employees are eligible to participate in a long-term disability insurance program. After a three month qualifying disability period, benefits are up to 60% of the employee's basic monthly salary to a maximum monthly benefit of $2,000. The plan will pay benefits while the employee remains disabled or until age 65, if the disability began before age 60, or for 60 months from the date the employee became disabled, if disability began after age 60, but in no event beyond 70. The employee pays the entire premium. Further information about this program can be obtained from the Personnel Office.

Professional Insurance: All administrators and faculty members of the University are covered by insurance policies to protect them when they are acting in their capacity as administrators or faculty members. One policy protects administrators and faculty members against claims of bodily injury, property damage and other similar incidents when the claim results from neglect. The second policy protects administrators and faculty members from claims of wrongful or negligent acts in the area of Civil Rights violations, due process causes, conflicts of interest, violations of professional rights and many other causes for which governing bodies, administrators and faculty may be sued. Further information about these policies is available in the Business Office.

Retirement System: Academic employees of the University, as a condition of employment, must join the Teachers Retirement System of Louisiana (TRSL) unless disqualified from membership by TRSL. As a member of TRSL you have an option, which must be made within 30 days of employment to join either the defined benefit plan or the defined contribution plan. Your decision is irrevocable so you are encouraged to utilize all available information before exercising your option.

In the Defined Benefit Plan the employer and employee make contributions into a "pool" of funds from which you receive retirement income based on a benefit formula. The amount of benefit is based on your years of service and the average salary for your thirty-six highest successive months. The plan also has provisions for disability and survivor benefits.

Normal retirement is at age sixty (60) with ten (10) years of service credit or twenty (20) years of service credit regardless of age. Members who have forty (40) years of service no longer contribute; however, the employer contributions continue to be remitted to TRSL. The formula for annual maximum retirement benefits is 2 or 2 1/2 percent times years of creditable service times the average salary of the thirty-six (36) highest successive months plus $300. (The $300 does not apply to members employed after July 1,1986). Eligibility requirements and benefit formula percentages are as follows:

Years of Service	Minimum Age	Formula Percentage
10	60	2%
20	Any Age	2%
25	55	2.5%
30	Any Age	2.5%
20 – excluding military	65	2.5%

In the Defined Contribution Plan, known as the **Optional Retirement Plan (ORP)**, the employer and employee make contributions through TRSL to an approved carrier to be invested in a retirement annuity contract in the employee's name. The amount of your monthly annuity income at retirement is based exclusively on these contributions (less a TRSL administrative fee), your investment earnings, the age at which you begin receiving benefits, and the type of annuity you choose. Participants in the ORP will be allowed to change carrier once a year, in November to become effective on January 1. You are fully and immediately vested in the ORP which allows for portability to or from other institutions of higher education for the purchase of additional annuity contracts. The ORP currently provides for three carriers, AETNA Life Insurance and Annuity Company, Teachers Insurance and Annuity Association, and the Variable Annuity Life Insurance Company.

Questions concerning any aspect of the Teachers Retirement System of Louisiana may be directed to the Office of Personnel Services or to: Teachers Retirement System of Louisiana, P.O. Box 44123 Capitol Station, Baton Rouge, LA 70804

Tax-Deferred Annuity Plan: All full-time employees of the University are eligible to participate in a tax-deferred annuity plan, section 403(b) of the Internal Revenue Code. This plan allows you to postpone paying income tax on contributions towards an annuity until after you retire, when your income will probably be smaller, and accordingly, taxed at lower rates. The University is not authorized to give tax advice. So you may want to consult your own tax advisor to determine whether this plan would be beneficial. For information about this program and for a listing of the firms qualified and authorized for payroll deduction privileges, contact the Personnel Office.

Tax-Exempt Program: All full time employees of the University are eligible to participate in a tax-exempt program, Section 125 of the Internal Revenue Code, known as the UL Lafayette Cafeteria Plan. This plan enables you to pay for qualified benefits (hospitalization, dental care, eye care, dependent care, etc.) with pre-tax dollars rather than the previous traditional way of paying with after-tax dollars. This program could decrease the taxes you pay and increase take-home pay for participating individuals. Further information about this program can be obtained from the Personnel Office**.**

Tuition Waiver Policy: Policy for employees: A faculty or staff member who has been employed full-time at the University for at least two years may enroll for one three-hour undergraduate or graduate course at a rate of $37.50 plus the applicable Student Technology Fee.

a. Faculty and unclassified staff members may take one three-hour course during the working day with written approval of the appropriate officials, through normal channels, to the Vice President of the respective area.
b. Classified staff members may schedule one three-hour course during the work day after obtaining approval of their immediate supervisor and the Assistant Vice President for Business Services.
c. Faculty and staff who schedule more than the three-hour course limit must pay the full tuition for the remaining hours.

Policy for spouses and children: Spouse and children of full-time faculty and staff members employed at the University for five years may attend the University for undergraduate instruction at a reduced fee schedule plus any student assessed fees. Generally, children who qualify will be limited to those under the age of 24 years who are eligible dependents for tax purposes during the calendar year in which the fee exemption is issued. The reduced fee schedule is as follows:
a. The first child and or the spouse may attend at a cost of $150.00 (prorated for a part-time student) plus student-assessed fees.
b. The second child may attend at a cost of $300.00 (prorated for a part-time student) plus student-assessed fees.
c. The third child may attend at a cost of $600.00 (prorated for a part-time student) plus student-assessed fees.

Dependents of deceased faculty and staff shall be eligible for the tuition exemption provided the faculty or staff member was in service to the University and eligible for the exemption when death occurred.

Dependents of disabled faculty and staff, as determined by the Teachers' or State Employees' Retirement Systems but otherwise eligible for the tuition exemption, shall maintain eligibility for the tuition exemption.

Fee exemptions, as allowed generally under this policy, shall not be extended for retirees of the University, their spouses, or dependents.

Worker's Compensation: All work-related injuries or illnesses can qualify for payment of medical expenses and wage replacement benefits. In order to qualify for these worker's compensation benefits, you must be an employee of the university (student employee, faculty, staff, and some contracted employees). You must also properly report and document all injuries and illnesses to the Personnel Office. Proper paperwork can be obtained through that office.

Advanced Study for Faculty on Campus: A faculty member may register at the University for credit or as an auditor on the graduate or undergraduate level in course offerings of the University. Written permission of the faculty member's department head, academic dean and the Vice President for Academic Affairs must be obtained prior to each registration. Graduate work completed in a department in which the faculty member is employed will not be considered by the University for

purposes of promotion. Non-tenured faculty members should pursue work at other graduate institutions if they intend to compete for an opening at a higher rank. Leaves Specific details concerning leave policies are discussed in Chapter III of the Rules of the Board of Supervisors, available online at www.uls.state.la.us/main2.htm. A summary of this information is presented here.

Annual Leave: Annual leave is leave with pay granted a non-faculty unclassified employee for the purpose of rehabilitation, restoration, maintenance of work efficiency, or attention to other personal concerns. Each unclassified employee earns annual leave as specified in the Board Rules, as mentioned above.

Civil Leave: Civil leave is granted to a faculty member for jury duty, for serving in a non-consulting capacity as a witness before a court, grand jury or other public body, for performing emergency civilian duty in relation to national defense and for voting. The President has the authority to determine when local conditions make it impractical for faculty to work.

Faculty Leave for Official Holidays: Faculty leave is granted to faculty members on an academic year basis. It consists of days between terms and of holiday periods when students are not undergoing registration, attending classes or taking final examinations. This leave is taken in accordance with the official University calendar. Some faculty on a twelve-month employment follow a fiscal year (July 1 - June 30) calendar.

Leave Without Pay: Leaves of absence without pay may be granted for various purposes, such as furthering professional development, participating in post-doctoral studies, etc. Leave without pay applications, as all leaves, must be approved by the faculty member's department head and dean, as well as by the Academic Vice President and the President, who presents the leave application to the Board of Supervisors for final approval. Leaves of absence cannot exceed one year unless the President of the University can justify the extension to the Board of Supervisors. Leaves granted for the purpose of participating in a political campaign cannot exceed six months.

Sabbatical Leave: Sabbatical leave may be granted to a faculty member to pursue independent study and research or for renewal. A faculty member is eligible to apply for one semester of sabbatical leave following three or more consecutive years of service. A sabbatical leave taken during the summer session shall be considered a semester for leave purposes. Compensation for the leave period is usually at the rate of seventy-five percent of the salary the individual would normally receive during the period of time the sabbatical leave is granted. Individuals shall contribute to the retirement system on the basis of their annual salary rate during the sabbatical leave period. In those cases where the employee receives outside compensation during the period of time for which sabbatical leave is granted, such payment must be approved in writing, in advance, by the employee's normal administrative chain-of command and the President as supportive of the purposes of the leave.

Sick Leave: Sick leave is earned by each faculty member and can be carried forward to succeeding years without limitation. The table given below can be used to calculate total sick leave accumulated.

Sick Leave Earnings in Days (9 month employees)

Years of Service	Days Earned per Month	Yearly Earnings for 9-Month Employment	Additional Days Earned for working Summer Session
Up to 3	1	9	2.25
3 – 5	1.25	11.25	2.75
5 – 10	1.5	13.5	13.75
10 – 15	1.75	15.75	4
15 +	2	18	4.5

Sick leave may be taken by a faculty member with sufficient leave to his/her credit when illness or injury prevents the faculty member from meeting usual duties or when medical, dental or optical consultation or treatment is unavoidably scheduled during working periods. Complete details of the Board of Supervisors leave policies are available at the Board of Supervisors web site. Board Rules provide that "At the discretion of the appointing authority a full time faculty member may be granted leave with pay to attend to personal matters [or] emergencies. Such time may be charged to sick leave".

The minimum charge for sick leave is one hour. Additional sick leave time is reported in hour increments to the nearest hour.

Upon retirement or death, unused sick leave is computed and the value, up to a maximum of 25 days, is paid to the faculty member or heirs of the faculty member.

The policy for staffing the classes of faculty members who are on sick leave was adopted by the Council of Deans and approved by the University Council in August 1990. This policy states that colleagues will assume the teaching duties of the professor on sick leave for a period of two weeks during the regular semesters and one week during the summer at no cost to the University. If the sick leave period extends beyond these limitations, the colleagues of the faculty member shall be paid at University College rates for the excess time.

Policy on Utilization of Sick or Annual Leave: Faculty, staff and administrators of the University are expected to be available to perform their assigned duties each working day during the tenure of their appointment. If a faculty or staff member or an administrator is unavailable to perform assigned duties at this time, he/she should either be on: Official travel for the University; Official leave (annual, civil, faculty, leave without pay, or sabbatical) from the University; or Official sick leave. If a faculty or staff member or an administrator is on sick, faculty, or annual leave, the following policies concerning the utilization of accumulated leave will apply: Nine-Month Faculty, Staff or Administrators Sick leave will be charged for every working day that an employee is unable to perform assigned duties because of illness from the beginning of the fall semester to the ending of the subsequent spring semester as noted on the calendar contained in the UL Lafayette Bulletin and the University Schedule of Classes, except when that employee is on faculty leave. Faculty leave is automatically taken on those days between semesters and during extended holidays when the University is open but classes are not being held or registration is not in progress. Annual leave will be charged for every day an employee is off campus on approved annual leave.

Compensatory leave may be granted for overtime hours worked outside the regularly assigned 40-hour week, or when the employee has not worked in excess of 40 hours due to holidays observed or leave taken. Earning of compensatory leave must have prior approval of the immediate supervisor

and the appropriate Vice President, or the President.

Compensatory leave shall not be earned by the following: President, Vice Presidents, Deans, Athletic Director, athletic coaches and employees who set their own work schedule. Exceptions may be made to permit these employees to be exempted from having to take leave when the university is officially closed.

Compensatory leave may be used with the approval of the immediate supervisor and the appropriate Vice President or President. Not more than 240 hours (30 days) of accrued unused compensatory leave shall be carried forward into any fiscal year.

An appointing authority may require employees to use their earned compensatory leave at any time.

Employees will not be paid the value or their accrued compensatory leave upon separation from their unclassified position.

In the event that an employee transfers without a break in service to another position with the State service, compensatory leave may be credited to the employee at the discretion of the new appointing authority. Compensatory leave shall be terminated when an employee separates from State service.

Compensatory leave should not be confused with a flexible time policy. Employees cannot arbitrarily determine their own work schedules. In addition, work undertaken while at home does not constitute the earning of compensatory time.

Military and Defense Leave: Faculty who are members of a reserve component of the armed forces or the National Guard will be granted leave of absence when ordered to active duty. Other Leave A faculty member is given time to attend obsequies of a relative according to the following list: spouse, parent or step-parent, child or step child, brother or step brother, sister or step sister, mother- or father-in-law, grandparent, or grandchild.

Forfeiture of Tenure or Employment: In accordance with the Board of Supervisors policy, refusal by a faculty member or administrator to comply with the provisions of this leave and sabbatical leave policy shall result in the forfeiture of tenure and/or employment.

Athletics: Season tickets for all sports are available to faculty and staff at a discounted price.

Bourgeois Hall: UL Lafayette Intramural Sports offers a wide variety of recreational programs to students as well as to faculty/staff. UL Lafayette staff members have access to aerobics classes, free athletic equipment check-out, open recreation (Such as weight room facilities, stair-masters, racquetball, tennis, basketball, and exercise bikes, the new aquatic center) and team/individual intramural events such as flag football, basketball and tennis. Current employees ID required.

Long Term Disability: Long term disability coverage is available as optional coverage. After a three month qualifying disability period, benefits provide up to 60% of the employee s basic monthly salary to a maximum monthly benefit of $4,000. Employee pays entire premium.

United States Series I-Indexed Savings Bonds Personnel Office, Martin Hail, Room 175, Phone: 482-6242 Contact Personnel Office for information on purchasing these bonds.

Tax Deferred Annuity Plan: The tax deferred annuity plan allows an employee to postpone paying income tax on employee contributions towards an annuity until after the employee retires.

Tax Exempt Cafeteria Plan: The cafeteria enables an employee to pay for qualified benefits (hospitalization, dental care, eye care, dependent care, etc.) with pre-tax dollars rather than the traditional way of paying with after-tax dollars.

University Bookstore: The University Bookstore provides faculty/staff with 10% discount on most purchases. Current employee ID required.

Questions and Issues:

1. Describe and evaluate in summary fashion the relationship of faculty members' aggregate qualifications to size, scope, mission, goals and objectives.

15 full-time Department of Art faculty members - 12 studio faculty with the M.F.A., 1 art education faculty with a Ph.D., and 2 art history faculty with the Ph.D. - presently meet the needs of all majors enrolled in studio and art history courses as well as that of the general student population. (Two of these faculty members teach only a combined total of 3 classes per year. The computer technician for the College who has an M.A. in Music teaches a digital sound course one semester a year). In addition there are 14 part-time faculty members. Each faculty member was hired for his or her area of expertise in individual areas of concentration. A number of the faculty members possess cross-disciplinary backgrounds enabling them to teach in more than one area of concentration. All full-time faculty members of the Department have M.F.A. degrees (except for one who has an M.A. in Music) and provide the necessary expertise to facilitate all programs and the stated mission, goals and objectives.

With current trends, the Department sees the need for additional faculty to help accommodate teaching loads. We are currently searching for two full-time tenure track replacement lines one for a retirement and the other a vacated line. These hires will teach figure drawing courses and the other will teach in the graphic design area. The Department is currently experiencing another retirement. This faculty member is the coordinator of the Media Arts area and the Department anticipates replacing the retired faculty member and using residual funds to request a new full-time tenure track faculty line for foundation and photography courses. More full-time faculty members would continue to reduce the Department's need for part-time adjunct faculty. The Department is confident in adding additional faculty based upon the administration's support in approving the current faculty searches.

During the last five years (since Spring 2000) the Department has seen a significant increase in enrollment in visual arts majors as well as a continued increase of Art Education majors. This increase, coupled with the service needs of other concentrations in the College, and throughout the University, along with the lack of additional new faculty lines, current faculty assuming new assignments outside the department and the enrollment increases in our upper level courses has forced the Department to continually rely on the use of part-time faculty for instructional needs. This increase in student enrollment and the use of part-time faculty has put added strain and hardships on the Department, it's faculty and students. In Fall 2005 the Department used 14 part-time faculty members in order to cover 63% of the course sections in foundations, photography, graphic design, art appreciation and computer graphics.

Studio faculty members are well acquainted with the history of their individual areas besides keeping abreast of contemporary artists working in their field. Historical and contemporary trends and processes are also taught in studio courses. All studio faculty are working artists participating in regional, national, and international art exhibitions. Two art historians teach the art history classes and are engaged in research and writing in the field.

2. If the faculty are represented by a collective bargaining agent, describe how contract provisions affect faculty policies unique to the art/design unit.

Not applicable.

3. With exception of salaries, describe and evaluate the principal conditions at the institution and the art/design unit affecting faculty productivity, morale and development.

The University, College of the Arts, and Department has mechanisms in place to positively affect faculty productivity, morale and development. These include:

- Every effort is given to provide each faculty with a computer. Each faculty is now required to provide students with an online classroom resource via *Black-Board* and *Moodle*. As a by-product, every faculty member has a computer and network access within their personal offices.
- The College of the Arts administration funds requests for studio needs. There is a budget to assist with the maintenance of the studios in terms of new or replacement materials. Each year, if available, the Department requests additional equipment funds through proposals submitted to the Dean. The Department has been successful in accessing this money.
- Available travel funds are equitably distributed among the faculty. These funds are used to support professional development when funds are available.
- The Department has been successful in obtaining STEP grants. These grants are awarded for upgrading and increasing the availability of technology in the classroom/studio. Since the last accreditation, areas that have been impacted positively by these grants are photography, printmaking, metalwork and jewelry, graphic design, art education, and art history.
- The computer labs were created from internal and external sources and are maintained by the College of the Arts. These grants have enabled the Department to enhance traditional studio areas and to develop digital and electronic media areas.

- Faculty members have the opportunity to teach in University-sponsored summer programs in France, England, Italy, and Mexico.
- The College allocates funds to the Department to bring in visiting artists and lecturers.
- The University, College of Arts and Department has consistently supported an annual museum trip to Houston. These trips are supported through college and departmental budgets and mini-grants awarded to the Department.

The Department feels there are areas of concern. These include:

- The lack of full-time faculty members and the Departments reliance on part-time faculty places an increasing demand on time needed for advising, research, and service with the increasing number of enrolled students.
- Lack of a suitable exhibition space within the Department for the exhibition of student work for formal and informal instruction and professional development. The department feels this is problematic with relation to executing its mission, goals, and objectives.
- Some of the expected services such as purchase ordering and grant writing could be alleviated by the hiring of additional clerical support.
- Additional funds are needed to support faculty research such as financial aid for travel and

shipping related to national and international juried exhibitions. Currently studio faculty members pay for all aspects of their exhibition applications and production.

4. Comment on faculty salaries, their distribution, their relationship to salary scales in similar institutions and if appropriate their relationship to salaries of parallel disciplines within the parent institution. What is the status of the relationship of faculty salaries to productivity, morale and development? For example, are salary levels sufficient to attract and retain the caliber of faculty needed to support the programs offered.

The University has been regionally competitive in relation to salaries for incoming faculty. Salaries have been usually high enough to attract new faculty members from other parts of the country. The University has been supportive of faculty merit raises for 13 consecutive years. Despite this, average salaries at all levels are below CUPA averages per rank.

RANK	ULL VIAR	CUPA	ALL ULL
Professor	$ 64,777	$ 70,120	$78,258
Associate Professor	48,290	55,398	54,006
Assistant Professor	40,032	45,046	44,000
Instructor	26,662	35,631	26,622

2. Describe and evaluate the policies of the institution regarding appointment and compensation of the art/design faculty. If applicable, to what extent are these consistent with the policies for faculty in other disciplines? Discuss the impact of these policies on faculty morale and professional development.

In 1995, the Department of Visual Arts established guidelines and descriptions of productivity for all the disciplines within the department. These fall into line with the University and College guidelines for promotion and tenure. These guidelines can be found in Appendix D. For the College's policies concerning tenure and promotion see Appendix C.

Faculty compensation is determined by the University merit system. Faculty are evaluated every academic year through the use of the University workload form. All departments use the same form and the same process but each will form its own rubrics for evaluation. The majority of the art faculty have received merit each year since the last self-study. The workload document is intended, in part, to limit the number of faculty receiving merit. Departments are allocated specific percentages

for merit awards. These percentages are based on the size of a department's faculty. Faculty view the department's merit record as a positive achievement, rather than negative.

3. How are graduate art/design faculty members selected and designated?

Not applicable.

4. To what extent are published load formulas consistent with actual teaching loads in the art/design unit?

The Department faculty work within the published University workload. Full-time Visual Arts faculty exceed this limit with additional activities not accounted for in the published load formulas. These activities include VIAR 409/410 Senior Project committees, area coordination, maintaining of an area's studio equipment and facilities.

Analysis

1. The extent to which policies, procedures, and results concerning faculty and staff meet NASAD

standards with respect to (1.) qualifications, (2.) number and distribution; (3.) appointment, evaluation, and advancement; (4.) loads; (5.) student/faculty ratio; (6.) class size; (7.)graduate teaching assignments; (8.) faculty development; (9.) support staff;

(1) Qualification:

Of the 15 full-time faculty, 11 have either the M.F.A. and 3 have earned the Ph.D. in their respective areas of expertise. One has a M.A. in Music and teaches one course in sound design each academic year.

Of the 14 adjunct faculty, 11 have the M.F.A. degree and one has a M.Ed. The other two have BFA's in Graphic Design and meet SACS standards regarding their professional years of experience.

(2) Number and Distribution:

Present full- and part-time faculty members provide the instruction and expertise necessary to accomplish the missions, goals and objectives of the Department within the classroom/studio. Full-time faculty members provide administrative support in advising, committee work, and aid the Department Head in everyday running of the Department.

(3) Appointment, evaluation and advancement:

The University, the College of Arts, and Department have set procedures for appointing, evaluating and promoting faculty members. Policies regarding these have been included earlier in this section. Visual Arts faculty members are treated comparably to faculty in other departments, schools, and colleges with respect to appointment, tenure and promotion.

Since the last NASAD visit, four faculty members have progressed through the tenure process. Three received tenure, and of those three, one received promotion to the rank of associate professor.

The institution has procedures for the annual evaluation of all faculty members. The formula for evaluation is aforementioned.

Exhibitions are accepted as equivalent to scholarly publications.

(4) Loads:

Faculty contact hours meet a minimum of 13.5 earned Carnegie Units per semester for studio faculty and 12 earned Carnegie Units per semester for art history faculty. The Department's full-time Instructor is only responsible for 4.5 earned Carnegie Units per year of instruction. For further details on faculty loads see "Faculty Loads" under the Documentation part of this section. In addition faculty loads include area coordination, participation in Senior Project committees, departmental service, and the maintaining of studio facilities. Faculty meet the NASAD standards for loads.

(5) Student/faculty ratio:

15 full-time faculty members, 14 adjunct faculty, and the proposed addition of 2 new full-time visual arts faculty positions could meet the immediate needs of the department. For more information see Questions and Issues question 1 of this section. Of our 14 adjunct positions, 12 are teaching the 100 and 200 level courses and art appreciation.

(6) Class size:

Class or section sizes are within NASAD standards. Enrollment in foundations classes is limited to 20-22 students in studio courses. With increasing enrollments, the Department continues to add additional sections of courses in the foundation areas of drawing and basic design to maintain NASAD standards in class-size. This results in a reliance on part-time faculty to cover the additional courses. In addition, the department maintains class enrollment limits of 15 or less for classes that are in upper division 300-400 level studio courses where safety considerations and specialized equipment is an issue. These are NASAD recognized quantitative norms identified in the higher education community and by NASAD accredited members as benchmarks in faculty/student ratios and class size. These benchmarks reflect common practices in the field. The Department claims this as a departmental strength that is recognized by the College and University administration. Art History lecture classes have larger enrollments in the freshman and sophomore year and decrease in class size for 300-400 level sections for junior and seniors.

(7) graduate teaching assistants:

Not applicable.

(8) *faculty development:*

As noted in #3 of Questions and Issues, the University does make an effort to foster faculty development through travel funds, grants, study abroad opportunities and other university support. Please refer to this section for further elaboration.

The University encourages professional development by maintaining an environment which promotes faculty and staff involvement, development, and research which are part of the stated goals of University of Louisiana at Lafayette.

Each faculty member is expected to take the primary initiative for his/her own professional growth. The University allows faculty access to the studios to help facilitate their research.

(9) *Support Staff:*

At present the Department has one full-time administrative assistant and 2 part-time student workers one of whom works with the secretary and one who assists in studio and lecture areas as needed.

2. The extent to which specifics and relationships (items 1 – 9) meet additional institution-wide or art/design unit aspirations for excellence:

One of the greatest strengths in our department is the dedication of its faculty members in all aspects of student instruction and departmental achievement. All faculty members as producing artists or researching art historians who maintain high professional standards and serve as role models for the students.

Faculty members in the Department of Visual Arts often meet with their students outside of scheduled class hours. Maintaining faculty/student ratios fosters individualized instruction and discussion. These are factors that contribute toward successful student development in art and design.

3. Areas for improvement and plans or means for addressing them.

Additional full-time administrative support would be beneficial to the department. With the significant increase in Visual Arts and Art Education majors, the Departmental secretary is often over taxed in her duties. Additional student work hours have helped alleviate some of this workload. If additional full-time administrative support is unavailable, continued support from the College in

terms of the allocation of student workers at current levels will be needed. The University has identified the increase of faculty salaries as a priority. This is evidenced by 13 years of consecutive faculty merit raises. They have also identified the CUPA averages as a benchmark to reach.

In addition to the current faculty searches, the Department will need to replace Professor Russett's position and continue to need the support from the administration for the generation of new lines. The Department has earmarked the drawing/foundations area and photography area as needing full-time faculty lines.

SECTION I: Operations
F. Facilities, Equipment, and Safety

In Depth Description of Concentration Areas, Service Areas and Resource Areas
(Note: This is an addition beyond the specifications of the NASAD Standard Format Self Study Procedures for Section I: Operations, F. Facilities, Equipment, and Safety.)

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

Animation
1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The Visual Arts Department has a PC-based lab used for computer animation classes. In the PC-based animation studio, there are 15 PC-based animation stations with 3-D animation programs (MAYA), compositing, and editing software. There is a video/audio lecture system with projector connected to a DVD player, a VHS video player, a computer with speakers is included in the classroom.

Most software is updated frequently so most programs used in the classroom are current versions with educational licensing suitable for the classroom and students' practice. Compatibility problems exist due to newer hardware items having to interface with older equipment as upgrades are made only when new grant funds are available. Some parts such as CD and DVD writers were recently added to the studio equipment. Funds for updating the computer lab are derived mainly from external BORSF grants that faculty have been successful in writing.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

The software packages that Visual Arts Department uses for the classes are very proper and adequate for students to get ready for the professional field when they graduate. However, the

number of students in class exceeds the number of computers in this area. Relatively, the space of the classroom is insufficient to the class size. Since the room capacity is around 12, students are sitting so close to each other.

The most significant problem is the small size of the animation lab. This problem exists for all the programs that reside in Fletcher Hall. Usually the University provides annual equipment allocations. Most of small equipment upgrades or enhancements such as mice replacement, adding CD burners and DVD burners with accompanying software is funded through scientific equipment allocations. In addition, issues with the amount of available data storage have been alleviated with these allocations.

However, upgrading and renewing licenses for software need a permanent and better solution. 3-D animation software, Maya, has to be renewed every two to three years. So far, the funds for renewing licenses have been generated through the faculty being awarded BORSF grants. The Department needs a more reliable funding solution to maintain this important asset.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

4 Light Tables
1 Cannon Power Shot Digital Camera
16 PC-based Animation Workstations (2 Dell, 9 Boxx, 4.O System Brands)
16 Keyboards and Mice
15 Monitors
1 3D Switchable Monitor
1 Projector Mounted on the Ceiling
1 DVD Player Mounted on Rack
1 VHS Video Player Mounted on Rack

Software

30 Maya
15 After Effects
15 Photoshop
15 Acrobat Reader
1 Premier Pro
1 Encore DVD

Art Education

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The Art Education program is housed in Rooms 107, 107A and 107B in the Art Annex, a.k.a. ROTC Building, located on Lewis Street across from Fletcher Hall. Room 107 is a large classroom with two doors, four large windows, and a kiln room off the back wall. Room 107A connects to 107 and serves as a resource room containing five computer workstations, books, journals, and magazines. Room 107B located off room 107A serves as a faculty office.

Areas for improvement include:

- Replacing carpet unsuitable for art environment because it traps dust and makes cleaning impractical; and providing room-darkening.

- Back door needs to be disabled and an emergency kick-bar installed as added security.
- Installing dry-erase boards to reduce dust that can contaminate electronic equipment would be helpful.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

Overall, facilities meet the general needs of students by providing suitable spaces for both studio and technological implementation.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

General

1 Sink
1 Skutt Kiln
1 Wooden Drying Rack
1 Printing Press
1 First Aid Kit
1 Eye Wash Station
1 Paper Towel Holder
1 Metal Storage Cabinet
1 Large Wooden Storage Cabinet
1 Large Wooden Storage Chest
2 Metal School Lockers
1 3x3 Metal Work Table
1 Metal Shelf
6 4x8 Student Work Tables
1 Large Wooden Drafting Table
2 2x3 Multipurpose Tables
29 Student Chairs
1 Paper Storage Unit on Wheels
1 Office Desk
1 File Cabinet
1 Small Wooden Table
1 Mid-size Work Table
4 Chairs
3 Wooden Shelves
1 Large Wooden Bookshelf

Electronic Equipment

1 Lexmark Printer
1 HP Printer
6 Dell Computer Workstations
1 Gateway Laptop Computer
1 Panasonic LCD Projector
1 Smart Room Podium with VCR, Document Camera, PC Internet Access, Flat Screen
1 Retractable Screen
1 Nikon Digital Camera
1 HP Scanner

Art Supplies

Acrylic Paint
Tempera Paint
House Paints
Block Printing Ink
Erasers: Kneaded, Art Gum, and Magic
Colored Pencil Sets
Colored Marker Sets
Crayons (Large, Regular, Metallic, Glitter, Multicultural)
Oil Pastels
Chalk Pastels
Paint Brushes
Permanent Markers
Charcoal: Compressed, Vine, Conte Crayon
Scissors
Rulers
Elmer's Liquid Glue
Glue Sticks
Rub-n-Buff
Glue Sticks
Glue Guns
Hammers
Box Cutters
Tape (Masking, Scotch, Duct)
Goggles

Paper: Watercolor, Printing, White, Construction, Tissue, Cellophane, and Newsprint
Spray Paint
Spray Fixative
Plaster Craft Rolls
Clay Tools
Rolling Pins
Kiln Wash
Kiln Shelves
Pyrometric Cones
Inking Trays
Printing Brayers
Limited Collection of Art Prints

Foundations: Drawing, Design, Computer

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The ROTC building was built before 1950 and served as meeting rooms for the ROTC as well as small academic classrooms with black boards. It was converted to the present space in 2002. The ROTC building houses all drawing, basic design, art education and sculpture classes and has been renamed on building plans as the Arts Annex.

2. Describe how these facilities meet and/or do not meet the needs of students and the teachers in that area.

Overall the sizes of the rooms are inadequate in size for teaching 22 to 25 students and there are no walls to pin up work for critiques. No separate space exists where critiques can be held. There are no individual studio spaces or areas where students can work or store drawings.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

Drawing Room 103:

18 Wooden Standard Easels
27 Wooden Straddle-type Sit-down Easels
20 Plywood Drawing Boards
3 Movable Ceiling Spotlights (in need of repairs)
2 Skeletons (in need of repairs)
Still-life Props
5 Metal Easels

Drawing Room 108:

22 Wooden Standard Easels
27 Wooden Straddle-type Sit-down Easels
24 Plywood Drawing Boards
3 Movable Ceiling Spotlights (in need of repairs)

Lockers:

61 Individual Student Lockers in Hall and 18 Individual Student Lockers in Design Room

Electronic Equipment:

1 Panasonic Color Video Monitor
1 RCA VCR with Sound System
2 Slide Projectors

1 Boxlight Video Projector
1 JVC VCR
1G3 Macintosh Computer

Basic Design Room 101:
4 4x8' Design Tables with 28 Stools

Graphic Design
1. The first paragraph should be a description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The Graphic Design Studio has 24 workspaces. The workspaces contain wooden drafting tables with chairs and/or stools of varying heights. There are a dozen rolling lockers. The room holds 4 rows of desks facing each other, allowing space for a slide and a media projector for instructor presentations. The slide and media presentation equipment is adequate.

Grant funds awarded Fall 2004 allowed for the purchase of 2 large-format laser printers, one 36" wide guillotine paper cutter, 2-16" x 20" cutting mats, a wire binding machine, a saddle stapler, and several semesters' worth of supplies. At present, however, there is no lab fee for purchasing paper, toner cartridges and loops for the wire-binding machine.

More lighting and painted sound-board has been ordered by the department and will be installed in the graphic design studio, thus enhancing student critiques and display of student work.

There are 2 small rooms at the rear of the main space. One room houses a library of design magazines, paper samples, font specimens, illustrations, and printed and digitized photographic stock art and is equipped with coffee pot, a cool couch, and chairs. The second room houses 3 computers used primarily for scanning. These computers have software sufficient for general scanning but not up to the standards of professional firms. All computers have internet access as well as standard operating software. The room also has a Bogen backdrop used for documentation of student and faculty work. The saddle and loop binding equipment are located in the same space. The loop binder has a 3:1 ring ratio, and presently has enough sizes and colors for student use.

Students majoring in Graphic Design are required to purchase laptops with wireless capability. The room is equipped with a wireless router that makes printer and internet access through dynamic protocol possible.

Students have access to a post-script large-format printer that resides in the instructor's office, and there is direct access to the wireless network available on all floors of Fletcher Hall.

There is no secure and dedicated server within the Graphic Design studio. Such a server would allow students to prepare for the rigorous demands of the professional graphic design workplace by learning proper file structure for printed and digital material. This server would also allow file sharing for syllabi and other necessary classroom materials. The coordinator of graphic design has submitted a STEP grant to solve this issue.

Such a server would allow the use of typeface font resources purchased from Adobe. These are not presently installed on the computers of the Visual Resource Center and cannot be legally installed on student computers, and thus cannot be used. The server would also allow network traffic to specific hardware addresses.

A collection of student and professional posters, book jackets, and other large format flat work is housed in 20 flat file drawers as well as being archived on the instructor's computer. A large bookcase holds a moderate number of books on related disciplinary materials. At present, the books are mostly from the instructor's personal library. No dictionaries, thesauri, or related research materials are available for student use.

The VRC (Visual Resource Center) located on the second floor of Fletcher Hall has 22 Apple computers with 17" CRT monitors and 2 scanners. The computers are connected to the internet and have file sharing access to a Mac XServe running the current software. All hardware is adequate for completion of assignments. Students are allowed to save work on the server.

The VRC also has several printers for color and black and white output. Full-bleed tabloid paper as well as large format printing can be accommodated.

Available software for students is not the most recent version but is adequate for instruction. These software titles include Adobe Creative Suite for printed work, Flash MX 2004, and Dreamweaver MX 2004 for web design.

Through recent equipment allocations one HP 5100 printer was purchased for the graphic design studio. This provides students with the access to over-sized laser printing in the graphic design studio.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

Existing graphic design facilities are adequate for the student population. However, sound transfer from the adjacent metalworking and jewelry studio interferes with students' concentration.
Tables, stools, chairs, rolling lockers are kept in good shape for year-to-year use. With the increase in enrollment in graphic design, the wear and tear on studio resources will magnify.

The room is adequate for lectures and demonstrations. Instruction with slides, digital media, printed matter and hands-on demonstrations are easily accomplished with good results.

The VRC is an adequate facility for teaching basic design computer skills and fundamental production to the enrolled students. The instructor's computer and lectern work well to focus the student's attention onto what is being presented on screen. This is a comfortable environment with space to critique and ease of student's presentations.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

Fletcher 306, 307, 307c

1 Hewlett-Packard 5100 Large-format Postscript Monochrome Printer
3 MikroTek Scanmaker Firewire Flatbed Scanners with Transparency Adapter

2 Apple G3 eMac Computers
1 Apple G3 PowerMac Computer with Gateway 17" Monitor
1 Umax Powerlook 2100XL Flatbed SCSI Scanner with Transparency Adapter
1 100mg SCSI Zip Drive
2 Linksys Ethernet 10/100 mb 5-port Workgroup Hub
1 Linksys Ethernet 10/100 mb 8-port Workgroup Hub
1 Apple G5 Macintosh with 2 17" Viewsonic Monitors
1 GBC 3: 1" Wirebind Machine
14 Boxes GBC Wirebind Wire Loops 3:1" of Various Sizes
1 Stanley Bostitch Saddle Stapler with 3 Boxes of Staples
1 Airport Extreme 10/100mb Wireless Network Hub
13 Books of Stock Photography and Illustrations, Various Publishers
11 CDs of Stock Photography and Illustrations, Various Publishers
200+ Communication Arts Magazines as well as Art Direction Magazines and Other Trade Publications and Journals
3 25' Electrical Extension Cords
4 5-port Electrical Strips
24 Adjustable Wood Drafting Tables
5 Large Conference Tables
15 Rolling Lockers
1 36" Wide Guillotine Paper Cutter
23 Stools, Various Heights
29 Conference Chairs
1 Light Table
50+ Sample Books of Commercial Papers
35 Books and Three-ring Binders of Type Samples
1 Apple G4 Computer on a Rolling Cart w/Viewsonic Office Theatre LCD Projector w/Speakers
1 Bogen Professional Backdrop Lighting System with Extra Rolls of Backdrop Paper, Aluminum Tubes and Various Supplies
6 Cases Letter Sized Paper
3 Reams Tabloid Size Paper
1 Ultimate Gold Matte Cutter
3 HP LaserJet Toner Cartridges
3 Bookcases
50+ Graduate Thesis Bound Books
4 Flat Files with 5 Drawers Each
20+ Posters of Professional Posters, Book Jackets, and Large Work for Demonstrations
2 16" x 20" Self-healing Cutting Matt
3 CD's Adobe Typefaces

Visual Resource Center
11 Apple Macintosh G4, 733 Mgz Processor, 1.12 GB Ram, 1 serves as Instructor Machine

12 Apple Macintosh G5, Dual 1.8 Ghz with 2GB Ram
22 Viewsonic Ultrabright E90f 17" Monitors
1 Apple iMac G5,1.8 Ghz Processor, 1.2 GB Ram
1 Apple iMac G4,733 Mhz Processor, 512MG Ram
2 Canon CanoScan LiDE Scanners
2 Epson Expression 10000 XL reflective scanners with transparency lids
1 Nikon Super Cool Scan 4000 slide scanner
1 HP 2500cp plotter, capable of 36 inch-wide large format printer
1 HP 5100tn large format laser printer
1 HP 2300 letter sized laser printer
1 Epson Stylus Photo 1280 oversized inkjet printer
1 XServe

Enough copies also exist for all student machines to run the Adobe Creative Suite, Adobe Aftereffects 5.5, Flash MX 2004 and Dreamweaver MX 2004.

Ceramics Area

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The instructional area for ceramics consists of a 1150 square foot main studio, a 300 square foot glaze lab, and a 540 ft indoor kiln room. Currently, an outdoor kiln yard and foundry is under construction.

Within the 1150 square foot main studio, 214 square feet of canvas covered worktables provide an effective hand-building instruction and student work area. There is a triple sink basin with two faucets. This area also houses 10 Brent motorized potters wheels for wheel throwing demonstrations and student work. This space also houses 1 Brent kick wheel, plaster topped wedging table, 1 Brent slab roller, 1 Bailey Clay Extruder, and adequate shelving for student work. All items are well maintained and in working condition.

Storage space is the major concern in the main studio area. The coordinator has added new wall shelving to help alleviate the storage of projects. Even with these additions, it is a challenge to keep the work space fully functional as the amount of both finished and unfinished student work is produced during a semester. The coordinator routinely re-organizes the layout of the room to help improve the ergonomics and storage concerns.

The 300 square foot glaze lab contains a digital scale, a triple beam scale, a large floor scale, an Alpine spray booth, an air compressor, a ball mill, a Venco de-airing pug mill, and fully stocked glaze bins with stainless steel topped work surfaces. Glaze Lab ventilation is maintained by an Aerocology dust collector with a movable vent arm and a Torit dust collector that connects to hoods above work surfaces. All equipment is well maintained and in working condition. Storage for dry materials for glaze and clay mixing is a concern. Recent shelving additions are being utilized to solve this problem. Another improvement would be the installation of a sink and water source. The area coordinator plans to submit a work request to address this issue.

The 540 square foot kiln room houses a 50 cubic foot Alpine updraft, a 30 cubic foot Alpine updraft, a 16 cubic foot Alpine electric, a 10 cubic foot Olympic electric, a test kiln, and shelving for student work. The area coordinator recently refurbished the gas kilns. A re-organization of the shelving system will take place once the supplies for the current outdoor kiln construction are used to complete the kilns.

The outdoor Kiln area houses a Raku kiln, a currently under construction 65 cubic foot Downdraft Soda Kiln, and a to be constructed 100 cubic foot Wood-fire Train Kiln. These kilns will accompany the foundry area, which is housed in the same area. The studio also houses a sandblaster with an independent compressor, a wet saw, a bench grinder, and numerous hand tools.

Recent equipment purchases were the result of internal and external grants. Small equipment and repair items are purchased with funds in the operating and equipment allocations of the department budget. The ceramics area coordinator conducts the maintenance and the repair of equipment.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

The studio is accessible to the students outside of dedicated class time everyday of the week. After normal business hours students are able to access the studio via a key lock box.

The area faculty member directs the safe operation of kilns and equipment. Students are required to wear proper safety equipment when using the glaze lab, cleaning equipment, and or working where high concentrations of clay dust are present. Ear, eye, and hand protection are readily available for use during the appropriated ceramic related tasks.

Fire codes are maintained with accessible fire extinguishers in the ceramic studio areas. The university safety director is in contact with the area professor and is made aware of any significant quantities of hazardous materials. The safety director provides timely updates for proper removal hazardous waste materials by the appropriate removal agency.

The only concern at this time is the amount of space for the storage of student work. The area coordinator continually re-organizes the main studio configuration and adds more shelving to help alleviate this issue. A more permanent solution such as increasing the size of the studio would be a welcome addition.

The above mentioned facility allows for a full implementation of the ceramics area curriculum, which meets the NASAD standard.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

Main Ceramics Studio 116 Fletcher Hall:

8 Canvas-covered Tables
10 Brent Model B Motorized Wheels
1 Brent Kick Wheel
1 Plaster-topped Wedging Table,
1 Brent Slab Roller

1 Bailey Clay Extruder w/Assorted Dies
3 Metal Banding Wheels
1 Aluminum Ware Cart
11 Freestanding Wooden Shelving Units
2 Overhead Micro Air Dust-collection Units (awaiting installation)
Assorted Wooden Ware Boards
Assorted Wooden and Plastic Bats (for wheel throwing)
Assorted Hand Tools (rulers, paddles, ceramic carving, cutting, and surfacing tools, spray bottles, sponges and scrapers)
1 First-aid Kit and Eye Wash Station
2 Electric Drills (glaze mixing)
2 Water Hoses
4 Squeegees

Glaze Lab Fletcher Hall 116B:

1 Ohaus Digital Scale
1 Ohaus Triple Beam Scale
1 Mettler Toledo Floor Scale
1 Alpine Spray Booth
1 Cambell Hausefield Air Compressor
1 Amaco Ball Mill with Porcelain Jars and Beads
1 Venco De-airing Pug Mill
2 Bailey glaze Formulation Tables with Bins
Full Range of Glaze Chemicals and Clays
1 Aerocology Dust-collector
1 Torit Dust-collector
1 Soldner Studio Clay Mixer
2 Glaze Spray Guns
1 Pneumatic Die Grinder
Assorted Scoops and Measuring Containers
1 Bench Grinder

Coordinators' Office, Fletcher Hall 116A:

1 Custom-built Photographic Seamless Backdrop (property of area coordinator)
1 Custom-built Overhead Light Box (property of area coordinator)
1 Boom Standards (property of area coordinator)
1 Tripod (property of area coordinator)
1 Pentax 35mm Camera (property of area coordinator)
Assorted Books, Magazines, and Technical References on Ceramics (property of area coordinator)

Indoor Kiln Room:

1 50 Cubic Foot Alpine Updraft Gas Kiln
1 30 Cubic Foot Alpine Updraft Gas Kiln
1 16 Cubic Foot Alpine Electric Kiln
1 10 Cubic Foot Olympic Electric Kiln
1 Test Kiln

1 Oxygen Probe Analyzer
1 3-Phase Air-compressor (awaiting electrical connection)
1 MK Diamond Wet Saw
1 3.5" Angle Grinder
3 Pneumatic Die Grinders
Assorted Kiln Shelves and Furniture
Assorted Leather & Kevlar Gloves
1 Self-igniting Propane Torch
1 Wall-mounted Safety Ear Plug Dispenser
1 Millermatic Mobile Mig Welder
Assorted Welding Helmets and Face Shields
1 Clothing Cabinet (in storage)
4 Aluminized Safety Suits for Metal Casting (in storage)

Outdoor Kiln Yard & Foundry: (currently under construction)
1 60 Cubic Foot Gas Kiln for Soda Firing (partially built)
1 100 Cubic Foot Train-kiln for Wood Firing (construction yet to start)
1 wax Burnout Kiln (construction yet to start)
1 Raku Kiln (working and in use)
1 Propane & Gas Cylinder Safety Storage Container
1 Sandblasting Cabinet (not installed)
1 Metal Worktable
1 Overhead Trolley with Hoist (not installed)
1 Gas-firing Foundry Furnace (in storage)
1 Oxyacetylene Cart with Torch
1 Wax-burnout Kiln (construction yet to start)
Assorted Kiln Shelves and Furniture
2 Tongs for Raku Firing
Assorted Crucibles (in storage)
Assorted Pouring Arms and Casting Equipment for Foundry (in storage)

Media

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The main Media area is located in 125 Fletcher Hall and consists of a 2D animation studio, a video production studio, a video editing room, and office and storage space. In Fall 2005, a sound studio was set up in 201 Fletcher Hall with the aid of a BORSF equipment grant, thus providing students with an additional computer facility.

The 2D animation studio in room 125 is used for hand-drawn and stop-motion animation. Adjacent to the 2D animation studio is a video production studio, a flexible multi-purpose space used for video recording, installation work, and video projection. A small editing room with 2 G4 Macintosh workstations plus an office and storage space for video cameras and accessories are also a part of the media area in room 125. The new media studio in room 201 is a facility for 2D computer animation, interactive imaging, video editing, image processing and sound design. It is fitted out with 14 G5 Macintosh computers as well as a variety of

peripherals including music keyboards, headsets, microphones, sound recorders and DVD and VHS decks and monitors. The studio also contains a "whisper room," an enclosed acoustically treated space for live sound production. All equipment in both room 125 and room 205 is in good working order and has been upgraded as needed.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

At the present time the rooms and studios allocated for media studies and related production work adequately meet the needs of the current student population.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

Graphic, Video and Sound Hardware

14 G5 Macintosh Workstations
3 G4 Macintosh Workstations
3 Bogen Tripods
3 Manfrotto Tripods
2 Lowell Lighting Kits
3 Panasonic 3CCD Digital Cameras
2 Flatbed Scanners
2 Epson Multimedia Video Projectors
5 Canon 2R20 Digital Cameras
2 Panasonic Digital Tape/SVHS Deck
5 Panasonic VHS/SVHS Decks
3 Toshiba DVD/CD Decks
2 Toshiba 27" H-D Monitors
6 Panasonic 13" Video Monitors
2 Panasonic 24" Video Monitors
1 Panasonic Analog VHS/SVHS Editing Station
2 Panasonic 2 CCD Matched Studio Color Cameras
2 Studio-type Tripods for Matched Cameras
1 Video Camera Boom-EZFX Jibe
1 S-VHS Camcorders
2 Panasonic NV8500 VHS Editor/recorders
2 Panasonic NV500 VHS Editor Controller
1 Panasonic Digital AV Mixer
2 Panasonic Audio Field-recording Decks
20 Sony Headsets
2 Sennheiser Microphones
2 Carioid Sphere Microphones
3 Shure Lavalier Microphones
2 Kodak 16mm Motion Picture Projectors
24 Monitor Video Walls

Graphic, Sound and Interactive Software

16 Photoshop
16 Boris Plug-ins
16 AfterEffects
5 Flash
5 Illustrator
5 Dreamweaver
16 Final Cut Pro
14 Peak Sound Software
14 Logic Sound Software
1 Game Engine w/Interactive Control Devices
Assorted Cables and Connector

Furniture

25 Chairs
8 Tables

Metalwork and Jewelry

1. The first paragraph should be a description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The Metalwork and Jewelry studio is a small space consisting of two adjoined rooms with concrete floors, walls, and ceiling, and is located on the third floor of Fletcher Hall. The main room is 48' x 24' and adjoining room is 12' x 24', both with 12' ceilings. There are no windows and the skylights have been covered due to a problem with leakage.

The physical condition of the rooms is good. The climate control is sufficient when it is activated. The ventilation system is adequate for the time being. It does not however, have any flexibility for use in other areas of the studio. At present, space needs due to increasing enrollment, exceeds what is available.

Recent additions include the construction of a ventilated dividing wall in the smaller room to house computers and a milling equipment, the installation of a small special built vent hood to help control fumes put off by welding activities, and the installation of a 220 volt outlet to run a TIG welding machine. The dividing wall was paid for by a "Scientific Equipment" allocation and the rest was paid for by a "STEP" grant.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

There is no storage space for large works. In addition, space for equipment is at its limit. Individual workspaces for students are adequate but cramped on large worktables set close together. Equipment availability is adequate for area use except during times of heavy use. Quality and quantity of equipment is good and in working order.

Lack of sound dampening material installed poses a health risk to room occupants, and the noise interferes with those working in adjacent rooms.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

1 VIC12 Investment Machine
1 Lincoln Electric Precision TIG 185
1 SPX Power Team Quarter
1 Bonny Doon Electric 6" Hydraulic
1 Delta 16" 2-Speed Scroll Saw
1 Delta 9" Band Saw
1 Delta Large Drill Press
1 Delta Medium Drill Press
1 Proxxon Micro Drill Press
1 Wilton 6" Belt/9" Wheel Sander
1 Emerson 1" Belt Sander-grinder
1 Delta Oscillating Drum Sander
1 C&M Topline 24" Tumbler
3 Prestolite Acetylene Torches, "B"
1 Oxyacetylene Torch
1 Smith Mini-oxyacetylene Torch
3 Compressed Air/natural Gas
1 Caswell 25 amp Anodizing
1 Sweetie 10 amp Plating Rectifier
1 36" Bending Brake
1 Manual Rolling Mill
1 Auto-rolling Mill
1 TAIG CNC Micro Mill LE
1 DELL Workstation
1 COMPAQ Workstation
1 Microtek Flatbed Scanner
1 Hewlett Packard Deskjet 5550
2 5-Gal/2hp Shop Vacs
2 Foredom Flex-shafts
2 I Shor Wood Buffer/polishers
1 20-Gal/1hp Grainger Air
1 Trinco DryBlast Lasting Cabinet
1 I Shor Branson E-Module
1 Reimers Portable Steam Cleaner

1 Jet 9" Metal Lathe
1 6" Benchtop Shear
2 Swest 13"x 8.75"x 13.5" Firebrick Kilns
1 48" Metal Floor/step Shear
1 36" Slip Roller
8 Small Flat-tipped Pliers
9 Small Needle-nosed Pliers
9 Small Wire Cutters
4 Medium Wire Cutters
3 Large Wire Cutters
7 Wood Ring Clamps
1 Small Anvil
3 Large Anvil
10 Alcohol amp
15 Raising Hammers
4 Riveting Hammers
6 Chasing Hammers
6 Ball Peen Hammers
6 Sinking Hammers
4 Forging Hammers
5 Planishing Hammers
8 Assorted Mallets (wood, rawhide)
44 Assorted Stakes
1 Sandbag
1 Sinking Stump
1 Surface Plate
4 Ring Mandrels
2 Bezel Mandrels
2 Sets Wax Files
4 Medium File Sets
25 Large Files
15 Jeweler's Saw Frames
1 Deep-throat Saw Frame
1 Hacksaw
3 5" Benchtop Vises
3 Assorted Sharpening Stones
10 Assorted Draw Plates
4 Hand Shears
3 Burnishers
3 Bezel Rollers
1 Set of Diamond Burrs
1 Set of Wax Burrs
1 Set of Stone-setting Burrs
1 Set of Mandrel Burrs
1 Set of Metal Burrs
1 Set of Stone-setting Tools
1 Disc Cutter
1 Set of Dapping Punches
2 Metal Dapping Blocks
3 Wood Dapping Blocks
1 Combination Round- and V-pliers
1 Set Assorted Chasing Tools
2 Pitch Bowls
1 Large Wax Pot
3 1-Gal Pickle Pots
3 Annealing Pans
1 Brush Plating Tool
1 5-Gal Aluminum-anodizing Setup
1 5-Gal Copper-electroforming Setup
1 1 qt. Silver-plating Setup
1 1 qt. Nickel-plating Setup
1 1 qt. Gold-plating Setup
3 High CFM Vent Hoods
Assorted Enamels and Enameling Tools
Assorted Soldering Tools (tweezers, third-hands)
Assorted Drill Bits

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Painting

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The painting area is 45 feet wide, 70 feet in length, and twelve feet high. In square footage, the area measures 3150 square feet. It is divided into three equal spaces. One area is devoted to two sections of Introduction To Painting (VIAR 250). The remaining two areas serve Intermediate (VIAR 350) and Advanced Painting (450). The space houses 47 work areas serving 68 students. Each work area contains at least one easel and one tabouret. Intermediate and advanced students may use two easels. Introductory Painting area includes a painting storage rack (8 feet wide, 12 feet high, 3 feet deep). Clusters of units containing

three to six small storage cabinets are used as student lockers. The storage units also function as room dividers. Two sinks are located at either end of the studio. Lighting is a mix of fluorescent fixtures and incandescent track lighting. Track lighting is confined the center section of the studio. Painting studio floors are terrazzo. Double doors are located at each end of the studio. A combination key lockbox on the northeast door allows student access after hours.

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The College of the Arts has made every effort to maintain studio access during weekends and after classes. It is a major factor in maintaining the energy within the Department.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

Inadequacies with lighting are currently being addressed through the installation of halogen lights. Additional tabourets need to be purchased to replace worn equipment. The area lacks any storage for still life and other teaching materials. There is inadequate display area for any of the painting studios. Currently, two small critique areas have been cut out of the working spaces in beginning and advanced painting. Both of the spaces are too small to accommodate a class comfortably.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

38 30" Stools
5 18" Stools
20 Wooden Chairs
13 Folding Metal Chairs
7 Upholstered Chairs
2 8'x30" Metal Folding Tables
1 10' Folding Fiberglass Ladder (Werner company)
4 16' Light Tracks
9 Light Cans
2 22 x 24 x 3' d Sinks
1 12 x 8 x 3' d Painting Rack
2 Slide Screens
2 First-aid Kits
2 Fire Extinguishers
1 Miter Box
1 Corner Brace
1 Back Saw
1 Hack Saw
1 Construction Cart
2 Roller Stands
2 Staple Guns (Swingline)
48 New Easels
16 Old Easels
38 New Tabourets
6 Old Metal Tabourets
3 Old Wood Tabourets
2 Claw Hammers
13 3-locker Storage Units
7 6-locker Storage Units

Photography

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The photography area has 8 small darkrooms equipped with sinks, shelving, cabinets, with Formica table tops, safelights, florescent lights, hot/cold water, heating, cooling and (some) ventilation systems. These rooms are suitable as workspaces for 1-2 individuals at a time, though up to five people share the space. There are 2 large gang-type darkrooms similarly equipped, with workstations for 6-8 students. Additionally, one gang-darkroom has two light-tight film rolling closets. These rooms are used for class demonstrations, large format printing

and beginning photography students. There are 4 storage rooms. One is used for holding lab materials: chemicals, film, paper, lenses, etc; two are used for framing/matting materials, storage of art objects, medium format cameras, enlarger parts, tripods and various other camera equipment. One room is generally accessible to students and has the mat cutter, community-use backdrops and provides temporary storage for portfolios and projects. There are two hallways lined with bulletin boards, lockable individual storage cabinets, two large sinks with multiple faucets and two print washers. On the counter tops are 2 dry-mount presses, multiple print drying racks, a long community light table, and standing negative drying cabinet.

There is one faculty office equipped with a computer. It faces a small classroom recently fitted with halogen lighting for two opposing walls and one wall of 8' high Celetex board for display of artwork for critique.

The classroom/studio is equipped with six tables and approx. twenty chairs and can be darkened. The entire photo area and office is accessed by a single door, which can be locked. Official seating capacity is 16-18.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

The photography studio/classroom space serves many functions excellently. It is intensely used by all the photography classes and for senior thesis meetings and critiques. Students can roll and develop film, view negatives, make enlargements, tone, mat, critique, view slides and films. The large classroom studio is always accessible to students who want to use it for photo shoots, matting, or reading. Small and gang darkrooms are accessible to students by keys found inside coded key boxes. Door locks are old and frequently break thus creating a security problem and is highly disruptive of the flow of use.

The photo area does not have any dedicated computer or video projection equipment for classroom use. Currently such equipment must be borrowed from the Visual Resources Library and is often unavailable on short notice. As photography becomes more digital, and as supplementary class materials are often digital, this looms as a problem. Slide projector, video/VCR/ box projector need to be reserved, fetched from AV or the VRC and made operational for class use each time since there are only minutes between classes. This can take up valuable class time. Security for a more permanently installed computer/ projector /printer will also be an issue.

The storage room, filled with expensive film and paper, is not in sight of the office and is subject to theft during highly active times.

The new hot water heater in Fletcher Hall does not always provide hot enough water to dissolve chemicals and frequent power loss due to a faulty electrical system frequently shuts down the two large work spaces. Recent work orders are addressing the need for GFI outlets to solve this problem.

Humidity build-up in the darkrooms causes the plaster to crumble off the walls and the resulting dust makes it difficult to keep the darkrooms clean.

The ventilation system for chemical fumes is unreliable.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

17 Beseler 23II Enlargers
6 Omego Enlargers
4 Saunders LPL Enlargers
6 LPL Saunders in Boxes (new)
1 Omega/LPL Enlarger
1 45S Dichro Beseler Enlarger
1 Light Box
2 Drymount Presses
1 Negative Drying Closet
2 Archival Print Washers
2 Large Sinks
Multiple Print-drying Racks with 40 Screens
3 Tripods
1 View Camera (needs repair)
3 Medium Format Cameras (one is missing)
1 Copy Stand

Other Studio Items: assorted trays, thermometers, timers, safe-lights, lenses, tanks and reels, negative carriers, easels, beakers, filter kits, grain focusers

Printmaking

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The printmaking studio in the Department of Visual Arts at the University of Louisiana at Lafayette is located on the third floor in room 301 of Fletcher Hall with access 7 days a week.

The 3,312 square foot space, illuminated by artificial light, houses all the necessary equipment for traditional, non-toxic and photo lithography, intaglio, relief, silk-screen, and digital printmaking processes. This facility, in the last 5 years, has seen extensive enhancements through successful grant writing allowing for the purchase of $200,000.00 worth of equipment enhancements that has allowed for the infusion of the latest computer technologies, the upgrading and addition of printing presses and other equipment. This has allowed for the introduction of alternative printmaking techniques, safer alternatives to the printmaking approach, the incorporation of more relevant, practical, and theoretical applications with related computerized photographic pre-press practices, and developed a up-to-date printmaking facility with broader educational and research capabilities that strives to establish a balance between traditional and alternative techniques.

Ventilation in the studio is handled in 3 ways and provides adequate service to the main printmaking studio. However, Hurricane Katrina compromised the printmaking darkroom ventilation. This hurricane removed the ventilation extraction motor from the roof of Fletcher Hall. The studio has a spray booth with attached exhaust hood for the application of sprayed materials, a dedicated ventilation system that is dedicated to the extraction of fumes in the studio and darkroom, and two exterior doors that can be opened. Acids and solvents are stored in fireproof and corrosion proof cabinets and kept locked. These materials are only used under faculty supervision.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

Outside of the ventilation issue listed above the facilities completely satisfy the student's and the faculty's needs.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

1 34"x60" Charles Brand Lithographic Press
1 34"x60" Takach Lithographic Press
2 24"x48" Takach Lithographic Press

1 36"x60" Charles Brand Etching Press
1 28"x48" Sturges Etching Press
1 18"x36" Sturges Etching Press
2 Chalander & Priece Typesetting Presses
1 22"x28" Self-inking Sign-maker Relief/block Proof Press
1 18"x24" Potter Proof Press

2 48" x 72" Cincinnati OMS-2 Vacuum Printing Tables
1 38" Encore Engineering Maxitronic Floor-standing Squeegee Sharpener
1 76" x 43" x 43" Hydro Engineering Wash-out Booth,
1 AWT UV Silk-screen Exposing Unit
30 Silk-screens Ranging from 16”x20” to 30”x40”
16 Squeegees Ranging from 8” to 46”
1 Nu-Arc 40"x48" Flip-top Exposing Unit
6 Safety Lights
1 2’x6’ Darkroom Sink
2 Power Macintosh G5's
1 Power Macintosh G4
1 Dell Precision 530 Computer Workstation
1 Dell Precision 630 Computer Workstation
1 Colortrac 48" Large Color-format Scanner
1 Umax 2100XL Color Flatbed and Slide Scanner
1 Nikon Coolscan 4000 ED Slide Scanner
1 Umax 2100U Color Flatbed Scanner
1 Epson Stylus Pro 9000 Large Format Printer
1 GCC Tech. Large Format Black and White Printer
2 Nikon Digital Cameras
1 Walcom Drawing Tablet.
4 PhotoShop CS
1 PhotoShop 6.0
1 Wasatch SoftRIP 4.5
22 Flat File Cabinets
12 Surface Rollers Ranging from 8" to 44"w
1 Set of Viscosity Rollers
6 Leather Rollers from 12" to 20"
10 Hand Brayers Ranging from 1”-12”
1 36"x48" Saw Dust Box
3 24"x36" Hot Plates
1 36"x36" Stainless Steel Sink for Soaking Paper
1 4’ x12’ Stainless Steel Graining Sink
2 Foot x 6’ Processing Sink
1 Spray Booth
1 Plate Cutter
2 Print Drying Racks
2 NuArc Light Tables
1 Hydraulic Stone Lift
60 Lithographic Stones Ranging in Sizes from 8"x10" up to 24"x36"
2 30" x 40" Lithographic Plate Backers
2 22" x 40" Lithographic Plate Backers
1 30”x40” Lithographic Plate Backer
1 24” x 24” Lithographic Plate Backer
2 18 x 24 Vertical Etching Tanks

Sculpture

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The Sculpture Area is presently located in the original rear area of the old ROTC Building with a newer addition to the original building ROTC 120.

Room 110 functions basically as an introductory area where students work mostly additively with plaster on one end of the studio and assemblage on the other end of the studio area. Room 117 is a wood carving area. Room 116 is a stone carving area. Room 112 is in the process of being converted into a small wood construction area. Rooms 111.115 and 118 are being used as small storage areas for tools, various equipment and supplies.

Room 120 is a just completed Upper Level Sculpture Studio area where a variety of work takes place. One side of the studio houses the ceramic shell slurry mixer and the mold making area as well as the wax area. The rest of the 120 studio is meant to be a flexible work area in order to meet the individual needs of students as they explore various materials and techniques as they begin and continue to develop their individual bodies of work On the far opposite side of 120 is a small metal area with welding equipment. Plans are for exterior usage as well for metal work.

The Sculpture Area is in the process of adding a foundry to its facilities as a result of a recently awarded BORSF grant. The ceramic shell mixer and the ceramic mold making area and the wax area are housed in ROTC 120. The foundry will be across the street located outside of the ceramic studio area.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

The University has made a determined effort to make basic improvements in order for the Sculpture Area to become a more viable and enhanced studio work area that meets the basic needs and demands of various material and technique work spaces . In so doing the program now can continue to offer students the highest quality program possible.

In the Fall Semester of 2002 The Beginning and Upper Level Sculpture Areas had to be moved from EMDH to the old ROTC building, which had been renovated in the Summer of 2002. The plan was that the Beginning Sculpture Area would be housed in the renovated rear area of ROTC. (See plan Art Building/ROTC) and the Upper Level Sculpture area would be housed in ROTC 120 the new addition along side the rear of the original ROTC building . (See plan Art Building/ROTC)

Tangible evidence of the value the university has of the sculpture area lies within the recent awarding of a BORSF grant for a sculpture foundry, which has been greatly supported by the University with matching funds. The addition of the foundry will enhance the sculpture program and provide one that is not only extended but more well-rounded.

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

Room 110: Plaster Additive/assemblage Area

9 Wooden Work Tables:
- 3--- 4’ x 8’ Tables
- 2--- 4’ x 4’ Tables
- 1--- 3’ x 12’ Table
- 2---40” x 65” Tables
- 1---38” x 66” Table

48 Lockers to Store Tools and Supplies (for VIAR 260 students)

2 Large Storage Cabinets 6'x4'x18" each
4 Blackboards Approx 4'x6'

2 Large Shelf Systems
1---6' x 16' x 20"
1---6' x 6' x 18"

Display Boards
2---4' x 8'
1---6' x 8'
1 Sink
1 Eye-wash Station
1 Exhaust Fan
2 Fire Extinguishers

Room 111: Tool/Storage

Room 115: Storage

Room 118: Storage/Equipment

Room 117: Wood Carving Area
10 Carving Horses
1 Woodworking Bench for Sharpening Tools
1 Woodworking Bench 32"x51"x24" with Wood Vise
1 Larger Woodworking Bench with Wood Vise
1 Metal Storage Cabinet
1 Shelf System for Storage 34"x9'x30"
1 Shelf System for Storage 7'x5 1/2 'x16"
1 Sink and Eye-wash Station
1 Fire Extinguisher
1 Exhaust Fan
1 Dust Collector

Room 116: Stone Carving Area
7 Stone Carving Tables
1 Long Heavy Work Table
1 Large Shelving System
1 Metal Storage Cabinet
1 Long Cabinet with Sink
1 Eye-wash Station
1 Dust Collector
1 Exhaust Fan
1 Fire Extinguisher

Room 112 Wood Construction Area
2 Lg. Storage Cabinets 6'x6 1/2'x 17" each
3 Woodworking Benches with Wood Vises 32"x6'x28"
1 Woodworking Bench 32"x51"x24"
1 Woodworking Table 33"x47"x45"
1 Shelf System for Tools/equipment 6'x12'x18"
2 Stools
1 Dust Collector
1 Exhaust Fan
1 Fire Extinguisher

*** First Aid Areas are located near sink in main sculpture area Room 110 as well as the sculpture restroom Room 114 ***

Room 120 Upper Level Sculpture Area
7 Shelf Systems for Molds Approx. 6'x4'x16"
1 Ceramic Shell Work Station 31" x 40" x 6 1/2'
1 Ceramic Shell Work Station 35" x 5 1/2' x 26"
1 Ceramic Shell Slurry Mixer
1 Sink
9 Modeling Stands
1 Long Work Table for Wax 38" x 24" x 8'

1 Long Work Table for Wax
34" x 34" x 7-1/2'
14 Small Metal Lockers for Wax
1 Large Work Table 32" x 45" x 10'
2 Large Shelf Systems 6-1/2' x 6' x 18"
1 Large Shelf System 7-1/2' x 6' x 24"
3 Square Work Tables 37" x 48" x 48'
3 Fire Extinguishers
4 Large Work Tables with Vises
33" x 8' x 30"
1 Large Shop Fan 36"
1 Dust Collector
2 Metal Cabinets for Welding Storage
2 Welding Tables Approx 2' x 4' x 33"
1 Metal Worktable
3 Welding Screens
1 Sand Blast Unit
1 Oxy/acetylene Set-up Cart
1 Oxy/acetylene Safety Set-up Cart
1 Small Arc Welder
1 Small Mig Welder
1 Large Mig Welder
1 Sink
1 Eye Wash Station
1 Exhaust Fan System

Exterior Ceramic Area New Foundry Facility
1 Furnace
1 Hoist
1 Pouring Pit
All Other Casting Equipment (crucibles, safety gear, etc.)

Visual Resources and Presentation Spaces

1. A description of the spaces and general equipment, their suitability and inadequacies, state/condition, additions/changes/improvements/ that have been/are planned, and how these were funded.

The facilities for lecture courses in Art History/Art Appreciation are housed in Fletcher Hall, Room 134 and 211, and also in Griffin Hall, Room 147.

Fletcher Hall 134, is connected to the main building by a breezeway and has one entrance and two exits. Room 134 is a large multipurpose room designed to accommodate theater productions and visiting artist presentations as well as art history and art appreciation lecture classes. Room 134 has a 133 stadium style seating capacity, a movable SMART podium with reading light, a medium-sized projection screen that can be raised and lowered, a movable chalkboard, a large wooden table, and assorted chairs. Room 134 has adjustable note lights so students can take notes when the main lights are turned off.

Projection equipment includes two carousel slide projectors and a SMART podium, which houses a Mac G4 computer, a DVD/CD player, and a VCR. Presentation materials can be loaded manually into the system components or uploaded from a remote computer to the College server and accessed through the SMART podium. Images are projected by means of an LCD projector. Sound capabilities, including a handheld remote microphone, operate through a theater sound system projected through large speakers in the front of the room. The system allows for interactive use of the internet and World Wide Web in classroom presentations. The new retractable screen, updated projector, and a Smart podium were installed during Summer Semester 2005 and began use in Fall Semester 2005.

Fletcher Hall, Room 211 is a standard classroom located on the second floor, which was converted to a Smart classroom in 2002. Room 211 can accommodate approximately 49 students seated on movable chairs at tables arranged in rows of two on each side of a central aisle. Tables and chairs can be rearranged for special classroom needs but only with difficulty. Fletcher 211 is furnished with 2 slide projector stands, 1 slide projector, SMART podium, Mac G4 computer, DVD/CD player, VCR, document reader, LCD projector mounted on the ceiling, and retractable screen and dry erase board. Room 211 has internet capability that allows use of images directly from the World Wide Web. Room 211 has adjustable note lights so students can take notes when the main lights are turned off.

Griffin Hall, Room 147 has begun to be used for large art history lecture classes. Griffin 147 was designed for stage presentations with traditional theater style seating such that those seated in the back of the room are on eye level with the stage and those seated towards the front of the room must turn their heads upward to view any presentation. Room 147 was retrofitted with a multimedia

cart with DVD/CD, VCR, and audio tape capability. A Gateway Pentium III computer with zip drive has been recently updated to Windows XP. Projection is through an LCD projector mounted on the ceiling. There is no network connection or internet capability.

The Visual Resources Library is located on the second floor of Fletcher Hall in Room 207A and houses a slide, DVD, and video tape collection. Additional images are available from image databases accessible via internet and network connections via the online reference section of the University's Edith Garland Dupré Library. Fletcher Hall 134 and 211 Fletcher Hall and faculty office are connected through the College server so that electronic presentation materials can be sent via the server to 134 and 211 for class presentations.

2. Describe how these facilities meet and/or do not meet the needs of students and the teacher in that area.

The lecture facilities and visual resource images and equipment are generally adequate for teaching Art History/Art Appreciation courses. Scheduling classes can be difficult because use of 134 Fletcher and 211 Fletcher must be shared with other departments within the College of the Arts and for this reason several art history classes traditionally taught in the Fletcher Hall facilities have been moved to 147 Griffin Hall. This room is undergoing an upgrade; so it will be a SMART room for A/V presentations and internet.

A portable hand microphone in 134 Fletcher is available but interferes with teaching styles that make extensive use of gestures to enhance presentations. A head set would be most useful. Room 147 Griffin has no microphone and it can be difficult for the audience to hear.

Scheduling 211 Fletcher Hall for smaller classes has recently proven to be difficult and small classes have been moved to 134 Fletcher and now 147 Griffin where the large size compromises the advantages of smaller, upper division classes.

Although 211 Fletcher Hall is adequate for instruction, the lack of a VRC director, does pose potential problems in maintaining this resource

3. A detailed inventory list of all the equipment in your area, including brand name, etc.

134 Fletcher Hall:

133-Stadium-style Seating
1 SMART Podium with Reading Light
1 Medium-sized Projection Screen
1 Movable Chalkboard
1 Large Wooden Table
Various Ceiling Mounted Lights for Note-taking During Presentations
1 Mac G4 Computer

1 DVD/CD Player
1 VCR
1 LCD Projector
1 Handheld Remote Microphone
1 Theater Sound System

211 Fletcher Hall:
49 Chairs
2 Slide Projector Stands
1 Slide Projector
1 SMART Podium
1 Mac G4 Computer
1 DVD/CD Player
1 VCR
1 Document Reader
1 LCD Projector
1 Retractable Screen
1 Dry Erase Board

Sample Questions & Issues

1. To what extent do facilities and equipment match the size, scope, mission, goals, and objectives of the art/design program?

Equipment and safety are sufficient in both quality and quantity to achieve all of the related goals and objectives of the art/design unit. When these individual areas are referenced, it can be seen that all student and curricular needs are being met. In analyzing these areas it has been found that the facilities, equipment, and safety do not impair the quality of student achievement or limit the attainment of stated goals. Each concentration cites its areas for improvement. Individual areas are addressed in the sections that follow.

2. To what extent are budget provisions adequate for maintenance of the physical plant and equipment?

The department facilities are maintained by Physical Plant. Physical Plant personnel make an effort to respond in a timely manner and work completed is generally satisfactory. A specific annual budgetary amount is not allocated for facilities maintenance and is dependent on annual allocations from the University and the College. Funding for facilities maintenance is obtained on an ad hoc basis. Funding of equipment maintenance and updating is dependent on successful competitive annual STEP and BORSF grant applications, student fees and equipment allocations from the University. The University strongly supports the BORSF grant applications of the Department with matching funds.

3. Describe and evaluate the physical plant and equipment, including the number and quality of buildings used by the art/design unit; type of construction and adequacy of ventilation and climate control; number and quality of classrooms, studios for

teaching, offices, individual studios, and video and other equipment, storage rooms, and exhibition space, etc.

The Visual Arts Department is located on the first, second, and third floors of Fletcher Hall which was constructed in 1976 and the ROTC Building was constructed in 1939 and renovated in 2002 when the Department gained use of the facility. The two buildings are sound and in good condition. Fletcher Hall is also houses the School of Architecture and Design which includes architecture, industrial design, and interior design, as well as housing the offices of the Dean of the College of the Arts. The Visual Arts studios and classrooms on the three floors of Fletcher Hall are accessed by inner gallery walkways. Access to different levels is provided by internal and external stairways and an elevator. The center of the building is an open atrium. A large lecture hall/theater which is also used for special events is connected to the main building by a breezeway. Climate control is provided for each of the studios, classrooms, and offices and is generally adequate. Restroom facilities are adequate and accessible to the physically challenged. There are no restrooms on the third floor. Since the last Self-Study, a foundry and kilns are in the process of being constructed near the loading area at the northwest corner of the building. Loading and unloading generally take place through the breezeway entrance on the east side of the building.

The first floor houses the ceramic and media facilities and shares the floor with architecture, industrial design, interior design studios and offices, and the woodworking shop. A passenger elevator provides access for the physically challenged and is also used as a freight elevator to move supplies and art work as needed.

The second floor houses the animation lab, the Apple lab, a sound lab, and an office. A visual resource collection serves all the departments in the building. The floor is also shared the interior design studios, the interior design faculty offices, and the offices of the Dean of the College of the Arts.

The third floor houses the Department office, several faculty offices, the graphic design studio classroom, the metalworking and jewelry studio classroom, the painting studio classroom, the photography classroom and darkrooms, and the printmaking studio classroom. All Visual Arts faculty have telephones, internet access, email, and Apple or PC computers and printers. The main office has waiting space, a secretarial area, and the faculty mailroom. One secretary services the general needs of the Department and the Head. Nine faculty members have offices on the third floor, one on the second floor, two on the first floor, and two in the ROTC building. All faculty have access to a copy machine located on the second floor of Fletcher that is shared with all other users of the building. All student-related files are maintained in the Department office and on line through ULink. The office is open Monday through Friday from 7:45 a.m. to 4:30 p.m. The main office space at present meets the needs of the present faculty and student population.

The ROTC building is located across the street from Fletcher Hall. This one floor building houses two drawing studio classrooms, a design studio classroom, the art education classroom with adjoining office of the art education faculty, and the sculpture studio. A new addition for upper level sculpture was added in 2002 and completed in 2005.

(Floor plans of Fletcher Hall, the Arts Annex (ROTC) Building, and the ground plans of the University are included, following this section.)

All faculty members have access to audio-visual equipment and multimedia projection equipment housed in the Dupré library maintained by the University Media Center. Department slides and slide projectors are available to all faculty. Art-related videos, CDs, and DVDs are also available and are housed in the Visual Resource Center and Dupré library. Additional small collections of specialized media specific visual resources are maintained in faculty offices.

Classrooms for painting, photography, printmaking, metalwork and jewelry, graphic design, and a design classroom are located on the third floor of Fletcher. The printmaking area has been greatly expanded since the last NASAD review and the design room added. There is minimal storage area for student work and minimal wall area for the display of student for class critiques. The animation, Apple, and sound classrooms are located on the second floor which also houses a classroom used for art history but shared with all other departments. This classroom has internet access and a multimedia podium with projection equipment.

The building has reached a point where power usage is a problem.

Levels of enrollment have increased dramatically since the last self study. Additional space was requested for the Department. The previously used facility, E.A. Martin Hall, was demolished in 2002 to make room for the construction of student apartments. The ROTC building was refurbished for use in teaching drawing, basic design, art education, and sculpture classes.

In Fletcher Hall, the graphic design studio was subdivided into two spaces to be used for graphic design and basic design classes. This re-designing was necessary to accommodate the scheduling of additional drawing courses to handle increased enrollment in the department as well as other programs in the College of the Arts required in their curriculum. This re-designing was also done to integrate computers into our basic design courses in a secured environment and with close proximity, for technical support, to the VRC. At the same time once available classroom space for art history classes has been converted to a sound lab for Visual Arts. Alternative spaces in other buildings have been required. As the technical equipment available in these alternative spaces is not

up to the standards of the lecture equipment lost, teaching strategies have had to be adapted.

Increased levels of enrollment have required increasing class sizes and the number of classes offered in order to allow students to follow the curriculum.

In general, the visual arts facilities meet the pedagogical needs of the instructors and of the present student population. Efficient use is being made of the available equipment and spaces.

4. Describe and evaluate current programs and practices for (a) maintaining the physical plant and equipment, (b) replacing equipment, (c) updating equipment in areas where goals and objectives require current technology.

(a) maintaining the physical plant and equipment

The overall condition of the buildings is sound and well maintained. The University Physical Plant Department has adequate staff to meet all repair needs. No major problems other than time delays have been seen in relation to repairs. The faculty is responsible for equipment maintenance, particularly day-to-day troubleshooting. However, during days of rain leaks can be found throughout Fletcher Hall.

(b) replacing equipment

Some small equipment such as hand tools are maintained by the individual instructors and students and replaced when necessary using departmental and/or lab fee funds. Most expendable supplies come from lab fee funds. Electrical maintenance, cleaning, painting, and small equipment repair are completed on a regular basis. Computers in the department are maintained by the faculty and the computer technician. Computer problems are handled in a timely manner. There have been equipment upgrades in many areas over the past five years and requests are made on the basis of need. At present most needs are being met.

(c) updating equipment in areas where goals and objectives require current technology

Acquisition of new equipment is funded by the University, the College, the Department, and by outside grants, the most significant of which are the BORSF (Board of Regents Support Fund) Grants through the State. STEP Grants available through the Student Government Association have also been important. At present there is no University-wide policy for upgrading computer facilities on a general or regular basis. Acquisition and upgrading equipment and software are currently completely dependent on successful new grant applications. Some equipment is very old and some is quite up-to-date. This problem is partially alleviated by requiring students in graphic design to provide their own laptop computers and software. Plans are also in the works to require animation students to do the same. The possibility of assessing technology lab fees for general equipment is being discussed.

5. Describe and evaluate current programs and practices concerning safety and security. Environmental health and Safety Policies can be found at: http://www.safety.louisiana.edu/Policy/EHS%20Policy.shtml
Other policies at: http://www.safety.louisiana.edu/Policy/Other%20Policies/Other%20Policies.shtml

Office of University Police: Campus Law Enforcement: Commitments to a Safe and Drug-Free Campus:

Mission
The Mission of the University Police Department is to provide a safe environment through a sensitive, measured approach to all situations requiring police assistance in support of the mission of the University and Student Affairs

Organization
The UL Lafayette Police Department provides for the peace, safety and security of persons and facilities affiliated with the UL Lafayette Campus. This includes its respectively owned, controlled or occupied properties. Employing approximately 50 officers, the UL Lafayette Police Department maintains an environment to facilitate the university's mission of research, education and public service. The police department is conveniently located on Hebrard Boulevard in Bittle Hall and operates 24-hours every day throughout the entire year. The UL Lafayette Police Department maintains a close working relationship with other area law enforcement agencies, other criminal justice components, and all university administrative departments.

UL Lafayette Police officers are sworn peace officers of the state of Louisiana. The police powers derive from the Louisiana Revised Statutes, Title 17 Section 1805(A), granting full police authority to include the carrying of concealed weapons, effecting of arrests on and off campus and investigation of campus related crimes to include the entire state of Louisiana. The officers are commissioned by the state of Louisiana upon completion of a Peace Officer Standards and Training Academy. Successful completion of this police academy requires the attendance of 280 hours of basic law enforcement training. Officers also participate in advanced law enforcement training sessions encompassing particular branches of policing. http://police.louisiana.edu/

- Safety on Campus
- **UL Lafayette strives to provide a safe campus for all students. The UL**

Lafayette Police Department monitor all areas of the campus day and night with uniformed officers, plain clothes patrol, police units, and foot patrols. The UL Lafayette Police Department also has a mountain bike patrol for additional security on campus. The Department of Student Personnel works closely with University Police and maintains the UL Lafayette Dean on Call policy, which designates a professional staff member from Student Personnel who is available to students 24 hours a day, 7 days a week. The Dean on Call can be contacted through the UL Lafayette Police Department. The Code Blue Emergency System also offers direct contact with the University Police from several locations across campus. These lighted poles offer added security to students on campus day and night.
http://www.louisiana.edu/Student/Hou

sing/Handbook/safety_on_campus.htm

Analysis

Based on the results of your self-study, provide a succinct text that describes, documents, and evaluates:

1. The extent to which the art/design unit meets NASAD facilities, equipment, and safety standards;

In analyzing the art/design unit in light of NASAD standards, it is the consensus of the faculty that the art/design unit is meeting NASAD standards for facilities, equipment, and safety. Facilities in all areas support the needs of both faculty and students in satisfying the demands of the curriculum. Each area has considered its individual situation and each has noted strengths and any needed improvements.

Equipment and safety are sufficient in both quality and quantity to achieve the related goals and objectives of the art/design unit. Individual areas are addressed above. When these individual areas are examined it can be seen that all students and curriculum needs are being met at present. Each area cites its areas for improvement. In analyzing these there are no significant obstacles to limit the quality of student achievement or to limit the attainment of stated goals.

2. The extent to which resources and policies in these areas meet additional institution-wide or art/design unit aspirations for excellence;

Many of the resources facilitate the University strategic goal to expand educational opportunities through multiple delivery systems based on current technologies. Resources and policies also support student achievement and participation in educational programs that foster artistic development.

Maintenance throughout the Department is good. Campus personnel respond in a timely manner and work completed is more than satisfactory. Although a specific yearly budgetary amount is not allocated for equipment, University funding has been adequate for meeting the Department's needs. The University's record of support is reasonable and demonstrative of its commitment to the Visual Arts Department.

Students have access to studio facilities outside of scheduled class times. Space is adequate to carry out all duties involving advising, student critiques, reviews and curricular development. Nine faculty members have individual offices. Four faculty members share office space with another faculty member. The proposed hire of two new faculty members this academic year will reduce the number having individual offices to seven faculty members and increase the number

sharing office space to eight. All faculty members have access to class studios, equipment, and department resources for research purposes.

Safety is considered to be of utmost importance in all classes. Institutional and Departmental policies and practices are discussed in the narrative responding to the question about safety above. The air throughout Fletcher Hall and the ROTC Building has been tested and found to be safe. Fletcher Hall and the ROTC Building meet local fire and health codes. Information concerning building security and University Police is included above.

3. Areas for improvement and plans or means for addressing them. Distinguish between long-term and short-term solutions.

In general facilities are meeting the demands of both faculty and students. Please refer to individual areas for greater detail and clarity.

Space was a pressing issue at the time of the last visit. Increased enrollment has brought even greater pressure on the available space.

(See Sec. II, Part B., #2., Question E. for Areas of Improvement for Specific Areas of Study.)

SECTION I: Operations
G. Library and Learning Resources

Edith Garland Dupré Library

- **Documentation**

1. If your art/design unit relies substantially on libraries or learning resources beyond the institution for information access, collections, or facilities, information concerning (a) accessibility, (b) collections in relationship to major areas of study, curricular offerings and levels, (c) agreements regarding student/faculty use of these facilities, (d) student use of these facilities.

Does not apply.

2. Expenditures for art/design acquisitions as documented by the institution—ideally, a breakdown with expenditures (a) the year before last, (b) last year, and (c) budgeted for this year in the following categories: books, periodicals, slides, prints, videotapes/films, recordings, microfilm/microfiche, electronic access, other holdings (specify). Also, a total for each year.

Projected Library holdings for the Visual Arts Department:

Acquisitions with a breakdown of expenditures for the following:

	2000-01	2001-02	2002-03	2003-04
Books	$3088.28	$1318.36	$1240.81	

$994.11				
Collected Editions	n.a.	n.a.	n.a.	n.a.
Periodicals	$9848.63	$3592.25	$3555.62	
$3454.72				
Standing Orders	$295.41	$301.89	$365.67	
$378.91				
Slides	n.a.	n.a.	n.a.	n.a.
Prints	n.a.	n.a.	n.a.	n.a.
Videotapes/films	n.a.	n.a.	n.a.	n.a.
Recordings	n.a.	n.a.	n.a.	n.a.
Microfiche	n.a.	n.a.	n.a.	n.a.
Electronic Databases	AMICO	AMICO	CAMO, ARTstor	
CAMO, ARTstor				
VIAR TOTALS:	$13,232.32	$5212.50	$5162.10	
$4827.74				

Data from Library Technical Services 5-Year Annual Report. Departmental Book Budgets include all other material formats (collections, slides, prints, video, etc.)

Acquisitions for art/design, art education, with a breakdown for the following:

	2000-01	2001-02	2002-03	2003-04
# Books	108	45	51	45
# Collected Editions	n.a.	n.a.	n.a.	n.a.
# Periodicals	41	40	40	41
# Standing Orders	4	5	6	5
# Slides	n.a.	n.a.	n.a.	n.a.
# Prints	n.a.	n.a.	n.a.	n.a.
# Videotapes/films	n.a.	n.a.	n.a.	n.a.
# Recordings	n.a.	n.a.	n.a.	n.a.
# Microfiche	n.a.	n.a.	n.a.	n.a.
# Electronic Databases	n.a.	n.a.	n.a.	n.a.

3. Number of staff dedicated to the art/design collection and the qualifications for each position.

Ashley Bonnette is the bibliographer for the Art/Design Collection in the Dupré Library and Bibliographic Instruction and Distance Learning Librarian. Ms. Bonnette also works as the liaison to the Department of Visual Arts' Library Representative.

4. Plans for library equipment acquisitions and maintenance.

This acquisition and maintenance of equipment is solely handled by Dupré Library.

Library Resources:

Selected Online Database Resources:

Academic Search Premier, 1975--, broad subject coverage, selected full text.

- **Art Abstracts** -- This database provides comprehensive indexing and abstracts

for 378 leading international publications pertaining to a variety of art types. This bibliographic database indexes reproductions of works of art that appear in indexed periodicals.

- **ArtSEARCH** [LIBRARY ONLY] -- ArtSEARCH, the national employment bulletin for the arts can be searched by category, states, and date. The database is updated every business days with up to1000 listings available daily. Find positions in theatres and performing arts centers, universities, colleges and schools, dance companies, museums, and other arts organizations.
- **CAMO** formerly **AMICO** - Art Museum Consortium's database of digital multimedia documentation for over 75,000 works of art from over 30 museums. Paintings, drawings, prints, sculptures, photographs, and decorative arts from around the world, ancient periods to contemporary arts, supports both general, introductory overviews of art history and detailed study of certain subjects.
- **Arts & Humanities Citation Index** (via Web of Knowledge), 1975 --, indexes 1140 journals, no abstracts or full-text, citations only.
- **Grove ArtOnline** -- Provides Web access to the entire text of The Dictionary of Art (34vols) with annual additions of new material and updates to the text, plus extensive image links and all the sophisticated search advantages possible with an online reference source.
- **ARTstor** -- The ARTstor Library's initial content will include approximately 300,000 images covering art, architecture and archeology. ARTstor's initial software tools will support a wide range of pedagogical and research uses including: viewing and analyzing images through features such as zooming and panning, saving groups of images online for personal or shared uses, and creating and delivering presentations both online and offline. This community resource will be made available solely for educational and scholarly uses that noncommercial in nature.
- **JSTOR** -- Complete runs of 117 important journal titles in 15 disciplines.

Selected Print Indexes/Bibliographies/References

ART Bibliographies Modern, Vol. 11, 1980 - v23, 1992.	Stks Z 5935 .L64
Art Index, Vol. 1, 1929/32 - v. 39, 1990/91.	Stks Z 5937 .A78
Art Information: Research Methods and Resources.	Stks N 85 .J64 1990
BHA/Bibliography of the History of Art, Vol. 1, 1991 B.	Stks Z 5937 .RR432
Comprehensive Bibliography for Interior Design.	Stks Z 5931 .I33 1984
Dictionary of Art, 34 vols.	Ref N 31 .D5 1996
Encyclopedia of World Art, 17 vols.	Ref N 31 .E533
Guide to the Literature of Art History.	Stks Z 5931.A671980

McGraw-Hill Dictionary of Art, 5 vols.	Ref N 33 .M23
Oxford Companion to Art	Ref N 33 .O9
International Repertory of the Literature of Art, Vol. 1, 1975 - v15, 1989	Stks Z 5937 .R16

General Art Histories: Arts of Mankind [series]. 14 Vols., various call numbers

1. Persian art, the Parthian and Sassanian Dynasties, 249 B.C.-A.D., 1962
2. Arts of the South Pacific, 1963
3. Nineveh and Babylon, 1961
4. Sumer, 1960
5. Flowering of the Italian Renaissance, 1965
6. Birth of Greek Art, 1964
7. Studios and Styles of the Italian Renaissance, 1966
8. Golden Age of Justinian, from the Death of Theodosius to the Rise, 1967
9. Arts of Ancient Iran from its Origins to the Time of Alexander, 1964
10. Europe of the Invasions, 1969
11. Rome, the Center of Power, 500 B.C. to A.D. 200, 1970
12. Early Christian Art; From the Rise of Christianity to the Death, 1968
13. Gardners Art Through the Ages, Ref N 5300 .G25 1980
14. Jansons History of Art, Stks N 33 .P5 1991

Pelican History of Art [series]. 12 Vols., various call numbers

1. Early Christian and Byzantine Art, 1979
2. Carolingian and Romanesque Architecture: 800 to 1200, 1966
3. Art and Architecture of the Ancient Orient, 1970
4. Art and Architecture of Russia, 1983
5. Architecture: Nineteenth and Twentieth Centuries, 1977
6. Architecture: Nineteenth and Twentieth Centuries, 1958
7. Greek Architecture, 1983
8. Art and Architecture of Japan, 1955
9. Dutch Art and Architecture: 1600 to 1800, 1972
10. Art and Architecture of India: Buddhist, Hindu, Jain., 1977
11. Art and Architecture of Ancient Egypt, 1981
12. Roman Imperial Architecture, 1981

Biographical/Artists Dictionaries

Black Artists	Ref N 40 .S78 1997
Contemporary Artists	Ref N 6490 C6567 1989
Dictionary of American Painters, Sculptors & Engravers	Stks N6536. F5 1945
Dictionary of Women Artists	Ref N43

.P47 1985
Who's Who in American Art Ref N 6536
.W5

Artist's Directories
American Art Directory, Biannual Ref N 50
.A54
Artist's and Graphic Designer's Market, Annual Ref N51
.A72
Classified Directory of Artist's Signatures, Symbols, and Monograms Ref N 45
.C36
International Directory of Arts, Biannual Ref N 50
.I6
American Association of Museum, Official Museum Directory Ref
AM10.A2 O4 aeb 09/04

Library Holdings for Visual Arts
The current and projected library holdings and learning resources (including electronic access) relevant to:
Visual Arts / Core Collection

N1-N9165	Visual Arts	16,975
NB1-NB1952	Sculpture	745
NC1-NC1940	Drawing, Design, Illustration	1,283
ND25-ND3416	Painting	3,228
NE1-NE3002	Print Media (Prints, Etc.)	569
NK1-NK9955	Decorative Arts	2,738
TR1-TR1050	Photography	2,732

Related Collections

NX1-NX820	Arts in general (Museums, Fundraising, etc.) 873
Art/Design	158 Book Titles 44 Journal Titles 11 Electronic Titles 10 Audiovisual Titles 7 Electronic Access Databases [see Visual Arts handout for descriptions]
Art Education	247 Book Titles 106 Journal Titles 10 Electronic Titles 3 Microform Items 1 Audiovisual Titles 7 Electronic Access Databases*

** art education databases include: ERIC, Academic Search Premier, Art Abstracts, American Humanities Index, Arts & Humanities Citation Index, Grove Art Online,*

and ArchiVision.

QUESTIONS AND ISSUES

The extent to which NASAD standards are met; including issues of governance, collections and electronic access, personnel, services, facilities and financial support:
1. Is the art/design collection (a) part of the general library, (b) a departmental library served by general library personnel, (c) an independent unit budgeted and operated by the art/design unit? Describe the responsibilities and authority of the individual in charge of the art/design library.

The library director reports to the Vice President of Information Technology, who in turn reports to the University President. The structural organization within the library is traditional, with a director, associate director, heads of departments and heads of divisions. The library has no official relationship to any academic colleges or departments outside of collection development.

2. Describe and evaluate the library acquisitions policy and indicate the role of faculty and students in determining acquisitions.

The library's visual arts collection appropriately supports the mission, goals and curriculum of the program's focus on art, design, and art education. Materials are available in various formats, including print, microform, audio visual, and electronic access. Each academic department on campus has a Library Representative, appointed by the department chairman who coordinates with the library's liaison for that department. The librarian forwards all book/materials catalogs to the departmental (visual arts) representative who reviews and disseminates select materials to all departmental faculty.

The librarian has the authority to make recommendations regarding book, visual resources, and non-book selections, but generally acts in an advisory capacity by providing the resource order catalogs and current state of the overall collection

Strengths/Weaknesses

Maintaining depth of the collection through book orders in each of the aforementioned areas represents an ongoing challenge in respect to the department's annual allocation. The annual departmental allocation of funds is divided equitably among permanent departmental faculty through the departmental library representative.

Conservation and Preservation

Means for conservation and preservation are very satisfactory. Air conditioning is provided 12 months per year, and the collection is regularly reviewed for mending and binding. Extra wide shelves are provided for proper shelving of over-sized materials.

Policy Statements

There is a long-standing written collection development policy that is regularly reviewed. The policy statement is general and applicable to all university curricula

and not specific to the visual arts program.

3. Describe any cooperative arrangements to augment holdings that have been established with information sources outside the institution such as libraries of municipalities, historical societies, and other educational institutions.

Cooperative Agreements

The library operates a professionally staffed interlibrary loan department which uses the OCLC interlibrary system, the national standard. The library is a member of OCLC through SOLINET and has also entered into reciprocal agreements with several hundred libraries throughout the state for reduced cost interlibrary loan services. The library also subscribes to several document delivery services, e.g., Ingenta. Dupré Library also participates in the LALINC consortium of libraries that provide on-site borrowing privileges among most state public universities and provides for ARIEL (fax-like) transmission of documents. The library also works cooperatively with the British Lending Library to obtain materials from outside the U.S. Also available for UL Lafayette student use is the Lafayette Parish Public Library located in downtown Lafayette. Interlibrary Loan, LaLINC cards, and various online databases (FirstSearch/World Cat, SOLINET) and document delivery service (Ingenta) also provide access to materials.

Access

Edith Garland Dupré Library uses the standard Library of Congress classification system and LC subject headings, utilizing the current AACR2 Rev. 2002 national standards. As a SOLINET (Southeastern Library Network) participant in the worldwide OCLC (Online Computer Library Center) database, all library records are in MARC format. Additionally the library's online catalog (iLink) is accessible via 111 terminals in the building and remote access is available 24 hours per day via the on-campus network of Internet connections. New books are cataloged promptly and there is no backlog of visual art materials.

4. Explain how the art/design library is staffed. Evaluate (a) the adequacy of the staffing policies in relation to the needs of the art/design program, (b) the qualifications of those who play important roles in the operation of the art/design library.

The Library is currently staffed by 48 full-time employees, plus the equivalent of 17 full-time student aides. The Library employs 17 professional librarians with masters degrees in library and/or information science, each from an ALA accredited university program. Some have additional subject masters degrees and/or PhDs. Librarians have faculty status and are eligible for tenure and promotion. There are written position descriptions on file for the librarians.

The Library employs 31 paraprofessional personnel plus a number of student aides. College preparation is not required for most staff positions, but several staff employees have earned degrees or undergraduate credits. Each support staff member has a written job description.

The Library personnel sufficiently meet the needs of the Visual Arts Department.

5. Describe student and faculty access (a) to the institution's library in terms of (1) hours of operation, (2) catalogues and indexes; (b) to the holdings of other institutions through such means as union catalogues and interlibrary loan.

Hours of Operation

Dupré Library's Fall and Spring semester hours of operation are:

Monday-Thursday	7:30am - 10:00 pm
Friday	7:30am - 12:00 pm
Saturday	10:00 am - 2:00 pm
Sunday	2:00 - 9:00 pm

[Summer and intersession hours reflect less coverage]

The Visual Arts collection is accessible throughout these hours, as is the Reference Desk, Reserve Desk, Circulation Desk, and computer labs for public services.

Reference: http://library.louisiana.edu/Ref

The Library's Reference Department is staffed by professional reference librarians (all possessing the ALA-accredited MLS) who capably provide guidance and instruction in the use of library materials. The Reference Department contains within its collection various resources in both print and electronic format for quick consultation. A 24-workstation online computer lab is available within the Reference Department to access the online databases and library catalog with additional access to various CD-ROMs (commercial and U.S. Government Printing Office).

Access to Collections: http://library.louisiana.edu/

The visual arts collection is housed on the second floor of a barrier free library serviced by 2 elevators and a central staircase; the library meets all requirements of the National Disabilities Act for providing handicap access to public buildings. The collection is accessible at all hours the library is open (94.5 hours per week). Course reserve materials are available at the library's Reserve Desk on the first floor adjacent to the Circulation Department, and it is open the same as the building hours.

Circulation http://library.louisiana.edu/Circ/

Books circulate to undergraduate students for a three-week loan period with renewal privileges and to graduate students for an entire semester. Faculty may borrow materials for an academic year. There are written loan policies that define loan periods, fines, lost book fees and other concerns.

6. Describe and evaluate instruction provided about use of the art/design library and its resources.

Bibliographic instruction http://library.louisiana.edu/Bib/

The library has a professional Bibliographic Instruction Librarian who provides library instruction on various levels, ranging from the introductory orientation of high school groups to the detailed and specific examination of electronic resources for

small graduate classes. The library renovations provided for a state-of-the-art Bibliographic Instruction Lab complete with 12 computer workstations and instructor terminal and projector. Written subject guides and pathfinders to the collection are available and routinely revised.

7. Describe the facilities for the art/design library. Evaluate (a) the adequacy of the facilities in relation to the needs of the art/design program; (b) the accessibility of resources such as slide-viewing equipment, micro-film readers, and computer terminals.

Space

The education collection is housed in Edith Garland Dupré Library, the main campus library, as well as in the Instructional Materials Center located in Maxim Doucet. In 2000 Dupré Library completed major construction and renovations granting an additional 88,000 square feet to the existing building, bringing the total library space up to 216,000 square feet. The recent renovations have provided an attractive and welcoming environment conducive to research and other campus activities and services. The library is situated in the center of the campus, providing convenient access to faculty, staff and students. The building is equipped with proper environmental controls (HVAC) for the appropriate storage, conservation and preservation of all library materials. All library materials are housed in the present location - there is no remote storage.

Equipment

There are sufficient and appropriate storage and housing systems for all types of library materials. Since the recent library construction and renovations there is an abundance of shelving for books and other library materials. The library now has a photo copy center on each floor of the library and a sufficient number of microfilm/fiche readers and copiers. The library is now equipped with 3 computer labs (STEP Lab, Reference Lab, and Bibliographic Instruction Lab) providing for approximately 97 computer workstations with shared printers at each lab for use by faculty, staff, and students. Audio/visual equipment is also available for student and faculty use.

Furnishings

The recent library renovations provided for more than adequate lighting, heating, ventilation, and electrical supply, including computer portals. The seating capacity in the library has also expanded from 1000 to 2700 following the library renovation.

Security

The entire library is wired with a security system. The library has emergency procedures and disaster plans in place. These include a fire alarm, sprinkler system, and public address system for use in case of an emergency. A 3M book detection system is installed at the front gates as a deterrent to theft.

Finance

Our library collection is consistent with peer institutions across the state in regards to funding, size and growth rates. The University of Louisiana at Lafayette is a public

state university and a member of the University of Louisiana System at the Doctoral/Research-intensive level. Library funding is dictated by the fiscal year total monies allocated to the library by the University administration. The Library Director then allocates percentages of funding to each department on campus.

The Library's current (FY 2004/2005) is $3,127,000 of which the material budget is $1,460,000 and apportioned this way: Books - $168,900; Periodical Subscriptions - $1,000,000; Standing Orders - $140,000; Bindery - $30,000; and LOUIS membership in state consortia - $102,000.

Funding of the library is sufficient to provide resources and services to accomplish the goals and mission of the University and its programs. The major source of funding is institutional allocation, with $1.4 million allocated for the 2004/2005 fiscal year for library acquisitions. Some funding comes from gifts, grants, and self-generated funds. The library director allocates the library budget. The College of the Arts faculty controls the expenditure of their budget. The budget for the library is the highest of the universities of the Board of Trustees of the University of Louisiana System. Funding for the library has been reliable in the past and is expected to be so in the future.

The Visual Arts program's current (FY 2004/2005) library budget allocates $3000 to books. The Library absorbs and manages costs for serials items: periodical subscriptions, standing orders, and electronic resources. Subscriptions total $3,454.72, standing orders total $ 378.72 and electronic resources (databases) total $9,180.00.

8. Describe the extent to which elements of the art/design collection (books, periodicals, slides, prints, video-tapes/films, recordings, etc.) are available for use at a single location.

All components outlined in this section concerning holdings of the Edith Garland Dupré Library Collection are available in one location. The second portion of this section addresses the collection of the Visual Resource Center located in Fletcher Hall which houses the slide library, additional DVD, video, and CD-Rom holdings, supplemental periodicals, and two computer labs.

ANALYSIS

Based on the results of your self-study, provide a succinct text that describes, documents, and evaluates:

1. the extent to which NASAD standards are met, including issues of governance, collections and electronic access, personnel, services, facilities, and financial support.

The library has clear guidelines for governance, and sufficient collections, electronic access, personnel, services, facilities, and financial support to meet NASAD standards supporting the mission, goals and curriculum of the program's focus on art, design, and art education.

The library's collection supports all areas of the visual arts curriculum (art education,

ceramics, computer art and animation, graphic design, media art, metalwork and jewelry, painting, photography, printmaking and sculpture) in breadth. The scope of the collection is both current and retrospective, including materials relevant to practice, history, theory, and criticism The collection adequately supports faculty research and professional development primarily through the availability of online catalog database resources including most notably the worldwide OCLC (Online Computer Library Center) Database interlibrary system through SOLINET (Southeastern Library Network), LALINC consortium of libraries, and the British Lending Library.

One of seventeen professional librarians serves as the primary representative for the Visual Arts Department adequately coordinating correspondence and purchasing. Students and faculty have adequate barrier free access to the library over ninety hours per week including the primary visual arts section, reserved materials, and database access through over one hundred terminals.

Dupré Library, located less than two hundred yards from the Visual Arts Department in Fletcher Hall, is readily accessible and housed in a newly constructed and renovated 216,000 square foot building offering excellent facilities.

As a member of the University of Louisiana System at the Doctoral/Research-intensive level, funding allocated to the library by the University administration is sufficient to provide resources and services to accomplish the goals and missions of the Department as addressed in NASAD standards.

2. The extent to which library collections, electronic access, and operations meet additional institution-wide or art/design unit aspirations for excellence.

There are written goals and objectives concerning library collections. Future plans include a library Needs Assessment Report, a Strategic Planning

Documentation, continuation of the Serial Bar-coding Project, selection and implementation of a new library management system (LMS) which will accommodate web access and digitized capability, and the revision of the Library Public Policy Handbook reflecting the recent additions of audio and video materials into the collection.

Maintaining depth of the collection through book orders relevant to practice, history, theory and criticism within the visual arts and art education represents an ongoing challenge in respect to the department's annual allocation. The annual departmental allocation of funds is divided equitably among permanent faculty as orchestrated by the department library representative.

3. Areas for improvement and plans or means for addressing them. Distinguish between long and short-term solutions.

At this time the Library is meeting the Department's needs. The Department of Visual Arts only has input regarding the selection of Art/Design materials. The Department

would greatly appreciate an increase in its spending budget for Art/Design materials.

VISUAL RESOURCE CENTER

- **DOCUMENTATION**
-
- **2005 Equipment Inventory:**

10 Mac G4s
12 Mac G5s (new for 2005)
2 iMac G5s (new for 2005)
1 iMac G4
12 PCs
2 Epson Scanners (new for 2005)
2 Black and White Printers
1 Epson 1280 Color Printer
1 HP 2500CP Large Format Color Printer
3 Dimension 3D Printers (new for 2004/2005 school year)

The Library houses the following:
100,000 + Color Slides
420 Video/DVDs
1 Lasergraphics Mark III "Digital Image-to-Slide" Machine

In addition there are:
1 TV Cart
1 DVD Projection Cart
4 LCD Projectors
2 Slide Projectors
Each of these items may be checked out.

Room 134
This is an auditorium-style classroom with full projection capabilities, Mac G4 computer, DVD/VCR, sound, and 2 slide projectors. In the summer of 2005 the entire projection system was updated, and a new retractable screen as well as a SMART podium were installed.

Room 211
This is a standard classroom that has been outfitted as a SMART classroom. It has a full projection system with a Mac G4 and slide projector.

- **QUESTIONS AND ISSUES**

1. Is the art/design collection (a) part of the general library, (b) a departmental library served by general library personnel, (c) an independent unit budgeted and operated by the art/design unit? Describe the responsibilities and authority of the individual in charge of the art/design library.

The Visual Resource Center (VRC), located on the second floor of Fletcher Hall in Room 207, is an independent computer lab/library budgeted and operated by the College of the Arts that caters to all students and faculty in the Visual Arts

Department as well as to College of the Arts students and faculty as a whole. Classes in computer animation and graphic design are held here. The VRC houses a 100,000 slide library, two computer labs, and a multi-media collection including over 400 DVD, video, and CD-Rom resources, as well as professional periodicals. Additional images are available from online image databases accessible via internet and network connections to the reference section of the University's Edith Garland Dupré Library. This includes CAMO, ARTstor, and GROVE ART online. The VRC also services all computers and the wireless network for the College of the Arts, and provides printing services for students. The printing service fees are applied to and paid through individual student accounts.

The Visual Resource Center Art/Design Materials Curator, preferably holding a MLS (or equivalent) from an ALA accredited institution with a MA or BA in Art/Design History or related area, reports to the Dean of the College of the Arts. A national search is currently being conducted for this position with the resignation of the former curator effective July 2005. The official position listing for the Visual Resource Center Art/Design Materials Curator outlining responsibilities and qualifications is included in this report.

The Visual Resource Center is both governed and guided by an internal board within the College of the Arts, the Computer Utilization Board (CUB), consisting of the Dean of the College, the VRC Curator, a full time technical support instructor, department heads in the College of the Arts, and all professors teaching in the VRC as well as student representatives from different departments.

2. Describe and evaluate the library acquisitions policy and indicate the role of faculty and students in determining acquisitions.

The primary purpose of the visual resource collections has been to support the studio and art history curricula and the teaching needs of the faculty. As such these collections sufficiently support the Visual Arts curriculum in terms of breadth, scope, and complexity of subjects.

The majority of funding for the VRC collections comes from departmental funds and multiple grant funds. Therefore, decisions for acquisitions are made on the departmental level and are based on need. The VRC staff relies on the faculty as subject specialists in recommending acquisitions and to provide cross-referencing as needed. The VRC staff assists in purchases made by the individual departments. While the pattern of growth of the collection has been "as needed" the rate of growth is fairly constant, due to the demands of new course offerings and curriculum evolution. The image collection size is adequate. The collection is sufficient for the number of faculty and students in the program as well as for the course offerings.

3. Describe any cooperative arrangements to augment holdings that have been established with information sources outside the institution such as libraries of municipalities, historical societies, and other educational institutions.

There are no cooperative arrangements to augment holdings outside the College of

the Arts and the online image databases through network connections to the reference section of the University's Edith Garland Dupré Library. Beginning in the spring 2005 Dupré Library has subscribed to the on-line image resources "ARTstor" and the College of the Arts subscribes to CAMO and GROVE ART online.

4. Explain how the art/design library is staffed. Evaluate (a) the adequacy of the staffing policies in relation to the needs of the art/design program, (b) the qualifications of those who play important roles in the operation of the art/design library.

The VRC Curator occupies a full-time university appointment reporting to the Dean of the College of the Arts and is responsible for cataloging and maintenance of the visual resources collection in both analogue and digital formats, is responsible for the supervision of student assistants, and collaborates with faculty in the purchase of equipment (hardware and software) for the computer lab. Mark LeBlanc, a full-time Instructor in the department, provides computer technical support for the Department of Visual Arts. Instructor LeBlanc maintains all the computers located in the Visual Resources Center, all computer facilities in the Department of Visual Arts, as well as the College of the Arts. In addition to Instructor LeBlanc's technical support responsibilities to the College of the Arts, he is responsible for teaching one course a year in the Department of Visual Arts. Instructor LeBlanc holds an MA in Music. His teaching responsibilities include a course in sound design for the department's media arts and computer art and animation students. This course was offered for the first time in the fall of 2005 as an independent study. Due to the nature of his appointment and outside responsibilities to the College, Instructor LeBlanc does not serve on departmental committees or perform student advising. In addition, the Department Head does not have direct supervision of Instructor LeBlanc.

One graduate assistant and six undergraduate students (approximately 12 to 15 hours per week each) serve as support staff in the Visual Resource Center.

5. Describe student and faculty access (a) to the institution's library in terms of (1) hours of operation, (2) catalogues and indexes; (b) to the holdings of other institutions through such means as union catalogues and interlibrary loan.

Standard hours of operation for faculty and students are:
Monday through Thursday 7:30 a.m. – 5:00 p.m.
Friday 7:30 a.m. – 1:30 p.m.
Saturday 10:00 a.m. – 2:00 p.m. Closed Sunday.

Faculty may work in the VRC outside of these designated hours in accordance with University policy concerning key and security code acquisition. The loan policy for students in the VRC is that they may check out slides, media materials, and equipment with the written permission of a faculty member.

6. Describe and evaluate instruction provided about use of the art/design library and its resources.

The attending staff personnel give instruction and orientation in the Visual Resource Center on a verbal and individual basis. Student access to the media collections is

scheduled under supervision and by appointment.

The two primary spaces designated for art history/lecture classes and events in Fletcher Hall, Rooms 134 and 211, are connected through the VRC server so that Power Point presentations can be sent via the VRC server.

7. Describe the facilities for the art/design library. Evaluate (a) the adequacy of the facilities in relation to the needs of the art/design program; (b) the accessibility of resources such as slide viewing equipment, microfilm readers, and computer terminals.

The Visual Resource Center (VRC) occupies a total space of 3,150 square feet, and is divided into four primary areas, all with a ceiling height of 12 feet. Included in these are two computer studios devoted to classes in Computer Animation, Graphic Design, Digital Photography, and multiple sections of Art in the Computer, a 200 level required course for majors. The Computer Animation studio, the smaller of the two, houses 15 computer work stations in approximately 560 square feet and functions as the primary studio classroom space for students concentrating in Computer Animation. The larger studio, a Macintosh lab, houses 22 computer work stations in approximately 975 square feet. A reading room and staff desk are located in a 480 square foot entrance / foyer space. The slide library is enclosed within a 275 square foot area with a partial wall open to the Computer Animation studio. The collection of over 300,000 slides is stored in 14 metal cabinets with dimensions of 54 x 34 x 14 inches. The room contains 2 industrial light tables with dimensions of 36 x 35 x 28 inches. In a 54 square foot enclosed space within the slide library is housed the DVD, video, and CD-Rom collection. This area essentially serves as a one-person screening space. The remainder of the VRC is devoted to office and storage spaces. The entire VRC space operates on a joint alarm system.

ANALYSIS *(note: All 3 questions are answered together in a series of paragraphs)*
1. The extent to which NASAD standards are met; including issues of governance, collections and electronic access, personal services, facilities and financial support.

2. The extent to which library collections, electronic access, and operations meet additional institution-wide or art/design unit aspirations for excellence.

3. Areas for improvement and plans or means for addressing them. Distinguish between long and short-term solutions.

The VRC has developed into its current design over approximately a ten-year period. The most recent renovations, completed over three years ago, were initiated in order to address the changing needs of the Visual Arts Department which has experienced a dramatic 50% increase in total enrollment over the past five years. Operating effectively within the spatial limitations of the VRC remains an ongoing challenge.

The VRC Computer Utilization Board (CUB), discussed under the previous section on Governance, assumes the responsibility of regularly evaluating and identifying problems within the VRC, and developing strategies toward solving these problems. Listed below are some of the short-term and long-term concerns, which this board is

currently evaluating.

The VRC staff is currently working under stressful circumstances. Instructor LeBlanc, who in addition to his own responsibilities, has out of necessity assumed some duties of the VRC director while the job search for that position is being conducted. Due to the demands of the College, the VRC staff tends to operate in a reactive response mode rather than a preferred proactive one. The statewide hiring freeze following hurricanes Katrina and Rita has delayed hiring to fill the vacancy

The interim period during the current job search evidences a decrease in efficient organization and management of the slide library collection, as well as other VRC holdings. One potential solution under consideration addressing stronger collection management is the implementation of a photo I.D. / color code check out system which would better date, document, and establish the location of any piece of equipment be it 35mm slides, a DVD, or TV monitor.
While the slide library is cataloged in an accessible manner, the physical space remains crowded. In the near future the slide library and resource collections are scheduled to be relocated to a nearby space on the second floor of Fletcher Hall, room 212, currently occupied by the School of Architecture Community Design Workshop. The relocated space of approximately 800 square feet will triple the space presently allocated to house the slide library and DVD/Video collections and screening room; and through the relocation will subsequently provide over a 300 square foot increase in the computer animation studio lab.

Under current discussion are the advantages of moving toward a predominantly digital image collection and the subsequent investment of resources to achieve such a transition. While there is the option of using on-line catalogs as the chief means of building a collection, those images unique to our collection would need to be scanned and documented. Whether such an undertaking would be addressed with in house personnel, or contracted through an outside agency is also a current topic of discussion.

Maintenance of computer hardware and auxiliary equipment not only for the VRC but also for the College of the Arts in general is largely the responsibility of the VRC staff and remains an extremely challenging task. Currently one of the most significant short-term problems relates to a lack of finances for the timely repair and or replacement of expensive auxiliary equipment such as DVD projector bulbs, the current lack of which renders the equipment unavailable for teaching purposes. Such short-term concerns as well as other long-term issues related to the VRC budget are prompting a current discussion within the Computer Utilization Board regarding the implementation of a student lab fee. Could, for example, a fund generated through lab fees while supporting short-term maintenance costs of auxiliary equipment, over time, accumulate enough interest to support the cost of replacing primary computer equipment?

SECTION I: Operations

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

Documentation

1. Policies and procedures used for admission at each applicable program level (i.e., non-degree-granting, associate, baccalaureate, graduate).

Policies and procedures for admission are set forth in the Rules and Regulations of the University published in the *University of Louisiana at Lafayette 2005-2007 Undergraduate Bulletin* and are included below:

I. Admission to the University

The University of Louisiana at Lafayette maintains several avenues to higher education for members of the community it serves. Students come to the University with a variety of individual goals and personal aspirations. The University, through its admission policy and the programs it offers, provides an opportunity for students with diverse backgrounds and abilities. Every attempt is made to address directly the needs of the individual while providing the flexibility necessary for full service to the community. Admission into the University does not guarantee admission into a specific College or specific degree program within a designated College. No student shall be denied admission to the University because of race, color, religion, age, sex, handicap, or national origin. The University, however, reserves the right to deny admission to any student whenever such action is deemed in the best interest of that student and the University community.

The University of Louisiana at Lafayette invites all students who wish to be considered for undergraduate admission to apply.

A. Degree-Seeking Undergraduate Students (U.S. Citizens, Permanent Residents, and Refugees)

A degree-seeking undergraduate student is one who wishes to pursue a baccalaureate degree through one of the undergraduate colleges of the University. Non-international students may be admitted in one of several categories: first-time freshman, transfer student, re-entry student, or re-entry by transfer student.

Applicants whose ACT scores, high school units and/or grade point average appear to meet the stated admissions requirements will be granted provisional acceptance, pending receipt of the final high school transcript. A final admission status will be given on receipt of the high school transcript showing completion and graduation.

A student applying for admission as a first-time freshman must:

- Complete and submit the application for undergraduate admission no later than 30 days prior to the beginning of the semester for which admission is sought. A non-refundable fee of $20.00 must accompany the application for U.S. citizens, permanent residents, and refugees.
- Present the minimum of a sixth semester high school transcript for initial consideration. The final and official high school transcript must be presented upon graduation.

- Take and present valid results of the American College Test (ACT) or Scholastic Aptitude Test (SAT). For admission purposes, ACT/SAT scores are considered valid for a period of five years.

1. **Admission as a First-Time Freshman *(In-State)***
   First-time freshmen who have graduated from a state approved or recognized accredited high school will be eligible for admission if they meet the following standards:
   a. **Qualification for either Freshman English or College Algebra**, i.e., remediation in only one of these two courses will be allowed. Students who earn a Math score of 18 on the ACT (430 on the Math SAT) are eligible to enroll in College Algebra (Math 100 or 105). Students who earn an English ACT score of 18 (450 on the Verbal SAT) are eligible to enroll in Freshman English (English 101).
   b. **Successful completion of the 16.5 units constituting the Louisiana Board of Regents high school core curriculum (the TOPS core):**

Course	**Units**
English I, II, III, IV	4
Algebra I (one unit) or Applied Algebra IA and IB (2 units)	1
Algebra II	1
Geometry, Trigonometry, Calculus, or Comparable Advanced Math	1
Biology	1
Chemistry	1
Earth Science, Environmental Science, Physical Science, Biology II, Chemistry II, Physics, Physics II, or Physics for Technology	1
American History	1
World History, Western Civilization, or World Geography	1
Civics and Free Enterprise (one unit combined) or Civics (one unit, non-public)	1
Fine Arts Survey (or substitute two units of performance courses in music, dance, and/or theater; or two units of studio art; or two units of visual art; or one unit of an elective from the other courses listed in the core)	1
Foreign Language (two units in the same language)	2
Computer Science, Computer Literacy or Business Computer Applications (or substitute at least one-half unit of an elective course related to computers approved by the state or one-half unit of an elective from the other courses listed in the core)	½

   c. **One of the following requirements**: A high school GPA of 2.5 or higher **or** an ACT Composite of 23 (SAT 1060) with a minimum high school GPA

of 2.0 **or** ranking in the top 25% of the high school graduating class with a minimum 2.0 GPA.

2. **Admission as a First-Time Freshman (Out-of-State or Home Schooled)**
   First-time freshmen that have graduated from an out-of-state approved or recognized accredited high school or completed a home school program will be eligible for admission according to any one of the following options.

   OPTION 1. Meet the same admission criteria as in-state first-time freshmen.

   OPTION 2. Qualify for either Freshman English or College Algebra (see 1.a. above) and have earned a minimum high school GPA of 2.5, a minimum ACT composite of 23, and a rank in the top 25% of the high school class.

   OPTION 3. Have a minimum composite ACT score of 26, with a minimum score of 18 on both the Math and the English sections of the ACT.

3. **Admission as an Adult First-Time Freshman**
   a. *Ages 25 and Over*
   A degree-seeking first-time freshman 25 years of age or older, who does not meet the University's standard admission requirements, may qualify for admission as a *25 Plus* student. *25 Plus* students must have completed high school or obtained a General Equivalency Diploma. Students are placed in the appropriate English and mathematics course based on submitted ACT or SAT scores. If scores are not available, university testing is required.

   b. *Ages 21 through 24*
   A first-time freshman between 21 and 24 years of age, who does not meet the University's standard admission requirements, may also qualify for admission as outlined below. Students must have completed high school.

   1) Students interested in full-time admission must apply for admission through Admission by Committee. Note: Applying for admission by committee <u>does not</u> guarantee admission.

   - Students interested in attending as a degree-seeking part-time student will be admitted but cannot schedule more than six hours in the fall or spring and no more than three hours in the summer. After the satisfactory completion (with no less than 2.00 cumulative GPA) of at least 12 credit hours, which will include all developmental math and English courses, a student can change status to a full-time student.
   - Students who are not degree-seeking may enroll for classes through University College's DOORS (Diversified Opportunities for Older or Returning Students) program. After the satisfactory completion (with no less than 2.00 cumulative GPA) of at least 12 credit hours, which will include all developmental math and English courses, a DOORS student can change status to a full-time student.

4. **Admission for a First-Time Freshman through Admission by Committee *(including graduates of non-state-approved high schools or GED recipients)***

Students who do not meet the stated admission criteria will have the opportunity to apply for additional consideration through Admission by Committee. Applications for Admission by Committee are reviewed by an Undergraduate Admissions Committee using criteria such as: GPA, quality of high school curriculum, class rank, special talents, school recommendation, extracurricular activities, leadership abilities, significant life/career experience and membership in under-represented groups. In all cases, the Committee's overriding consideration will be the student's potential to succeed in the UL Lafayette academic environment.

5. **Admission as a Transfer Student**

An applicant who has been enrolled or who is currently enrolled at another college or university is considered to be a transfer student. To be eligible for admission, a transfer student must be eligible to return to the last institution attended.

a. A transfer student with fewer than 18 non-developmental credit hours may be admitted if he or she fulfills the University's freshman admission criteria for in-state students, has completed developmental Math and English courses, and has earned a minimum 2.25 cumulative GPA in non-developmental work. The student should have his/her ACT scores sent to the Office of Admissions.
b. A transfer student who has earned 18 or more non-developmental credit hours may be admitted if the student:
   1) has earned a 2.25 cumulative GPA in non-developmental work; and
   2) is eligible for both Freshman English (English 101) and College Algebra (Math 100 or 105).
c. A transfer student who is applying for admission to the University of Louisiana at Lafayette after being suspended for academic reasons at the last collegiate institution attended, who has completed the period of his or her suspension, or, after being placed on academic probation at the last collegiate institution attended, may be admitted on academic probation in accordance with regulation VII.D (Academic Status).
d. A transfer student with two or more academic suspensions must remain out of school for at least one calendar year. The student's eligibility to enroll in the University of Louisiana at Lafayette is discussed in VII.I (Academic Status).
e. A transfer student who is not eligible for admission under the standards outlined in 5.a, 5.b, and 5.c above may be apply for additional consideration through Admission by Committee.
f. Each college or university attended must be listed on the application form, and final official transcripts must be sent from each institution to the Office of Admissions regardless of whether credit was earned or is desired.

Students who fail to acknowledge attendance at any college or university in which they have registered are subject to dismissal from the University.

g. A transfer student who is currently enrolled at another collegiate institution should have an official transcript sent at the time the application is submitted. This should be followed by a final official transcript upon completion of the work in progress.

h. A transfer student may be granted provisional admission status until all transcripts are received and evaluated. If these required transcripts are not received within thirty calendar days of the beginning of classes or if the student is found to be ineligible when the transcripts are evaluated, then the student's registration will be cancelled and all registration fees may be forfeited. (See Fee Regulations for resignation/ cancellation refund policy).

i. A student applying for admission as a transfer student must:
   1) Complete and submit the application for undergraduate admission at least 30 days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable fee of $20.00 for U.S. citizens, permanent residents, and refugees.
   2) Have each collegiate institution previously attended send a final, official transcript directly to the Office of Admissions.
   3) If applicable, have ACT/SAT scores sent to the Office of Admissions.

j. Transfer of Credit Policy
   1) The Office of Admissions evaluates transfer credentials to determine which credits are acceptable by the University; however, the student's academic dean is responsible for determining which of these credits may be applied in a particular baccalaureate degree program. Although all credits may be accepted by the University (Office of Admissions) and recorded on the student's University of Louisiana at Lafayette permanent record, these credits are not necessarily applicable to a degree at the University of Louisiana at Lafayette. A prospective transfer student should refer to the introduction section of the appropriate college in this Bulletin for the transfer of credit policy of that college. A student who feels that an error has been made in the evaluation of transfer credit should initiate a review of his/her record in the office of the student's academic dean.
   2) Credit for work successfully completed at a regionally accredited college or university or, in some cases, at a non-accredited institution will be accepted by the University of Louisiana at Lafayette in accordance with the following provisions:
      a) Credits from non-accredited institutions will be evaluated on the basis of the recommendations contained in the current issue of Transfer Credit Practices of Selected Educational Institutions, published by the American Association of Collegiate Registrars and Admissions Officers and in accordance with current Office of Admissions policy. Copies of these documents are available for inspection in the Office of Admissions.

b) Credit in courses from foreign colleges and universities may be accepted based on an interpretation of the credits by the Office of Admissions and the student's academic dean.
c) All regulations governing transfer credit will apply regardless of when these credits were earned; however, students are cautioned that credits which are over 10 years old may be applied toward degree requirements only with the approval of the student's academic dean.
d) Credits earned at another baccalaureate-granting institution (four-year college or university) during a period of suspension or dismissal from the University of Louisiana at Lafayette or another institution will not be accepted if the student enters or reenters the University of Louisiana at Lafayette. Hours pursued, hours earned, and quality points will not be included in the student's cumulative average; however, academic actions such as probation and suspension will be recorded. A student on suspension from UL Lafayette may enroll in a two-year institution (community college or junior college). Credits earned from the two-year institution will be accepted by UL Lafayette, though they will only be applicable toward a degree as determined by the student's academic dean. Credits earned by a student at a two-year institution while on suspension from another four-year institution may be accepted by UL Lafayette at the discretion of the student's academic dean.
e) University of Louisiana at Lafayette students who attend another college or university during a summer term and wish to transfer earned credits to the University of Louisiana at Lafayette are governed by these regulations; however, students are cautioned that their academic dean determines which of these transfer credits, if any, are applicable toward a degree. University of Louisiana at Lafayette students who plan to pursue work at another university are urged to consult with their academic dean concerning the applicability of such work prior to leaving the University of Louisiana at Lafayette.
f) Although the number of credits acceptable from a junior college or community college by the University is unlimited, transfer students are cautioned that the student's academic dean determines which of these credits are applicable toward a degree. The maximum number from a junior college or community college applicable toward a degree is 62 semester hours or fifty percent of the total required for a baccalaureate degree.
g) Credit earned through correspondence study and other non-traditional credit, earned in any way other than through residence study, is awarded according to university policy as stated in Section VIII (Credit By Other Means) regardless of the policy of the sending institution. Credit earned by departmental or institutional examinations at other regionally accredited colleges and universities and listed on an official transcript is accepted in the same way that residence credit earned in those institutions is accepted.
h) The University of Louisiana at Lafayette will recognize course credits from regionally accredited institutions at the level at which they were

taught at the credit-granting institution. When transfer credits are received at the lower level but the course is taught at the advanced level at University of Louisiana at Lafayette, the Dean may substitute up to six semester hours of transfer credits for six semester hours of advanced level credits in fulfilling the 45 hour requirement.

i) Transfer students who have been suspended from other college or university systems may appeal to enroll at the University of Louisiana at Lafayette during the suspension period only if they have a 2.0 cumulative grade point average.

6. **Admission as a Re-entry by Transfer Student**

A re-entry by transfer student is a former student of the University of Louisiana at Lafayette who has attended one or more regular terms at another institution before returning to the University of Louisiana at Lafayette.

a. A re-entry by transfer student who left the University of Lafayette in academic good standing and who remained in academic good standing at the other institutions attended may be admitted in academic good standing.
b. A re-entry by transfer student who left the University of Louisiana at Lafayette on academic probation or who was placed on academic probation at the last institution attended may be admitted on academic probation in accordance with regulation VII.D (Academic Status).
c. A re-entry by transfer student who left the University of Louisiana at Lafayette on suspension or who was placed on suspension at the last institution attended, who has completed the period of suspension, may be admitted on probation in accordance with regulation VII.D (Academic Status).
d. A re-entry by transfer student is also subject to the provisions of admission as a transfer student.
e. A re-entry by transfer student must:
    1) Complete and submit the application for undergraduate admission at least thirty (30) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable application fee of $20.00 for U.S. citizens, permanent residents, and refugees.
    2) Have final, official transcripts sent directly to the Office of Admissions from all collegiate institutions attended since the last enrollment at the University of Louisiana at Lafayette.
    3) Any student not in attendance for two or more successive regular semesters (excluding summer sessions and inter-sessions) is required to follow the degree program as printed in the *Bulletin* in effect at the time of his/her re-entry into the university. Any exception to this regulation must be approved in writing by the student's academic dean.

7. **Admission as a Re-entry Student**

A re-entry student is a former student of the University who has applied for admission after one or more regular semesters of non-attendance at the University of Louisiana at Lafayette and who has not attended another institution since his/her last attendance at the University of Louisiana at Lafayette.

a. A re-entry student who left the University of Louisiana at Lafayette in academic good standing may be readmitted in academic good standing.
b. A re-entry student who left the University of Louisiana at Lafayette on academic probation may be readmitted on academic probation in accordance with regulation VII.D (Academic Status).
c. A re-entry student who is returning after a period of suspension may be admitted on probation.
d. A re-entry student must:
    1) Complete and submit the application for undergraduate admission at least thirty (30) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable fee of $5.00 for U.S. citizens, permanent residents, and refugees.
    2) Any student not in attendance for two or more successive regular semesters (excluding summer sessions and inter-sessions) is required to follow the degree program as printed in the *Bulletin* in effect at the time of his/her re-entry into the University. Any exception to this regulation must be approved in writing by the student's academic dean.

B. Degree-Seeking Undergraduate International Students

The University of Louisiana at Lafayette is authorized under Federal law to enroll non-immigrant alien students. The Office of Admissions will issue the initial, appropriate immigration form for persons on student visas. Persons on other visas should check with the Office of Admissions and/or the U.S. Immigration and Naturalization Service prior to submitting an application for admission.

The Office of Admissions will make a determination of the student's eligibility for admission based on the credentials submitted for evaluation. The appropriate immigration form will be issued only after all credentials have been submitted and the applicant has been admitted to the University. International students are cautioned that admission into the University does not necessarily constitute admission into any specific college or department of the University.

The University of Louisiana at Lafayette reserves the right to require an advance deposit of the first year's tuition, fees and all other expenses in cases where the normal flow of funds from a foreign country is interrupted. All international students must provide evidence of adequate financial support comparable to the current estimate of annual expenses.

All international students must submit evidence of English proficiency in the form of an official Test of English as a Foreign Language (TOEFL) result.

Information on the TOEFL can be secured by writing: TOEFL, Box 6151, Princeton, NJ 08541-6151 USA.

In addition to the TOEFL requirement, all international students, upon their arrival at the University and prior to their initial registration, may be required to take placement examinations in English and Mathematics. These examinations are used to place students at the appropriate level in ESOL (English for Speakers of Other Languages) courses and MATH (mathematics) courses. International students may also be required to take placement examinations in subjects such as chemistry and physics, and in other subjects, as required by their major department.

1. **Admission as an International First-Time Freshman Student**. An international first-time freshman is defined as an international student who has never attended a post-secondary education institution.
   a. An international first-time freshman must be a graduate of a recognized secondary school.
   b. An international first-time freshman must meet minimum admission requirements at the time of the application as set by the University and by the College and Department in which admission is sought.
   c. The international first-time freshman student must:
      1) Complete and submit the application for undergraduate admission at least ninety (90) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable fee of $30.00.
      2) Submit official or certified true copies of all secondary academic records, notes, transcripts and/or mark sheets including examination results to the Office of Admissions for evaluation. Some examples of secondary records are: Baccalaureate, Bachillerato, GCE "O" and "A" level results, MCE, SSC, HSC and WASC results.
      3) Submit the completed Confidential Financial Information Form showing evidence of adequate financial support as compared to the estimate of expenses statement provided with the application form.
      4) Submit evidence of English proficiency in the form of an official Test of English as a Foreign Language (TOEFL). Information on the TOEFL can be secured by writing: TOEFL, Box 6151, Princeton, NJ 08541-6151 USA.

2. **Admission as an International Transfer Student**
   An international transfer student is defined as an international student who has attended post-secondary educational institutions.
   a. An international transfer student must meet the minimum admission requirements in effect at the time of the application as set by the University and by the College and Department in which admission is sought.

b. All regulations in Section A.5 are equally applicable to international transfer students.
c. The international transfer student must:
   1) Complete and submit the application for undergraduate admission at least ninety (90) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable application fee of $30.00.
   2) Submit official or certified true copies of all post-secondary academic records, transcripts, notes and/or mark sheets from foreign institutions and U.S. schools, if applicable. A course syllabus should accompany the records from foreign institutions.
   3) Submit the completed Confidential Financial Information Form showing evidence of adequate financial support as compared to the estimate of expenses provided in the application form.
   4) Submit evidence of English proficiency in the form of an official Test of English as a Foreign Language (TOEFL) result. Information on TOEFL can be secured by writing: TOEFL, Box 6151, Princeton, NJ 08541-6151 USA.

3. **Admission as a Re-entry International Student**
   a. An international re-entry student must meet the minimum admission requirements in effect at the time of the application as set by the University and by the College and Department in which admission is sought.
   b. All regulations in Section A.6 and Section A.7 are equally applicable to the international re-entry student.
   c. Re-entering international students who have remained in the U.S. after a period of non-attendance of a regular semester are cautioned that admission to the University does not constitute reinstatement to student status by the Immigration and Naturalization Service. The student must file for reinstatement of status to the INS after being admitted to the University.
   d. The international re-entry student must:
      1) Complete and submit the application for admission at least ninety (90) days prior to the beginning of the semester for which admission is sought. The application must be accompanied by a non-refundable application fee of $5.00.
      2) Submit the completed Confidential Financial Information Form showing evidence of adequate financial support as compared to the estimate of expenses provided with the application form.

C. Non-Degree-Seeking Undergraduate Student

A non-degree-seeking undergraduate student is one who wishes to enroll in the University but does not plan to pursue a baccalaureate degree at the University of Louisiana at Lafayette. The student may or may not meet the requirements for admission of a degree-seeking student but has declared intent not to seek a

degree. All non-degree-seeking students are assigned to the Junior Division for advising and administrative purposes. A student admitted in one of the non-degree categories who later decides to pursue an undergraduate degree must obtain the permission of the dean of the college and the department head responsible for that degree program and the approval of the Director of Admissions. In addition, the student must meet the same requirements for admission as a degree-seeking student. Non-degree-seeking students are cautioned that coursework pursued while in this classification may not necessarily be applicable toward a degree at the University of Louisiana at Lafayette. If a non-degree-seeking student wishes to enroll in a freshman level English or mathematics course, the student must present ACT/SAT scores prior to enrolling in these courses. Transcripts submitted by applicants in the following categories will only be used to determine eligibility, will not be evaluated course-by-course, and will not be recorded on the student's University of Louisiana at Lafayette permanent record. Non-U.S. citizens should confer with the Office of Admissions prior to submitting an application for non- degree status, since these categories may affect immigration status.

1. **Admission as a Special Student**
   a. An undergraduate student who does not wish to pursue a degree but who wishes to take courses for credit is classified as a Special Student. The following applicants are eligible for admission as Special Students:
      1) Graduates of high schools.
      2) Students who have attended other collegiate institutions and are eligible to return, and
      3) Mature persons, at least 25 years old, who have not graduated from high school.
   b. A Special Student must:
      1) Complete and submit the application for undergraduate admissions at least thirty (30) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable fee of $20.00 for U.S. citizens.
      2) Submit to the Office of Admissions an official high school transcript or an official transcript from the last collegiate institution attended.

2. **Admission as a Post-Baccalaureate Student**
   A Post-Baccalaureate Student is one who holds at least a bachelor's degree, has not been admitted to the University of Louisiana at Lafayette Graduate School, and is not pursuing a degree but who wishes to take courses for undergraduate credit. A Post-Baccalaureate Student may not take courses for graduate credit. Any course taken while classified as a Post-Baccalaureate Student cannot be later counted toward a graduate degree. A student pursuing an additional baccalaureate degree should apply as a degree- seeking student.
   a. A Post-Baccalaureate Student must be eligible to return to the last collegiate institution attended.
   b. A Post-Baccalaureate student must:

1) Complete and submit the application for undergraduate admission at least thirty (30) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable fee of $20.00 for U.S. citizens.
2) Submit to the Office of Admissions an official transcript from the last collegiate institution attended and, if different, an official transcript from the institution listing receipt of bachelor's degree.

3. **Admission as a Visiting Student**
A Visiting Student is an undergraduate student seeking a baccalaureate degree at another collegiate institution or a high school graduate who intends to seek a baccalaureate degree at another collegiate institution and wishes to attend the University of Louisiana at Lafayette for one session or term only.
   a. A Visiting Student must have graduated from an approved high school or have attended a collegiate institution and remains eligible to return to the last institution of attendance.
   b. A Visiting Student must:
      1) Complete and submit the application for undergraduate admission at least thirty (30) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable fee of $20.00 for U.S. citizens and $30.00 for non-U.S. citizens.
      2) Submit to the Office of Admissions an official high school transcript listing graduation date and appropriate signatures or an official transcript from the last collegiate institution attended. Visiting Students who wish to continue at the University of Louisiana at Lafayette for the Fall semester must reapply for admission and must meet regular admission requirements.

4. **Admission as a DOORS Student**
The University of Louisiana at Lafayette DOORS Program, Diversified Opportunities for Older and Returning Students, is intended to ease the transition into the University for older and returning students. DOORS is designed primarily for students who are 21 years of age or older and who are enrolling in the University for the first time or returning after several years' absence. This category of admission is designed for two types of students: those who would like to take a few courses for personal enrichment or professional advancement and have no interest in working towards a degree and those who might ultimately desire to seek a degree but want to adjust to the University gradually by entering initially as non- degree-seeking students. When DOORS applicants wish to change their status, they must then meet regular degree-seeking admission requirements in effect at that time and submit transcripts of all previous studies.
   a. The following types of students may be admitted through the DOORS program:
      1) Mature persons who have not graduated from high school.

2) Transfer students who are eligible to re-enroll at the last institution attended. The normal requirement of transcripts may be waived for admission. If a DOORS Program student desires to transfer into a degree program at a later time, then all credentials will be required.

b. A maximum of 15 hours of academic credit earned under this admissions category may be transferred into a degree program. These hours must be approved by the dean of the academic college into which the student transfers.
c. An applicant for admission under the DOORS Program must file a formal application for admission. This application must be accompanied by a non-refundable fee of $20.00 for U.S. citizens.

5. **Admission to Certain Sponsored Programs**
Students admitted into certain approved programs sponsored through University College may be admitted as Visiting Students and may earn regular college credit.
a. Programs for Visiting Students are generally sponsored by or are offered in cooperation with a local industry or an agency in the community. Programs for Visiting Students must be reviewed and approved by the Academic Vice President, the Director of University College, and the Director of Admissions.
b. Participants in these programs must be mature adults recommended by the sponsoring or cooperating agency. Participants are subject to the approval of the Director of University College and the Director of Admissions.
c. A formal application for admission as a Visiting Student is required. No academic credentials are generally required.
d. A Visiting Student is admitted for a specific program only and must reapply for participation in any other program at the University of Louisiana at Lafayette or for admission as a student in any other category. The Visiting Student is cautioned that coursework pursued while in this classification may not necessarily be applicable toward a degree at the University of Louisiana at Lafayette. The application must be accompanied by a non-refundable fee of $20.00 for U.S. citizens and $30.00 for non-U.S. citizens.

D. Programs for High School Students
Superior high school students who have completed their junior year in high school may be allowed to enroll in regular college classes. The University offers four different programs for those students whose academic qualifications and emotional maturity are clearly above average.

1. **The Summer Early Admissions Program**

a. A student who has completed his/her junior year in high school and has demonstrated a high degree of ability may be admitted to the Summer Early Admissions Program if:
   1) The student submits a completed application form and non-refundable $20.00 application fee to the Honors Department by May 1.
   2) The student has an ACT composite of at least 23, or SAT of 1060 or better, (with a minimum 18 in English and 18 in Math) and has been recommended for the program by the high school principal and counselor.
   3) The student is accepted by the University Early Admissions Program Committee.
b. A student who has completed this program is given until October 1, following his/her enrollment to select one of the following options on a validation form to be returned to the Office of the Registrar.
   1) All courses and grades are valid and are placed on the student's permanent record.
   2) Only the name of the courses and an appropriate message signifying participation in the Summer Early Admissions Program are placed on the student's permanent record.
   3) All grades of C or better are replaced with a grade of CR signifying credit and all grades below C are replaced with NC on the student's permanent record.
   4) Failure to submit a validation form by October 1 is interpreted as selection of option 2) above.
c. Since these students are admitted for a summer session only, they must reapply for admission if they wish to enroll at the University of Louisiana at Lafayette as a student upon graduation from high school.

2. **The Concurrent Early Admissions Program**
   a. A high school student who desires to be enrolled at the University of Louisiana at Lafayette while completing his/her senior year may be admitted to the Concurrent Early Admissions program if:
      1) The student is to be officially enrolled in high school courses which will meet requirements for graduation.
      2) The student's high school principal and counselor are convinced that s/he is sufficiently mature and is capable of competing on the university level and recommend him/her for enrollment in this program.
      3) The student has earned at least 17 units of credit for high school graduation.
      4) The student has an ACT composite score of at least 25 or an SAT total score of at least 1130. The student may request special admission to courses in subject areas in which s/he has high talent.
      5) The student is accepted by the University Early Admissions Program Committee.
      6) The student's application for admission, official transcript with supporting recommendation, test scores, and a non-refundable $20.00 application fee

are submitted to the Honors Department at least 30 days prior to the beginning of the semester in which s/he plans to enroll.

b. Students admitted to this program will be enrolled as regular students and hence all credit hours pursued are automatically validated.
c. Students admitted to this program are required to submit an official high school transcript immediately upon graduation from high school.
d. Since these students are admitted for a particular semester only, they must reapply for admission if they wish to continue as a Concurrent Early Admission student or if they wish to enroll at the University of Louisiana at Lafayette as a student upon graduation from high school.

3. **The Advanced Early Admissions Program**
   a. A high school student who desires to be enrolled at the University of Louisiana at Lafayette as a regular student prior to earning a high school diploma may be admitted to the Advanced Early Admissions Program if:
      1) The student submits a sixth semester transcript showing a minimum of 17 units and including at least three units of English, two in mathematics, two in social sciences and two in science.
      2) The student has no less than a B average (3. 0 on a 4. 0 scale).
      3) The student has an ACT composite score of not less than 29, or SAT of 1280 or better.
      4) His/her high school principal is convinced that the student is capable of competing on the university level and submits a written recommendation to this effect.
      5) The student submits his/her application, supporting documents, and a non-refundable $20.00 application fee to the Honors Department at least 30 days prior to the beginning of the semester in which s/he plans to enroll.
      6) The student is accepted by the Early Admissions Committee.
   b. Students admitted to this program will be enrolled as regular students and hence all credit hours pursued are automatically validated.
   c. Inquiries regarding completing of high school diploma requirements should be directed to the principal of the last high school attended.

4. **The High School On-Site Program**
   Through the High School On-Site Program, the University offers selected college-level courses at area high schools in the spring semester. High school seniors who have completed the necessary high school pre-requisites may enroll in one or two of these courses, which meet on their high school campus. Participating seniors must qualify for admission to the University as first-time freshmen. Information about the program is available from the office of University College at UL Lafayette or from the respective high school counselors.

   University of Louisiana: Lafayette 205-2007 Undergraduate Bulletin, pp. 427-438

2. Policies and procedures used for retention at each level.

The official, published University retention policies can be found at: http://apfd.louisiana.edu/resources/Student-Retention-Plan.pdf, and are included in Appendix I. H.

In addition, the student progress through the program in monitored by adherence to the specific degree requirements of the College:

Specific Degree Requirements of the College

1. In addition to fulfilling the general requirements for the degree, a student in the College of the Arts must adhere to University policy and is required to complete a minimum of 124 hours of acceptable degree credits, 45 of which must be at the 300/400 level.

2. The University requires that in order to be certified for graduation students must achieve an overall grade point average of 2.0 or above. The College of the Arts imposes one additional requirement. Students must achieve a grade of "C" or better in all courses considered to be part of the major area of study in the curriculum. In addition, the School of Architecture and Design requires students to earn a "C" or better in all courses required in the curricula for the Bachelor of Science in Architectural Studies and for the Bachelor of Interior Design and Industrial Design degrees with the exception of MATH 100 or 105. Students must earn a "D" or better in MATH 100 or 105.

3. The College of the Arts requires students to complete in residence a minimum of twelve (12) semester hours of credit in their major area; six (6) of which must be at the 300/400 level. The School of Architecture and Design and the Department of Visual Arts have additional residence requirements. See their procedures in the following sections.

4. For the purpose of fulfilling the basic English requirements in all curricula, students who place into ENGL 115 will receive credit for ENGL 101 and ENGL 115 will substitute for Engl 102.

5. International students may not schedule for credit towards meeting degree requirements classes in their native language below 311 in French, German and Spanish. The Department of Modern Languages will recommend the placement of international students.

6. The University requires that each undergraduate program contain a specific number of core curriculum credits. However, each department has the prerogative to limit the courses it will accept in a particular curriculum to meet this requirement. In addition, some departments have special elective requirements above the University's core curriculum. For these reasons, students should carefully consult the curriculum, paying particular attention to the footnotes, and should discuss their plan of study with their academic advisor.

7. It should be noted that many of the electives in a given curriculum must be chosen at the 300/400 level in order to meet the graduation requirement of 45 hours or more of upper-level course work. Courses that are designated as a substitute for a required course or contain subject matter that is below or equal to the level of the required course cannot be used for core or elective credit. This rule applies to all remedial courses.

Special Procedures

Although the academic rules and regulations printed toward the end of this catalog will usually successfully guide students through their academic careers at the University, some of these rules and regulations appear to require amplification. Several significant problem areas are treated below:

1. All students are assigned an Academic Advisor in their major department. In the College of the Arts, the head of the major department is responsible for reassigning students to a new academic advisor. Students must consult their advisors on all academic matters and are urged to do so frequently.

2. Students must follow the curriculum plan presented either in the catalog which was current at the time they began the curriculum or in the catalog in force at the time of their graduation (see the time limitation in "10'' below). For example, if a student enrolled in the interior design curriculum in 1999 and then changed to architecture in 2001, the appropriate catalog to follow is 2001-2003, NOT 1999-2001.

3. Students who drop out of the University for two or more regular semesters must follow the catalog that is current at the time of their re-entry.

4. Any variation from the courses listed in the student's curriculum must be requested in writing by the student's academic advisor and approved in writing by the Department Head or Director of the School and then by the Dean of the College.

5. If students are required to take a course below the level of the first course in the subject required by their curricula (for example, English 90 or Math 92), they may not apply credit earned in the lower level course towards graduation.

6. Students must attain the grade of “C” in all remedial courses, in ENGL 101 and 102 and in all ESOL courses and a “D” in MATH 100 or 105 in order to proceed to the next higher course in the sequence.

7. When scheduling a course, students should be sure that they have completed all prerequisites listed under the course description in the back of the catalog. In order to schedule a course which may be taken for graduate or advanced undergraduate credit (indicated by "G''), students MUST have attained junior standing (i.e., completed at least 60 semester hours).

8. Students are urged to exercise care when scheduling classes, since changes in their processed schedules may be impossible to make because of closed classes and time conflicts.

9. A student may not schedule more than 20 semester hours during a regular semester or 10 semester hours during a summer session without WRITTEN PERMISSION of the Dean of the College. After obtaining this permission, a student may schedule the maximum semester hour load allowed by the University; 24 semester hours during a regular semester and 12 semester hours during a summer session. Permission to schedule the maximum semester hour load will in large part depend on the student's cumulative grade point average. (See suggested class loads for various cumulative grade point averages presented in this catalog under "Program of Study.'')

10. Students are responsible for submitting a Degree Plan to the office of the dean during the semester immediately preceding the semester in which graduation is expected. The maximum period of time for which the provisions of any bulletin may be used in preparing a degree plan is six years. Students who begin their degree programs more than six years prior to the date of their anticipated graduation must consult with their academic advisor to determine which catalog should be used for the preparation of the Degree Plan. Once the Degree Plan has been approved by the Dean, any changes must be requested in writing on official forms obtained through the academic advisor and approved by the Department Head/Director and the Dean of the College.

11. The Degree Plan is not to be considered as a substitute for the Application for the Degree, which is initiated in the Dean's office in the College of the Arts, or the Registrar's office.

Entrance to Upper Division

The goal of every freshman, re-entry, and transfer student is to be accepted into the Upper Division of his/her college. Until those admission requirements are met, a student is classified as a Junior Division student. A student will be eligible for entrance to the Upper Division in the College of the Arts once he/she has:

- passed ENGL 102 (or an equivalent course) with a grade of "C" or better,
- passed MATH 100 or 105 (or an equivalent course) with a grade of "D" or better,
- earned at least 30 non-developmental semester hours,
- earned at least a 2.0 cumulative average,
- met any additional requirements of the desired school or department as detailed in this Bulletin.

Transfer Credit

The Admissions Office determines which transfer courses are acceptable to the University. With the approval of the Dean of the College of the Arts, each department determines which of these acceptable courses can be applied toward

the degrees it offers. As specified by the University "repeat rule," a grade earned in a course taken at UL Lafayette may not be substituted for a transferred grade, nor may a grade earned at another institution be substituted for a grade earned at UL Lafayette. When students transfer into the College of the Arts from another college of the University, or when they transfer from one curriculum to another within the College of the Arts, they must fulfill the catalog requirements in effect at the time of the transfer.

University of Louisiana at Lafayette 2005-2007 Undergraduate Bulletin, pp. 69-70; and
within the Department by student progress through the program and the special requirements of the Department:

Special Requirements of the
Department of Visual Arts

1. Visual Arts majors must have completed all VIAR courses required in their freshman year (VIAR 101-102, VIAR 111-112, VIAR 121), MATH 100 or 105 or equivalent, ENGL 101-102 or equivalent, and must have a GPA of 2.0 before registering for 300-level Visual Arts courses.

2. Due to limited space, in addition to the above mentioned requirements, students who have achieved the highest GPA may be given first priority. The average used to determine eligibility will be based on the student's average in all VIAR courses completed and their cumulative average. Details may be obtained from academic advisors or the Visual Arts Department Office.

3. Certain concentrations in the Visual Arts Department are dependent on computers. Students registering for VIAR 345 and VIAR 347 and possibly 300-level courses in other concentrations must own computers with specific capabilities. All students are urged to check with the Visual Arts Departmental Office before purchasing a computer in order to be assured that the correct computer is purchased.

4. The VIAR curriculum has many courses listed as electives. However, various concentrations in that curriculum have specific courses students must complete for these electives. Students should carefully follow the departmental concentration sheets for their chosen concentration (available in the departmental office) in order to fulfill graduation requirements and to avoid taking unnecessary courses. Students should work in close consultation with advisor.

5. To insure a timely graduation, students should make themselves aware of the recommended electives of each concentration (obtainable in the departmental office) and, with their advisor, plan a schedule for their completion. Though students may wish to choose other electives they should be advised that the

courses listed were recommended because they enhance or augment in some way the specific concentrations.

6. In addition to the degree requirements of the College for transfer students that a minimum of 12 semester hours must be taken in their major at UL Lafayette, the Visual Arts Department requires an additional 6 semester hours at or above the 300 level. Of this total of 18 hours, 12 must be in the VIAR 409-410 sequence with accompanying concentration courses.

7. VIAR 409-410 must be taken in consecutive semesters. Permission must be obtained from the professor and the department head to do otherwise.
University of Louisiana at Lafayette 2005-2007 Undergraduate Bulletin, pp. 73-74.

3. Policies and procedures used for the advisement and counseling system at various program levels. Provide information concerning counseling for students preparing to be elementary/secondary specialist art/design teachers.

All UL Lafayette students are assigned an academic advisor upon admission to the University. For most entering students, academic advising is provided by faculty in their major area of study or by professional staff in their academic college. For other students, particularly those who are undecided about their major, Junior Division counselors will serve as academic advisors through their first forty-five hours of course work or until they determine a major. Regardless of major, academic classification, or advisor, however, the services of Junior Division are available to all students.

During the Freshman Orientation sessions, faculty advisors discuss academic regulations, assist with course selection, and explain scheduling procedures. At other times, they hold individual and group conferences to help freshmen and other students understand the requirements of their field of study and to guide students in appropriate course selection for the next semester. Faculty advisors make suggestions about wise budgeting of time, effective study and learning techniques, tutoring assistance, and other matters important for student success. They maintain records on each advisee, help solve academic problems, and answer questions regarding curricula and career issues.

University of Louisiana at Lafayette 2005-2007 Undergraduate Bulletin, pp. 31-32.

- An *Advisor Handbook* is published by the Junior Division Academic Support Center and is available from the Center and http://studentsuccess.louisiana.edu/secretaries.shtml.
- A Survival Notebook is made available to incoming students and is available through http://studentsuccess.louisiana.edu/PDF/05OrientationGuide.pdf

The advising role of faculty is specifically laid out in the *Faculty Handbook*, V-11, and:

Advising

Department heads or deans appoint faculty to serve as advisors to both undergraduate and graduate students. When serving in that capacity, faculty will be available during registration periods and should be familiar with University academic regulations in order to assist students properly in fulfilling degree requirements. Consult the *Advisor Handbook* for more details.

Student progress through the Visual Arts curriculum is monitored within the Department by the assigned advisor. The primary meeting time occurs during registration for classes during the preceding semester. As the student approached graduation the advisor prepares a degree plan that determines which courses the student has already completed and which courses the student needs for graduation.

4. Policies and procedures used for the student record keeping system at various program levels, including issues such as courses taken; grades; subject, discipline, or topic studied; exhibitions; and special evaluations.

Policies and procedures for retention of student records are established by the Registrar's Office. The Department follows these policies and procedures and maintains an advising file for each student in the Department office in 310 Fletcher Hall. A copy of these policies is included in Appendix I. H.

Questions and Issues

Describe and evaluate the art/design unit's policies, practices, and promotional activities associated with the student recruitment process. Relate these policies and practices to issues of institutional integrity and public responsibility.

Describe and evaluate the policies and procedures used for admission to professional curricula (degree- or non-degree-granting) at the undergraduate or entry level by discussing such items as (a) the art/design admission requirements for undergraduate students expecting to qualify as art/design majors (1) as freshman, or (2) with advanced standing; (b) portfolio examinations and placement examinations in art/design; their format, purpose, timing, and use: (c) the effectiveness of the admissions process in recruiting students who complete the program satisfactorily.

- The Department of Visual Arts currently does not have any special admission requirements for students entering the program as a freshman or those entering the program in advanced standing.
- The department does allow incoming students the opportunity to submit a portfolio of work for the consideration of advanced placement in basic drawing and design. Students wishing to have their portfolio evaluated submit a portfolio to the department. The department head forms a committee of three faculty to evaluate the prospective student's portfolio. If the committee finds the portfolio to be of merit the committee can recommend the student be allowed to skip VIAR 111 or VIAR 101 and proceed into VIAR 112 or VIAR 102. The student does not receive credit for advanced placement.

- The advanced placement review has proven to be of merit for those students coming into the program. The program allows the student the opportunity to explore other studio disciplines.

Describe and evaluate the policies applicable to art/design unit concerning language proficiencies for foreign students.

Not applicable.

Describe and evaluate retention policies and procedures, considering such items as (a) the percentage of students who choose to leave any art/design program prior to completion;

Not applicable.

(b) the percentage of students who are asked to leave any art/design program prior to completion; and

Not applicable.

(c) the grade point average required for retention in each program offered

Not applicable.

Analysis

Based on the results of your self-study, provide a succinct text that describes, documents, and evaluates:
The extent to which the efforts of the art/design unit in these four areas meet NASAD standards;

Currently, the Department feels it is meeting NASAD standards.

The extent to which the efforts of the art/design unit in these four areas meet additional institution-wide or art/design unit aspirations for excellence;

Currently, the Department feels it is meeting NASAD standards.

Areas for improvement and plans or means for addressing them.

Since the Department feels it is meeting NASAD standards in these four areas, we have no need for improvement.

SECTION I: Operations
I. Credit and Time Requirements

Documentation

1. The institution's definition of a semester- or quarter-hour, including calculations for determining credit hours in lecture, studio, independent study, and other types of courses. Indicate where these policies may be found in the institution's published materials.

A credit is a measurement of course work completed satisfactorily. Ordinarily, one semester-hour credit is given for one hour of class attendance a week for a period of one semester. However, in some courses, such as laboratory courses,

two or three "clock hours" of attendance a week are required to earn one semester hour. A specified number of credits must be earned for a degree. Other colleges and universities may operate on a "quarter basis," that is, dividing the year into four quarters and giving quarter credits. Quarter credits multiplied by two-thirds equal semester credits. Semester credits multiplied by one and one-half equal quarter credits. (From "Rules and Regulations: Explanation of General Terms," *University of Louisiana at Lafayette 2005-2007* Undergraduate Bulletin, p. 425.)

2. A copy of the institution's policies concerning granting course credit to transfer students at the undergraduate levels, or an indication of where these policies may be found in catalogues or other published materials.

The transfer credit policy for the University is described in *The University of Louisiana at Lafayette 2005-2007* Undergraduate Bulletin, pp. 430-432, and 434:

Admission as a Transfer Student

An applicant who has been enrolled or who is currently enrolled at another college or university is considered to be a transfer student. To be eligible for admission, a transfer student must be eligible to return to the last institution attended.

a. A transfer student with fewer than 18 non-developmental credit hours may be admitted if he or she fulfills the University's freshman admission criteria for in-state students, has completed developmental Math and English courses, and has earned a minimum 2.25 cumulative GPA in non-developmental work. The student should have his/her ACT scores sent to the Office of Admissions.
b. A transfer student who has earned 18 or more non-developmental credit hours may be admitted if the student:
   1) has earned a 2.25 cumulative GPA in non-developmental work; and
   2) is eligible for both Freshman English (English 101) and College Algebra (Math 100 or 105).
c. A transfer student who is applying for admission to the University of Louisiana at Lafayette after being suspended for academic reasons at the last collegiate institution attended, who has completed the period of his or her suspension, or, after being placed on academic probation at the last collegiate institution attended, may be admitted on academic probation in accordance with regulation VII.D (Academic Status).
d. A transfer student with two or more academic suspensions must remain out of school for at least one calendar year. The student's eligibility to enroll in the University of Louisiana at Lafayette is discussed in VII.I (Academic Status).
e. A transfer student who is not eligible for admission under the standards outlined in 5.a, 5.b, and 5.c above may be apply for additional consideration through Admission by Committee.
f. Each college or university attended must be listed on the application form, and final official transcripts must be sent from each institution to the Office

of Admissions regardless of whether credit was earned or is desired. Students who fail to acknowledge attendance at any college or university in which they have registered are subject to dismissal from the University.

g. A transfer student who is currently enrolled at another collegiate institution should have an official transcript sent at the time the application is submitted. This should be followed by a final official transcript upon completion of the work in progress.

h. A transfer student may be granted provisional admission status until all transcripts are received and evaluated. If these required transcripts are not received within thirty calendar days of the beginning of classes or if the student is found to be ineligible when the transcripts are evaluated, then the student's registration will be cancelled and all registration fees may be forfeited. (See Fee Regulations for resignation/cancellation refund policy).

i. A student applying for admission as a transfer student must:
   1) Complete and submit the application for undergraduate admission at least 30 days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable fee of $20.00 for U.S. citizens, permanent residents, and refugees.
   2) Have each collegiate institution previously attended send a final, official transcript directly to the Office of Admissions.
   3) If applicable, have ACT/SAT scores sent to the Office of Admissions.

j. Transfer of Credit Policy
   1) The Office of Admissions evaluates transfer credentials to determine which credits are acceptable by the University; however, the student's academic dean is responsible for determining which of these credits may be applied in a particular baccalaureate degree program. Although all credits may be accepted by the University (Office of Admissions) and recorded on the student's University of Louisiana at Lafayette permanent record, these credits are not necessarily applicable to a degree at the University of Louisiana at Lafayette. A prospective transfer student should refer to the introduction section of the appropriate college in this Bulletin for the transfer of credit policy of that college. A student who feels that an error has been made in the evaluation of transfer credit should initiate a review of his/her record in the office of the student's academic dean.
   2) Credit for work successfully completed at a regionally accredited college or university or, in some cases, at a non-accredited institution will be accepted by the University of Louisiana at Lafayette in accordance with the following provisions:
      a) Credits from non-accredited institutions will be evaluated on the basis of the recommendations contained in the current issue of Transfer Credit Practices of Selected Educational Institutions, published by the American Association of Collegiate Registrars and Admissions Officers and in accordance with current Office of Admissions policy. Copies of these documents are available for inspection in the Office of Admissions.

b) Credit in courses from foreign colleges and universities may be accepted based on an interpretation of the credits by the Office of Admissions and the student's academic dean.
c) All regulations governing transfer credit will apply regardless of when these credits were earned; however, students are cautioned that credits which are over 10 years old may be applied toward degree requirements only with the approval of the student's academic dean.
d) Credits earned at another baccalaureate-granting institution (four-year college or university) during a period of suspension or dismissal from the University of Louisiana at Lafayette or another institution will not be accepted if the student enters or reenters the University of Louisiana at Lafayette. Hours pursued, hours earned, and quality points will not be included in the student's cumulative average; however, academic actions such as probation and suspension will be recorded. A student on suspension from UL Lafayette may enroll in a two-year institution (community college or junior college). Credits earned from the two-year institution will be accepted by UL Lafayette, though they will only be applicable toward a degree as determined by the student's academic dean. Credits earned by a student at a two-year institution while on suspension from another four-year institution may be accepted by UL Lafayette at the discretion of the student's academic dean.
e) University of Louisiana at Lafayette students who attend another college or university during a summer term and wish to transfer earned credits to the University of Louisiana at Lafayette are governed by these regulations; however, students are cautioned that their academic dean determines which of these transfer credits, if any, are applicable toward a degree. University of Louisiana at Lafayette students who plan to pursue work at another university are urged to consult with their academic dean concerning the applicability of such work prior to leaving the University of Louisiana at Lafayette.
f) Although the number of credits acceptable from a junior college or community college by the University is unlimited, transfer students are cautioned that the student's academic dean determines which of these credits are applicable toward a degree. The maximum number from a junior college or community college applicable toward a degree is 62 semester hours or fifty percent of the total required for a baccalaureate degree.
g) Credit earned through correspondence study and other non-traditional credit, earned in any way other than through residence study, is awarded according to university policy as stated in Section VIII (Credit By Other Means) regardless of the policy of the sending institution. Credit earned by departmental or institutional examinations at other regionally accredited colleges and universities and listed on an official transcript is accepted in the same way that residence credit earned in those institutions is accepted.
h) The University of Louisiana at Lafayette will recognize course credits from regionally accredited institutions at the level at which they were

taught at the credit-granting institution. When transfer credits are received at the lower level but the course is taught at the advanced level at University of Louisiana at Lafayette, the Dean may substitute up to six semester hours of transfer credits for six semester hours of advanced level credits in fulfilling the 45 hour requirement.

i) Transfer students who have been suspended from other college or university systems may appeal to enroll at the University of Louisiana at Lafayette during the suspension period only if they have a 2.0 cumulative grade point average.

Admission as a Re-entry by Transfer Student

A re-entry by transfer student is a former student of the University of Louisiana at Lafayette who has attended one or more regular terms at another institution before returning to the University of Louisiana at Lafayette.

a. A re-entry by transfer student who left the University of Lafayette in academic good standing and who remained in academic good standing at the other institutions attended may be admitted in academic good standing.
b. A re-entry by transfer student who left the University of Louisiana at Lafayette on academic probation or who was placed on academic probation at the last institution attended may be admitted on academic probation in accordance with regulation VII.D (Academic Status).
c. A re-entry by transfer student who left the University of Louisiana at Lafayette on suspension or who was placed on suspension at the last institution attended, who has completed the period of suspension, may be admitted on probation in accordance with regulation VII.D (Academic Status).
d. A re-entry by transfer student is also subject to the provisions of admission as a transfer student.
e. A re-entry by transfer student must:
    1) Complete and submit the application for undergraduate admission at least thirty (30) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable application fee of $20.00 for U.S. citizens, permanent residents, and refugees.
    2) Have final, official transcripts sent directly to the Office of Admissions from all collegiate institutions attended since the last enrollment at the University of Louisiana at Lafayette.
    3) Any student not in attendance for two or more successive regular semesters (excluding summer sessions and inter-sessions) is required to follow the degree program as printed in the *Bulletin* in effect at the time of his/her re-entry into the university. Any exception to this regulation must be approved in writing by the student's academic dean.

Admission as an International Transfer Student

An international transfer student is defined as an international student who has attended post-secondary educational institutions.

a. An international transfer student must meet the minimum admission requirements in effect at the time of the application as set by the University and by the College and Department in which admission is sought.
b. All regulations in Section A.5 are equally applicable to international transfer students.
c. The international transfer student must:
    1) Complete and submit the application for undergraduate admission at least ninety (90) days prior to the beginning of the semester for which admission is sought. This application must be accompanied by a non-refundable application fee of $30.00.
    2) Submit official or certified true copies of all post-secondary academic records, transcripts, notes and/or mark sheets from foreign institutions and U.S. schools, if applicable. A course syllabus should accompany the records from foreign institutions.
    3) Submit the completed Confidential Financial Information Form showing evidence of adequate financial support as compared to the estimate of expenses provided in the application form.
    4) Submit evidence of English proficiency in the form of an official Test of English as a Foreign Language (TOEFL) result. Information on TOEFL can be secured by writing: TOEFL, Box 6151, Princeton, NJ 08541-6151 USA.

Admission as a Re-entry International Student

a. An international re-entry student must meet the minimum admission requirements in effect at the time of the application as set by the University and by the College and Department in which admission is sought.
b. All regulations in Section A.6 and Section A.7 are equally applicable to the international re-entry student.
c. Re-entering international students who have remained in the U.S. after a period of non-attendance of a regular semester are cautioned that admission to the University does not constitute reinstatement to student status by the Immigration and Naturalization Service. The student must file for reinstatement of status to the INS after being admitted to the University.
d. The international re-entry student must:
    1) Complete and submit the application for admission at least ninety (90) days prior to the beginning of the semester for which admission is sought. The application must be accompanied by a non-refundable application fee of $5.00.
    2) Submit the completed Confidential Financial Information Form showing evidence of adequate financial support as compared to the estimate of expenses provided with the application form.

For the College, p. 71:
The Admissions Office determines which transfer courses are acceptable to the University. With the approval of the Dean of the College of the Arts, each department determines which of these acceptable courses can be applied toward the degrees it offers. As specified by the University "repeat rule," a grade earned in a course taken at UL Lafayette may not be substituted for a transferred grade, nor may a grade earned at another institution be substituted for a grade earned at UL Lafayette. When students transfer into the College of the Arts from another college of the University, or when they transfer from one curriculum to another within the College of the Arts, they must fulfill the catalog requirements in effect at the time of the transfer.

For the Department, p. 74:
In addition to the degree requirements of the College for transfer students that a minimum of 12 semester hours must be taken in their major at UL Lafayette, the Visual Arts Department requires an additional 6 semester hours at or above the 300 level. Of this total of 18 hours, 12 must be in the VIAR 409-410 sequence with accompanying concentration courses.

Analysis
Based on the results of your self-study, provide a succinct text that describes, documents, and evaluates;
1. The extent to which NASAD standards are met concerning program lengths, awarding credit, transfer of credit, and published policies;
The total number of semester credit hours required for graduation, 124 for Visual Arts majors and 124 credit hours for Art Education, exceeds the NASAD minimum of 120 semester credit hours with expected completion in four academic years. Art history lecture courses give three hours credit for three hours of lectures and six hours of work outside the classroom. Studio courses give three hours credit for six of classroom studio time and space and three hours outside of classroom time. Faculty members are available to students during posted office hours and by appointment.

2. Areas for improvement and plans or means for addressing them.
Policies and procedures regarding credit and time requirements followed by the Department, College, and University meet or exceed NASAD guidelines.

SECTION I. Operations
J. Published Materials/Web Sites

Documentation
1. The location of information required by NASAD standards regarding published materials. Citations should include the name of the document, page number, and any

other specifics that would assist in immediate location of the material in institutional publications:

Visual Arts program information can be found on the Visual Arts Department website at http://visualarts.louisiana.edu and in the *University of Louisiana at Lafayette, 2005-2007 Undergraduate Bulletin*, "Special requirements of the Department of Visual Arts," pages 73-74 and 83-84.

Other information pertinent to the Visual Arts Program is found in the *University of Louisiana, Lafayette, 2005-2007 Undergraduate Bulletin*, "The Undergraduate Program," pages 20-45, "College of the Arts: Mission and Areas of Specialization," pages 67-68, and "Special Degree Requirements of the College," pages 69-71.

2. Institutional catalogs or similar documents applicable to the art/design program unit that provide public information about the program:

See Appendix V for printed materials. Appendix V provides copies of all printed and promotional materials which includes the following:

University of Louisiana, Lafayette, website: www.louisiana.edu
University of Louisiana at Lafayette, 2005-2007 Undergraduate Bulletin
University of Louisiana at Lafayette: Schedule of Classes:
http://www.ull.edu/AboutUs/Schedule
University of Louisiana at Lafayette, Faculty Handbook:
http://www.louisiana.edu/Academic/Handbook/Faculty/
University of Louisiana at Lafayette, Advisor Handbook
University of Louisiana at Lafayette, Student Handbook:
http://www.louisiana.edu/Student/Dean/handbook/
University of Louisiana at Student Affairs: University of Louisiana at Lafayette Code of Student Conduct and Appeals Procedures:
http://www.louisiana.edu/Student/conduct.html
Policy on Non-Discrimination:
http://www.louisiana.edu/AboutUs/Positions/policy.shtml
Southwestern Review
Promotional Materials (press releases, articles), Departmental Brochure, BFA Exhibition Cards
Alumni Center Data (Dean's Advisory Counsel survey)
Departmental Syllabi (online as of August '05)
Academic Calendar
Departmental Concentration Sheets
All College Materials Produced Through the Dean's Office
Scholarship Forms and Policies
Marais Press
Visiting Artist Publications and Media/Animation Film Series
Houston Field Trip (mini-grant documentation)
New York Field Trip
Student Exhibitions/Competitions (BFA Thesis Shows, Red Bean Student Show)

Ancillary Publications: Southwest Review Literary/Art Magazine, La Louisiane,
The Vermilion (student newspaper) and the Student Yearbook
Bayou Bijou

Analysis

1. Based on the results of your Self-Study, provide a succinct text that describes, documents, and evaluates the extent to which NASAD standards are met:

The Vermilion is the weekly student newspaper that is written and published by student staff members during the regular academic year. Student staff members handle all reporting, photography, writing, editing, advertising, layout, design, and distribution.

L'Acadien, the student yearbook, and is published annually and documents each year's activities with photographs and text. Students produce, photograph, and write this yearbook.

Southwestern Review is the student literary magazine produced by the English Department and is written and edited by students. *Southwestern Review* publishes reproductions of art work and photography created by students as well as essays, short stories, and poetry.

Other important publications include the *University of Louisiana at Lafayette, Student Handbook: http://www.louisiana.edu/Student/Dean/handbook/*, *University of Louisiana, Student Affairs:* and, *University of Louisiana at Lafayette Code of Student Conduct and Appeals Procedures: http://www.louisiana.edu/Student/conduct.html*, both prepared by the Office of Student Affairs.

Prospective students, students, faculty, and members of the community have ready access to these publications. The University Website provides access to the *Student Handbook*, the *Code of Student Conduct and Appeals Procedures*, the *Faculty Handbook*, the *University Bulletin*, and the *University Schedule of Classes*. Individual items are most readily accessed through the *Index* at www.louisiana.edu.

These publications are clear, accurate, and readily available to students, faculty, and members of the community where appropriate. The University of Louisiana at Lafayette website provides access to many of these published materials as indicated by the web addresses cited above. The website also provides information such as admission, on line applications, et cetera. To access the website go to www.louisiana.edu.

Together these publications present all information required to meet NASAD standards.

2. The extent to which published materials meet additional institution-wide or art/design unit aspirations for accuracy, clarity, and effectiveness;

- *The University of Louisiana at Lafayette Undergraduate Bulletin*, and the *University of Louisiana at Lafayette, Schedule of Classes*, and www.louisiana.edu together meet or exceed all NASAD standards as described in the *NASAD Handbook 2005-2006*.
- Registration information is published in hard copy and distributed campus-wide on a semester by semester basis and is available through the University Website.
- Promotional and informational publications support the Department of Art's aspirations for excellence.

3. Areas for improvement and plans or means for addressing them:

The Department of Art has identified the need to develop an alumni newsletter using information provided by the College of the Arts alumni survey, maintained by Daniel Sarver, Assistant to the Dean of the College of the Arts; a Visual Arts Student handbook; concentration sheets with four year curriculum on reverse side; a semester calendar of events; and a full color poster for VIAR recruiting efforts.

SECTION I: Operations
L. Community Involvement and Articulation with Other Schools

Documentation

1. List of articulation agreements between two-year and four-year degree-granting institutions:

[Note: this information can be obtained from Daniel Sarver, Assistant to the Dean of the College of the Arts.]

UL Lafayette – LSU-E Course Evaluation Index: 2004-2005 Year (Available in Office of Academic Planning and Faculty Development; and see Appendix I. L.)

SLCC/UL Lafayette Course Equivalency Index: Spring 2004 (Available in Office of Academic Planning and Faculty Development; and see Appendix I. L.)

[A new articulation agreement with Delgado Community College, New Orleans, has been developed but is not yet available (05/18/2005)]

The Louisiana Board of Regents maintains a website for every school in the state where general education course equivalencies, http://www.regents.state.la.us/pdfs/Planning/Articulation/Gen%20Ed%20Articulation%20Matrix%202004-05%20(Final%20Web%20Version%20w-cover).pdf,

and natural sciences,

http://www.regents.state.la.us/pdfs/Planning/Articulation/200405%20Natural%20Sciences%20Matrix%20(FINAL%20for%20Web).pdf,

and can be located on a school by school basis, http://appl008.lsu.edu/bor/articulation.nsf/$AlphaInst/University%20of%20Louisiana%20at%20Lafayette?OpenDocument:

2. Copies of any agreements whereby the institution either provides or receives credit for degrees or other credentials in art/design from other institutions

There are no such agreements.

Analysis

Based on results of your Self-Study, provide a succinct text that describes, documents, and evaluates:

(1) the nature of programs and projects and the extent to which these are related to curricular programs in art/design and their impact on curricular program quality;

The Department recognizes a responsibility to serve as a center for the visual arts in the community and the importance of participation by visual arts faculty in visual arts activities. This is done through public exhibitions, community service work, and cooperative projects with public art organizations.

The following list represents current projects and activities in which Department faculty participate. These projects and activities are not a formal part of the department's curricula but they do represent an engagement with the community.

These activities demonstrate that the Department understands its role in the wider community art culture. Active participation of the faculty in the community serves as a model for students to become involved in the wider community beyond their individual creative activities. Student participation in some of these projects and activities gives them important service learning experience.

Programs and Projects

Various faculty members have served as board member and Events Coordinator for Acadiana Outreach's Palates and Pate fund-raisers in 2003 & 2004, as board member and Community Representative with Louisiana Alliance for Arts Education in 2003 & 2004, as a representative of the visual arts community on the Visual Arts Projects Panel, Louisiana Division of the Arts, as a panelist for Division of Arts in Louisiana annual Visual Arts grant proposals, and as local consultant for the community with respect to information about animation.

One faculty member has served as Art Education Consultant, prospective teacher interview team member, and Community Committee Member in 2003 2004 for the J. Wallace James Arts and Technology Academy, Lafayette in 2005-2006; and as liaison between Visual Arts Department and Lafayette Parish school teachers

for demonstrations and workshops in 2003 & 2006. Other faculty members have been interviewed by Louisiana Public Broadcasting with regard the visual arts in Louisiana, have made presentations at the Lafayette Parish Arts Academy (2004) and the Gifted and Talented Art program at Moss Road Magnet School (2001), served as juror for the Youth Arts Council of America Student Exhibition in 2003, and as juror for Lafayette Parish School's entry for State of Louisiana Tourism poster competition.

Faculty members have served as juror for Very Special Arts Festival, Lafayette Parish Schools, 2003-2004-2005; juror for the annual Louisiana High School Literary Rally Art Exhibition, 2004-2005; the St. Mary parish Student Art Show in 2000; the Junior Beta Art Show in 2000**;** and on the Lafayette Art Association Art Scholarship Committee, 2001-2004.

Other faculty members have participated in annual community arts and literary festivals and exhibitions such as Pyromania, 2003-2005; as reviewer for Acadiana Educational Endowment Mini-Grant Review Board, Lafayette, 2002-2003; as workshop leaders for the Acadiana Arts Council in 2005 and the Youth Arts Councils of America, 2003; as juror for the 2002 LSU Juried Student Art Show, 2002; as lecturer and painting demonstrators for the Lafayette Parish High School Art Academy Visual Arts Program; and fund raiser for Sacred Heart Academy, 2003. In addition, faculty have participated in local and regional art exhibitions and curating shows, have presented talks in local schools, donated works for auctions to benefit community, written letters on art and censorship, done volunteer work with Festival International, and extensively collaborated with faculty from other Louisiana and out-of-state higher education schools, most especially in the area of printmaking.

One faculty member has extensive collaboration with schools within and outside of Louisiana, including Puebla, Mexico; South Dakota, Illinois, Florida, Kentucky, Oklahoma, and New Mexico.

Articulation with Other Schools

The Department has formal articulation agreements, i.e., Course Evaluation Index/Course Equivalency Index, with Louisiana State University-Eunice and Southern Louisiana Community College, and informal relationships with universities in Baton Rouge, New Orleans, Hammond, Houma, Monroe, and Lake Charles in Louisiana.

(2) areas for improvement and plans or means for addressing them.

The Department meets or exceeds NASAD standards for community participation.

SECTION II: Instructional Programs
B. Degree-Granting Institutions and Programs

1. General Goals & Objectives for Curricula Leading to Undergraduate Degrees in Art and Design

Analysis

1. Documents the extent to which the art/design unit's overall objectives and practices meet NASAD standards for:

a. Studies in the visual arts

At the core of our curriculum is the development of visual literacy in art and design with an ability to communicate in verbal, written, conceptual and visual response. The required foundation program in visual arts, drawing I and II, Basic Design I and II, exposes students to the uses of the elements and principles of art and design and puts these into practice through assignments in and out of class. These assignments range from problem based approaches to the introduction of thematic development. An emphasis is placed on the use of the visual language, studio discipline and professional development. Within the studio environment students are asked to demonstrate their use of visual language and participate in critical analysis through individual and group critiques. Written responses to visual phenomena are addressed in the art history component, in studio courses and in English courses connected to requirements in general studies.

In the second year students experience a broad cross-section of required courses in painting, sculpture, art and the computer, drawing, art history and their chosen studio concentration. This battery of courses exposes the student to a wide range of techniques, opinions and approaches to image and object making. This strong foundation allows students to move into their chosen concentration without fear or hindrance with regards to creating images or objects.

In the junior and senior years of study, students are required to continue studies in art history, studio electives, and focused intermediate and advanced courses which expose and challenge the students to consider themselves and their work in historical and contemporary context. During this time, the department's continued assessment of their ability is measured in critiques, fulfillment of course work, and development of an individual voice.

The program culminates in the senior exhibition, which marks the departments final assessment of the student. The effectiveness of the curriculum is demonstrated by the quality and professionalism in the student's body of work to their senior project committee before presentation in the BFA Senior Exhibition.

b. General studies

The University of Louisiana at Lafayette is dedicated to achieving excellence in undergraduate education. This commitment is a fundamental subscription to general education, rooted in primacy of the traditional liberal arts and sciences as the core around which all curricula are developed. This is accomplished by required courses in English, public speaking, math, biological and physical sciences, history, behavioral sciences, literature and open electives in the arts.

c. Relationships between studies in the visual arts and general studies;
The visual arts curriculum through its supportive electives and open electives provides the students with an awareness of the differences and commonalities of their personal work with that of other disciplines in the university such as humanities, literature, philosophy, and sociology. The goal of these support courses is to provide the student the tools necessary to enlighten them to the impact that the ideas and issues from disciplines outside art and design have in shaping their personal work.

2. Evaluates the extent to which objectives and practices in these three areas meet additional institution-wide or art/design unit aspirations for excellence;
In regards to studies in visual art, general studies, and their relationship, the department is meeting the institution's and the department's aspirations for excellence in these areas.

3. Describes areas for improvement and plans or means for addressing them.
The department sees no areas that need improvement.

2. Competencies Common to All Professional Baccalaureate Degrees in Art and Design

Documentation
A description of general evaluative procedures such as juries, senior comprehensive examinations, the screening process for admission to upper division, and so forth.
Senior Project and the Senior Exhibition - evaluation of student work is performed by a committee of three faculty members one being the major professor in the student's chosen concentration and two other selected by the student. The committee meets with the student 2-3 times a semester and the student's work is evaluated in concert with all members of the student's committee along with professors Hathorn or Lush. If needed, students having difficulty reaching the senior project goals will meet with their committee beyond the required 2-3 times. The Senior Project capstone also has a writing component and culminates in the senior exhibition. Students that do not progress through the senior project repeat the course in order to further develop their skill and their project. The department has two senior exhibitions a year, one in the fall semester and one the spring semester. Currently, the spring semester exhibition takes place at the University Art Museum while the fall exhibition, for lack of an exhibition space, has been located in a local downtown gallery which has presented many hurdles in both scheduling and presentation of the student's work. These exhibitions are open to the public and are on display from 2-4 weeks.

Analysis
1. Documents the extent to which the art/design unit's overall objectives and practices meet NASAD standards for developing competencies for all professional degree–art/design education students in:
a. Studio
b. Art/design history
c. General academic studies

d. Technology
e. Synthesis;

The Department's Bachelor of Fine Arts degree places great emphasis on the basics of drawing, design, and art history. Students pursuing this degree choose an area of concentration from 10 emphasis areas including graphic design, ceramics, computer art and animation, media art, metalwork and jewelry, painting, photography, printmaking, sculpture or art education through the College of education.

Visual Art majors must have completed all VIAR courses required in their freshman year (VIAR 101, 102, 111, 112, 121, MATH 100 or 105, ENGL 101, 102 or equivalent, and must have a GPA of 2.0 before registering for 300-level Visual Arts courses. Also, certain concentrations in the Visual Arts Department are dependent on computers. Students registering for VIAR 345, 347, 346, 348, 445, 446 and possibility other 300 level courses in other concentrations must own computers with specific capabilities.

In addition to the degree requirements of the College, transfer students must complete a minimum of 12 hours in their major at UL Lafayette, the Visual Arts Department requires an additional 6 semester hours at or above the 300 level. Of this total of 18 hours, 12 must be in the VIAR 409-410 sequence with accompanying concentration courses. In addition, VIAR 409-410 must be taken in consecutive semesters. Permission must be obtained from the professor and the department head to do otherwise.

The Department of Visual Art student's freshman year consists of courses in design, drawing, and art survey, humanities, English, math and general studies. The studio courses in this sequence introduce the basic principles and elements of art and design skill development. The sophomore year acts as a transition between the introduction to the program and the upper division by furthering the student's general education, shaping and defining drawing and design skills by introducing required classes in painting, sculpture, computer art, art history and elective studio classes in either printmaking, photography, ceramics, computer art and animation, media arts, and metalwork and jewelry (these courses functions as the students first introductory studio in their chosen concentration). The junior year represents the confirmation of a chosen concentration and the continuation of general education courses, required drawing and art history courses and the introduction of more courses in the student's chosen concentration and studio electives or support electives. The senior year consists of continued general studies, open electives, art history and studio classes in the student's chosen concentration alongside VIAR 409 and 410 Senior Project with the focus on the development of a personal aesthetic eventually culminating in a senior exhibition and graduation.

In the Department of Visual Arts, student's achievement is assessed through a process which includes: Individual studio course evaluation at all levels that takes into consideration technical skills, conceptual skills, and visual skills. Students are awarded letter grades according to their accomplishments (A = excellent and

outstanding work, B = Above average work, C = Average work, D = below average work, F = failure). Student work is evaluated through individual and group critiques of work, classroom participation, written exams, and completed assignments.

The student's progression towards graduation is further assessed in VIAR 409–410 BFA Senior Project capstone. As seniors, all visual art students are required to take Senior Project; it is a two class sequence for a total of 6-credits. They take this in addition to studio courses in their chosen concentration. Senior Project is taken under either Professor John Hathorn or, in the case of graphic design, Assistant Professor Jeff Lush. The Senior Project directed by Professor John Hathorn involves the evaluation by a committee of three faculty members, one being the major professor in the student's chosen concentration and the other two at the discretion of the student. The committee meets with the student 2-3 times a semester and the work is evaluated in concert with all members of the student's committee along with professor Hathorn or Lush. For students having difficulty reaching the senior project goals the student's committee does meet beyond the required 2-3 times. The Senior Project capstone also has a writing component and commentary in the senior exhibition. Students that do not progress through the senior project repeat the course to develop further.

Visual Art majors are required to take five 3-credit hours courses in art history. These include VIAR 121, Survey of the Arts I, a survey of western art from prehistoric through middle ages, with an introduction to the arts of Asia, Africa and Pre-Columbian America; VIAR 122, Survey of the Arts II, a survey of western art from renaissance into the twentieth century; VIAR 220, twentieth century Art, an overview of the history of modern art from Impressionism until the 1940's; VIAR 323, Contemporary Art, a study of art from the 1940's until the present; and VIAR 321 or 422, studies in art history, advanced courses arranged by topic and period that change from semester to semester. In recent years the History of Photography, Asian Art, the History of Printmaking, Renaissance Art and Impressionism. These courses are structured to develop student skills in the formal and stylistic analysis and the iconographical and expressive interpretation, to foster awareness of the interrelations of art with other cultures creating an understanding of the relative status of art and the artists role in social and culture contexts.

The University and Board of Regents core requirements drive general academic studies requirements. Many of these requirements allow for selection within a group of courses, and for these, the department has several recommendations depending on the students chosen concentration and interests (these recommendations are noted on the student's concentration sheets). In addition, students must take Humanities 151 and 152, two courses that are taken during the student's freshman year along with VIAR 121 and 122, survey of the Arts I and II. This provides the student with a better understanding of art and its relationship to history, philosophy, music, and literature. In addition, students have 9 hours of support and open electives that may be taken in visual art, theater, music, architecture or industrial design.

2. Evaluates the extent to which objectives and practices in these five areas meet additional institution-wide or art/design unit aspirations for excellence;

In regards to studio, art/design history, general academic studies, technology, synthesis, the department is meeting the institution's and the department's aspirations for excellence in these areas.

3. Describes areas for improvement and plans or means for addressing them.

The department sees no areas that need improvement.

Section II: Instructional Programs

B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures

Printmaking

a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Fine Arts in Studio Art

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Printmaking
Degree Title: Bachelor of Fine Arts
Number of Years to Complete the Degree: 4 Years

Degree Submitted for Renewal of Finial Approval for Listing

Studio Courses	Art/Design History	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisor
61 Cr. Hrs. 50.8% of 120 Credits	15 Cr. Hrs. 12.5% of 120 Credits	36 Cr. Hrs. 30% of 120 Cr.	6 Cr. Hrs. 5% of 120 Credits	124 Cr. Hrs. 103.3% of 120 Credits	16	Assoc. Prof. Brian Kelly

Studio Courses In Art And Design

VIAR	101	Basic Design I	3 Credits
VIAR	102	Basic Design II	3 Credits
VIAR	111	Drawing I	3 Credits
VIAR	112	Drawing II	3 Credits
VIAR	211	Drawing III	3 Credits
VIAR	312	Drawing IV	3 Credits
VIAR	303	Introduction to Printmaking	3 Credits
VIAR	304	Intermediate Printmaking I	3 Credits
VIAR	305	Intermediate Printmaking II	3 Credits
VIAR	403	Advanced Printmaking	3 Credits
VIAR	403	Advanced Printmaking	3 Credits
VIAR	409	Senior Project	3 Credits

VIAR	410	Senior Project	3 Credits
VIAR	403	Advanced Printmaking	3 Credits
		Total	**42**

Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	235	Art and The Computer	3 Credits
VIAR	250	Introduction to Painting	3 Credits
VIAR	260	Introduction to Sculpture	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*Support		Support Elective	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits
VIAR	122	Survey of the Arts II	3 Credits
VIAR	220	20th Century Art	3 Credits
VIAR	323	Contemporary Art	3 Credits
VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

General Studies

DEPT	COURSE	DESCRIPTION	CREDITS
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same sciences.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same sciences.	3
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3

ARTS	Elective	Can be VIAR Courses	3
		TOTAL	**42**

***300-400 level, ****Possible 300-400 level. Must have 15 classes or **45** hours of combined 300- & 400-level credits

[1]Must be chosen from MATH elective 110 or above.

[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or Criminal Justice, One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.

[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL 375;
PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level or other support course approved by the adviser.

[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G; THEA 261.

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Essential Competencies

Understanding of basic design principles, concepts, media and formats. The development of solutions to aesthetic and design problems should continue throughout the degree program

All printmaking students are required to take 6 hours of basic design, VIAR 101 and VIAR 102. These courses expose students to the basic elements and principles of art and design in regard to both two and three-dimensional design. In addition, printmaking students are also required to take additional studio courses (Introduction to Painting, Introduction to Sculpture, and Art and the Computer. These courses, continue to expose students to the elements and principles of art and design, different concepts related to both project driven assignments and personal driven assignments, media and formats.

Advanced abilities in drawing as related to various printmaking techniques:

All printmaking students are required to take 4 drawing classes, VIAR 111, 112, 211 and 412.

These courses addresses the following:

Objectives:

1. Knowledge of contemporary thinking and criticism in the visual arts
2. Knowledge of the element and principles of art and organization
3. Development of analytical and critical skills
4. Development of two-dimensional skills
5. Development of visual organizational skills
6. Development of technical media skills
7. Development of expressive media skills

Goals:
To introduce the student to the visual language of drawing. Beginning with elementary eye and hand coordination exercises, the department's drawing courses are designed to develop the student's ability to perceive and express form through drawing and provide a sound foundation in drawing by stressing the development of perceptual skills and the ability to organize and structure an image. Through drawing the student is introduced to the basic vocabulary and fundamental issues of visual art, including the following:

a. Line, shape, value, color and texture
b. Establishment of form and space relationship
c. Perspective
d. Design and composition
e. Personal vision in the development of an image

In addition, the department's drawing courses are intended to prepare students for advanced courses and professorial practice in visual arts in the following ways:

a. To build confidence and to develop the habit of drawing
b. To develop knowledge of the history of drawing, including the use of traditional drawing material
c. To develop a spirit of experimentation
d. To develop presentation skills
e. To develop professional work habits
f. To develop verbal communication skills and the ability to analyze an image, allowing the student to discuss his or her work and the work of others with precision.

All student evaluation is done through individual and class critiques and the evaluation of assigned projects.

Evaluation includes testing the student's knowledge of, and skills in, the use of basic tools, techniques and processes sufficient to work from concept to finished product. This includes knowledge of basic materials and technical procedures such as intaglio, lithography, silkscreen and various photo-mechanical processes.

All printmaking students are required to take 6 printmaking courses for a total of 18 credit hours, these include VIAR 303 (introduction to printmaking) for 3 credits, VIAR 304 (intermediate printmaking I) for 3 credits, VIAR 305 (intermediate printmaking II) for 3 credits, VIAR 403 (advanced printmaking) for 9 credits and

VIAR 409/410 for six credits. In addition to the Department's printmaking courses, printmaking students are also participants in annual artist/student collaboration through Marais Press.

Description of Printmaking Classes

VIAR 303, Introduction to Printmaking Addresses the Following:
Objectives:
1. Develop knowledge of contemporary thinking and criticism in the visual arts
2. Knowledge of the principles and elements of visual organization
3. Development of analytical and critical skills
4. Development of two-dimension skills
5. Development of visual organization skills
6. Development of technical media skills
7. Development of media skills

Printmaking Course Goals:
The department printmaking courses introduce the student to the basic through advanced printmaking techniques and explore the medium's expressive potential. The goals of the department's printmaking courses are:
- To develop basic press techniques in the following printmaking techniques:
  - Plate- and Photo-lithography
  - Woodcut and Lino-cut
  - Intaglio
  - Photo-etching
  - Dry-point
  - Aqua-tint
  - Silkscreen and photo silk-screen
- To develop verbal communication skills
- To develop a knowledge of the history and tradition of printmaking
- To develop an awareness of the individuals personal sensibility
- To develop professional work habits

Evaluation:
All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Evaluation is based on completion of assigned problems, ability to work with demonstrated techniques, participation in class discussions, critiques and individual consultation with instructor and the student's final portfolio of work completed during the semester.

VIAR 304, Intermediate Printmaking I Addresses the Following:
Objectives:
Develop knowledge of contemporary thinking and criticism in the visual arts
Knowledge of the principles and elements of visual organization
Development of analytical and critical skills
Development of two-dimensional skills

Development of visual organization skills
Development of technical media skills
Development of media skills

Printmaking Course Goals:
Intermediate printmaking I continue to introduce the student to the basic through advanced printmaking techniques in stone and plate lithography and silk-screen and explores these mediums expressive potential. The goals of the Intermediate Printmaking I are:

- To develop basic and advanced press and printmaking techniques in the following printmaking techniques:
  - Plate lithography and photo-lithography
  - To develop skills in additive and reductive stone lithography
  - To develop basic skills in color lithographic printing
  - To develop color photo-lithographic skills
  - To develop plate lithographic skills
  - To expose students to the use of computer technology as it relates to all aspects of lithography

  - Silkscreen and photo silk-screen
  - To develop skills in silkscreen and photo silk-screen
  - To develop basic skills in silkscreen and photo silk-screen printing
  - To develop silkscreen skills
  - To develop photo silk-screen skills
  - To expose students to the use of computer technology as it relates to all aspects of silkscreen and photo silk-screen media

  - Additional goals:
  - To continue to develop knowledge of the history of the printmaking medium.
  - To develop analytical and critical skills with regard to one's own and others work
  - To develop greater visual organizational skills
  - To develop understanding of the expressive effects of compositional organization
  - To develop personal ideas and images through the use of the medium and with the assistance of sketchbook drawings
  - To develop professional work habits

Evaluation:
All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Evaluation is based on completion of assigned problems, ability to work with demonstrated techniques, participation in class discussions, critiques and individual consultation with instructor and the student's finial portfolio of work completed during the semester.

VIAR 305, Intermediate Printmaking II Addresses the Following:

Objectives:
- Develop knowledge of contemporary thinking and criticism in the visual arts
- Knowledge of the principles and elements of visual organization
- Development of analytical and critical skills
- Development of two-dimensional skills
- Development of visual organization skills
- Development of technical media skills
- Development of media skills

Printmaking Course Goals:
Intermediate Printmaking II continues to introduce the student to the basic through advanced printmaking techniques in stone and plate lithography and silk-screen and explores these mediums' expressive potential. The goals of the Intermediate Printmaking II are:
- To develop basic and advanced press and printmaking techniques in the following printmaking techniques:
  - Intaglio and photo-Intaglio
  - To develop skills with destruction grounds and deep biting
  - To develop basic skills in color printing both single and multi plate
  - To develop color photo-intaglio skills
  - To expose students to the use of computer technology as it relates to all aspects of Intaglio

  - Silkscreen and photo silk-screen
  - To develop hand drawn color silkscreen techniques
  - To develop reductive color silkscreen techniques
  - To develop color photo silkscreen techniques
  - To expose students to the use of computer technology as it relates to all aspects of Intaglio

  - Additional goals:
  - To continue to develop knowledge of the history of the printmaking medium.
  - To develop analytical and critical skills with regard to one's own and others work
  - To develop greater visual organizational skills
  - To develop understanding of the expressive effects of compositional organization
  - To develop personal ideas and images through the use of the medium and with the assistance of sketchbook drawings
  - To develop professional work habits

Evaluation:
All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Evaluation is based on completion of assigned problems, ability to work with demonstrated techniques, participation in class

discussions, critiques and individual consultation with instructor and the student's finial portfolio of work completed during the semester.

VIAR 403, Advanced Printmaking Addresses the Following:
Objectives:

- Continued development of the knowledge of contemporary thinking and criticism in the visual arts
- Continued knowledge of the principles and elements of visual organization
- Continued development of analytical and critical skills
- Continued development of two-dimensional skills
- Continued development of visual organization skills
- Continued development of technical media skills
- Continued development of media skills

Printmaking Course Goals:
Advanced printmaking continues to introduce the student to the basic through advanced printmaking techniques through self-assigned areas of investigation in one to two of the major printmaking processes. In the student's chosen processes the following are continued goals:

- To continue to develop advanced press and printmaking techniques in two of the following printmaking processes:
  - Black and white and color lithography (stone and plate)
  - Black and white and color intaglio (traditional and photo)
  - Black and white and color woodcut
  - Black and white and color silkscreen
  - Alternative printmaking or multi-printmaking processes using:
    - Computer applications
    - Digital printmaking processes
    - Hybrid printmaking processes

- Additional goals:
  - To continue to develop knowledge of the history of the printmaking medium.
  - To develop analytical and critical skills with regard to one's own and other's work
  - To develop greater visual organizational skills
  - To develop understanding of the expressive effects of compositional organization
  - To develop personal ideas and images through the use of the medium and with the assistance of sketchbook drawings
  - To develop professional work habits
  - To continue to explore the mediums expressive potential

Evaluation:
All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Evaluation is based on completion of assigned problems, ability to work with demonstrated techniques, participation in class

discussions, critiques and individual consultation with instructor and the student's finial portfolio of work completed during the semester.

Marais Press:
Marais Press is an editioning press housed in the Department of Visual Arts. Established in 1991, through funds provided by the University of Louisiana at Lafayette Alumni Association. Marais Press' mission is to raise funds for student art scholarships through the sales of prints, to encourage the experimentation, and foster artist/student collaborations in the printmaking medium within an atmosphere that is free from the pressures of a commercial atelier and to affect students and the public through contact with professional artists and the eloquence of their art.

Each year 5 to 12 artists are invited to Marais Press for the production of print editions. During their time at Marais Press the artists collaborate with the printmaking students in the department of Visual Arts in the production of printed editions, typically 1 to 2 editions, as well as present printmaking demonstrations and or lectures for the faculty on students in the department of visual arts, university and general public.

Marais Press maintains a standard policy of collaboration. The printmaking shop is an extension of the artist's studio. It is a hospitable place in which to work and a place that promotes risk taking and also embraces technology in order to take advantage of the full range of possibilities that the printmaking media provides, both traditionally and alternatively. Through student collaboration with the artist students become familiar with the artist's creative process. These basics allow for the interplay of concepts, equipment, and collaborators that becomes the foundation for the production of a collaborative edition. The concept generates the collaboration while it extends the known possibilities of the printmaking medium.

Mastery of at least one printmaking technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery:

All advanced printmaking students are required to complete 9 credit hours of VIAR 403, Advanced Printmaking. These students are required to choose 2 of the major printmaking processes coved in the printmaking sequences. These included lithography, intaglio, relief and silkscreen. Students are also encouraged to combine different printmaking media and or media within the printmaking matrix.

In addition, all advanced printmaking students are required to complete 6 credit hours of senior project (VIAR 409 and 410) during their last 6 credit hours of advanced printmaking. Students in the department's year long senior project are required to form a committee made up of 3 faculty members, with the major professor of their concentration area serving as chair of that committee. The student works along with his/her committee in the exploration and experimentation within the student's personal chosen direction. This is achieved through classroom critiques, meetings between the student and their committee and critiques with their committee chairs.

The major thrust of these meeting and critiques is on the development of a body of work for the department's senior BFA exhibition requirement.

Functional knowledge of the history of printmaking:

Printmaking students are exposed to the history of printmaking in class through lecture, critiques, studio assignments and the utilization the University library. Current printmaking history and methodology is introduced in the studio through artist and student collaborations with Marais Press. In addition, the department has offered a History of Printmaking course that printmaking students could take as an elective art history. The printmaking students benefited from this course and the continued offering of this course and or the inclusion of more printmaking in current art history offerings would benefit the department's printmaking students.

Essential Opportunities and Experiences

The preparation of prints using all basic printmaking techniques with opportunities to work at an advanced level with one or more of these techniques.

All printmaking students are required to take 9 credit hours of introduction and intermediate printmaking courses. These courses expose the student to all the major printmaking processes, including their related computer and digital techniques. Upon completion of these 9 credit hours the printmaking student is required to take an additional 9 credit hours of advanced printmaking that requires that student to work within one or two of the major printmaking processes as they develop a body of work for the department's senior BFA exhibition requirement.

Easy and regular access to materials, equipment, and library resources related to the study of printmaking

All printmaking students have access to the printmaking studio, its faculties and materials 7 days a week, both during the school hours and after. Students are issued a university ID that allows them access to the resources in Dupré Library, this includes books, printmaking magazines, inter library loan and Internet access.

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Based on completion of assigned problems, ability to work with demonstrated techniques, participation in class discussions, critiques and individual consultation with instructor and the student's finial portfolio of work completed during the semester.

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

Strengths:

- Equipment
- Community with student

- Access to studio
- Dedicated studio for printmaking studies
- Student centered teaching
- Storage
- Flexible curriculum
- Marais Press Editioning Press and Visiting Artist program
- Student lab fee
- Relationship with other printmaking programs in the state and throughout the country
- Student worker
- Student print collection
- Marais press collection

Challenges:
- Maintaining Marais Press program
- Maintaining studio

h. Plans for addressing weaknesses and improving results.

Improvements:
- Ventilation in the studio
- More litho stones 18x24 – 30x40
- Large wash out booth for silk-screens
- Litho stone lift

VIAR	465	Advanced Computer Animation	3 Credits
VIAR	465	Advanced Computer Animation	3 Credits
		Total	**42**

Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	250	Introduction to Painting	3 Credits
VIAR	260	Introduction to Sculpture	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective (sound design)	3 Credits
*Support		Support Elective (Video Game Development)	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits
VIAR	122	Survey of the Arts II	3 Credits
VIAR	220	20th Century Art	3 Credits
VIAR	323	Contemporary Art	3 Credits
VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

General Studies

DEPT	COURSE	DESCRIPTION	CREDITS
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3
ARTS	Elective	Can be VIAR Courses	3
		TOTAL	**42**

*300-400 level, **Possible 300-400 level. Must have 15 classes or **45** hours of combined 300 & 400 level credits

[1]Must be chosen from MATH elective 110 or above.

[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or

Criminal Justice, One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.

[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL

375; PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level

or other support course approved by the adviser.

[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G;
THEA 261.

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Recommendations for General Studies

Work in digital media is inherently synthetic and often collaborative; it draws content, resources, and methods from many disciplines. General studies requirements should have direct correlation with the overall goals and objectives of the degree program. Studies in areas such as writing, film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business are recommended.

Computer Animation students are highly recommended to take:
Creative Writing (ENGL 223), Introduction to Film (ENGL 375), Video Game Design (CMPS 475), Introduction to Computer Science(CMPS 150), Acting (THEA 261), Single-Camera Production and Editing (CMCN 365), Social Psychology (PSYC 330) Cognitive Psychology (PSYC 360).

Essential Competencies

Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, and temporal elements/features of digital technology and principles for their use in the creation and application of digital media-based work.

All of the class assignments in computer animation classes emphasize animation principles as well as conceptual, aesthetic development. Students develop the knowledge of visual, sound, timing and motion with application of digital technology.

Understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.

Students animations are either narrative or communicative. Through the organization of content, students develop the understanding of narrative and other structures in animation. Also, there are always discussions of the content structures in students' work during the critique.

Understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.

All class assignments involve the production process that include preproduction process (storyboarding and animatics), production(modeling, texture-mapping, lighting, animating) and post-production(compositing, video/audio editing) process.

Each process requires different hardware and software platforms. Through this process students develop the understanding of characteristics and capabilities of hardware and software platforms.

Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas.)

For each assignment students are required to conceptualize their ideas, write a script, develop storyboards, create animatics, develop character and set design before the animation process. In addition, students are required to work through post-production processes that involve composition and video/audio editing. Through this process students learn the development process of animation, which includes time and digital-based strategies.

Ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, and economic) and with respect to technologically mediated communication, objects, and environments.

Through in class critiques and screening of animation/film social, psychological, political, cultural and cognitive issues are discussed. Through these discussions students develop the ability to analyze, synthesize, and write about the relevant aspects of human interaction in various contexts.

Understanding of what is useful, usable, effective, and desirable with respect to user/audience centered digitally-based communication, objects, and environments.

Through class projects, students express the human condition its emotions and social impact. These range from comical to tragic interpretations. Through discussions and critiques, students develop the understanding of what constitutes effective communication with regard to the audience.

Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.

Students acquire the knowledge of history, theory and criticism through screenings, readings and viewing films, videos, animations and digital art.

Ability to work in teams and to organize collaborations among people from different disciplines.

In order to expose students to the exchange of knowledge and foster collaborative efforts group projects are assigned and students are encouraged to take courses outside the department. One such course is a new video game design class offered through the Computer Science Department.

Ability to use the above competencies in the creation and development of professional quality digital media productions.

Through the class assignments and senior project, students develop the ability to use the competences in creation and development of professional quality animation productions.

Students get the opportunity to participate in public service advertising such as the animated Anti-Litter Campaign. The results have been successful and those students works have been broadcast on local TV station and the University's Bayou Bijou Theater in the Student Union. Students are also encouraged to pursue free-lance work outside of the University. In addition students are encouraged to submit their work into film/animation competitions and festivals. Several students from the program have received recognition and awards for their work through these efforts.

Essential Opportunities and Experiences

Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.

The Animation studio is located in The Visual Resource Center and is open to students from 8:00 am to 9:00 m Monday through Thursday and from 8:00 am to 1:30 pm on Friday and Saturday. Fortunately, most animation students have their own personal laptop or a desktop computer at home. Videos and DVDs as well as reference books for our digital media resources are available from the Slide/Video library in the VRC(Visual Resource Center) and Dupré Library. Also, online resources such as Blackboard provide students with 24 hour a day access to technical and historical resources posted by the instructor.

Regular access (for instruction and for independent work) to the appropriate technology and staff necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.

See Section I, part G: Library and Learning Resources, in the question and issues area under Governance/Collections, Personnel, Services, and Facilities.

Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills.

Students have access to the instructor both during and after class to get technical, conceptual and aesthetic feedback. Professor Choi is a digital artist and animator, who holds a MFA degree in Computer Arts, MA and BFA degree in Painting. Instructions include technical, historical, aesthetic and conceptual feedback. Some classes are dedicated to the critiques of work, historical review of animation and film and open discussions.

Opportunities to do work, that combines several disciplines or media applications, or that explores relationships between practice and research.

See previous questions, "*Ability to work in teams and to organize collaborations among people from different disciplines"* and, *"Ability to use the above competencies in the creation and development of professional quality digital media productions".*

In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in course work that acquaints them with large scale technological and information systems.

MEL scripting and "expressions" is covered in class. An additional support course recommendation includes Introduction to Computer Science class (CMPS 150) to provide programming knowledge in C++.

Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support.

At this time the department does not require animation students to purchase a computer.

Description of Animation Courses

VIAR 235, Art and the Computer Addresses the Following:
Objectives:

1. Knowledge of the computer techniques as a tool for the artistic expression
2. Knowledge of the contemporary thinking and criticism in digital art and time-based art.
3. Knowledge of the element and principles of art and organization.
4. Development of technical media skills
5. Development of expressive media skills

Goals:

To introduce the students to the computer as a tool for the visual expression of their ideas. Beginning with creation and manipulation of the digital imagery, the department's Art and the Computer Class is designed to develop the students' ability to perceive and express form through digital media. Also, Introduction to time- based art through 2D animation. The goals of the department's Art and the Computer course are:

a. To develop the skills in conceptualizing the ideas to express in digital art and time-based art.
b. Line, Shape, Value, Color and texture in Digital Art
c. Establishment of form and space relationship in digital art
d. Design and composition in digital art
e. To develop the skills in time-based art
f. To develop verbal communication skills
g. To develop the knowledge of the history and tradition of animation
h. To develop an awareness of the individual personal style
i. To develop professional work habits

All students' evaluation is done through individual and class critiques and the evaluation of assigned projects.

Description of Computer Animation Class

VIAR 365, Introduction to Computer Graphics and Animation Addresses the Following:
Objectives:

1. Development knowledge of contemporary thinking and criticism in the time-based art
2. Knowledge of the principles and elements of the animation
3. Knowledge of the process for the conceptualization and production of time-based art.
4. Development of visual /audio organization skills
5. Development of analytical and technical media skills
6. Development of narrative and other information structures for organizing content in time-based art.

Computer Animation Course Goals:
The Introduction to Computer Animation course introduces the students to the basic through advanced 3-D Computer modeling techniques and basic animation techniques in conjunction with conceptual development of animation. The goals of the department's computer Animation courses are:

1. To develop the skills in conceptualizing the ideas to express in time- based art.
   - Conceptualizing the ideas for short animation
   - Story Boarding
2. To develop the skills of motion and timing
   - Creating Animatics
3. To develop the basic Computer animation techniques in the following animation technique.
   - NURBS Modeling
   - Polygonal Modeling
   - Modeling with Subdivision surfaces
   - Keyframe animation
   - Motion Path Animation
   - Linear Surface Deformation
   - g Surface texturing
   - Lighting
   - Camera manipulating
   - Rendering Algorithm
   - Video and Audio Editing
4. To develop verbal communication skills
5. To develop the knowledge of the history and tradition of animation
6. To develop an awareness of the individual personal style
7. To develop professional work habits

Evaluation:
All student evaluation is done through class critiques and the faculty evaluation of assigned projects. Evaluations are based on the completion of assigned problems in a

timely manner, ability to work with the demonstrated techniques in conjunction with artistic elements, ability to work with other students in group projects, participation in class discussions and critiques, and individual consultation with instructor.

VIAR 366, Intermediate to Computer Animation Addresses the Following:
Objectives:

1. Development knowledge of contemporary thinking and criticism in the time-based art
2. Knowledge of the principles and elements of the animation
3. Knowledge of the process for the conceptualization and production of time-based art
4. Development of visual /audio organization skills
5. Development of analytical and technical media skills
6. Development of narrative and other information structures for organizing content in time-based art.

Computer Animation Course Goals:

1. To continue developing the skills in conceptualizing ideas to express in time-based art.
   - Conceptualizing ideas for short animation
   - Story Boarding
2. To continue developing the skills of motion and timing
   - Creating Animatics
3. To develop advanced Computer animation techniques in the following animation technique.
   - Reactive animation
   - Shape Deformation
   - Procedural animation with Expressions
   - Forward Kinematics
   - Inverse Kinematics
   - Non-Linear Animation
   - Surface texturing
   - Lighting
   - Camera manipulating
   - Rendering Algorithm
   - Video and Audio Editing
4. To develop verbal communication skills
5. To develop the knowledge of the history and tradition of animation
6. To develop an awareness of the individual personal style
7. To develop professional work habits

Evaluation:
All student evaluation is done through class critiques and the faculty evaluation of assigned projects. Evaluations are based on the completion of assigned problems in a timely manner, ability to work with the demonstrated techniques in conjunction with

artistic elements, ability to work with other students in group projects, participation in class discussions and critiques, and individual consultation with instructor.

VIAR 465, Advanced Computer Animation Addresses the Following:
Objectives:

1. Development of knowledge of contemporary thinking and criticism in the time-based art
2. Knowledge of the principles and elements of the animation
3. Knowledge of the process for the conceptualization and production of time-based art.
4. Development of visual /audio organization skills
5. Development of analytical and technical media skills
6. Development of narrative and other information structures for organizing content in time-based art.
7. Ability to work in teams and to organize collaborations among people.

Computer Animation Course Goals:

1. To continue developing the skills in conceptualizing the ideas to express in time-based art.
   - Conceptualizing the ideas for short animation
   - Story Boarding
2. To continue developing the skills of motion and timing
   - Creating Animatics
3. To develop advanced Computer animation techniques in the following animation technique.
   - Advanced photo-realistic modeling and texture mapping
   - Procedural Animation with Motion Dynamics
   - Special effects with Motion Dynamics
4. To develop verbal communication skills
5. To develop the knowledge of the history and tradition of animation
6. To develop an awareness of the individual personal style
7. To develop the professionalism in the group work environment
8. To develop professional work habits

Evaluation:
All student evaluation is done through class critiques and the faculty evaluation of assigned projects. Evaluations are based on the completion of assigned problems in a timely manner, ability to work with the demonstrated techniques in conjunction with artistic elements, ability to work with other students in group projects, participation in class discussions and critiques, and individual consultation with instructor.

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

All student evaluation is done through class critiques and the faculty evaluation of assigned projects. Evaluations are based on the completion of assigned problems in a

timely manner, ability to work with the demonstrated techniques in conjunction with artistic elements, ability to work with other students in group projects, participation in class discussions and critiques, and individual consultation with instructor.

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

Strengths:

- Curriculum
- Students learn both conceptual and technical knowledge required in animation
- Software-Maya
- Learning a high-end 3-D animation program such as Maya prepares students for industry and also provides the ability to easily understand other 3D programs. Not only the use of the program but also the animation concept that underneath are taught.
- Students are encouraged to submit the work to competitions and film festivals.
- Students are encouraged to work in groups. Students are encouraged to work in groups within the program and other departments such as computer science.
- Areas of Improvement
- The animation studio space is small. Since there are many personal laptop users added tables would help create more work stations thus maximizing the room.
- the animation curriculum would benefit from an additional course in non-computer based animation.

Challenges and Opportunities:

- Keeping up with the advancement of technology.
- License for the software needs to be purchased every three years, It also requires hardware upgrading occasionally. Finding budget for upgrading for both software and hardware is a challenge.

h. Plans for addressing weaknesses and improving results.

- For the space problem, re-designing the computer lab will fix the problem.
- Solutions for budgeting problems for upgrading both software and hardware can be addressed by faculty's active participation in grant writing or requiring animation students to purchase appropriate laptops and software.
- The department submitted two course proposals to the administration to address curriculum concerns in the animation program. These courses titled Sound Design I and Animation Workshop which would focus specifically on non-computer based animation and function as a bridge between Art and the Computer (VIAR 235) and Computer Animation (VIAR 365). This request was not approved by the administration and the Department is re-submitting the request for both courses.

SECTION II: Instructional Programs
Part B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures (Continued)

Ceramics

a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Fine Arts in Studio Art

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Ceramics
Degree Title: Bachelor of Fine Arts
Number of Years to Complete the Degree: 4 Years

Degree Submitted for Renewal of Finial Approval for Listing

Studio or Related Areas	Art/Design History	• General Studies	• • Electives	Total Number of Credits	Current Sem.Enrollment in Majors	Names of Program Supervisors
• 61 Cr. Hours 50.8% of 120 Credits	15 Cr. Hours 12.5% of 120 Credits	• 36 Cr. Hours 30% of 120 Credits	6 Cr. Hours 5% of 120 Credits	124 Cr. Hours 103.3% of 120 Credits	7	• Asst. Prof. John Gargano

Studio Courses in Art and Design

VIAR	101	Basic Design I	3 Credits
VIAR	102	Basic Design II	3 Credits
VIAR	111	Drawing I	3 Credits
VIAR	112	Drawing II	3 Credits
VIAR	211	Drawing III	3 Credits
VIAR	312	Drawing IV	3 Credits
VIAR	303	Introduction to Ceramics	3 Credits
VIAR	304	Intermediate Ceramics	3 Credits
VIAR	305	Intermediate Ceramics	3 Credits
VIAR	403	Advanced Ceramics	3 Credits
VIAR	403	Advanced Ceramics	3 Credits
VIAR	409	Senior Project	3 Credits
VIAR	410	Senior Project	3 Credits
VIAR	403	Advanced Ceramics	3 Credits
		• **Total**	**42**

Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	235	Art and The Computer	3 Credits
VIAR	250	Introduction to Painting	3 Credits
VIAR	260	Introduction to Sculpture	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits

*Support		Support Elective	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits
VIAR	122	Survey of the Arts II	2 Credits
VIAR	220	20th Century Art	3 Credits
VIAR	323	Contemporary Art	3 Credits
VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

- General Studies

DEPT	COURSE	DESCRIPTION	CREDIT
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3
ARTS	Elective	Can be VIAR Courses	3
		TOTAL	**42**

***300-400 level,** ****Possible 300-400 level. Must have 15 classes or **45** hours of combined 300 & 400 level cr.

[1]Must be chosen from MATH elective 110 or above.

[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or Criminal

Justice, One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.

[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL 375; PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level or other support course approved by the adviser.

[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G; THEA 261.

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Recommendations for General Studies (in addition to those stated for all undergraduate degree programs)

Ceramics students are strongly encouraged to take Creative Writing (ENGL 223), Themes in Humanities (HUMN 300), Humanities Colloquium (HUMN 400), Anthropology courses, Cultural Geography courses, and Geology courses

Essential Competencies (in addition to those stated for all professional degree programs)

Understanding of basic design principles, particularly as related to ceramics. Advanced work in three-dimensional design. The development of solutions to design problems should continue throughout the degree program.

Prior to a Visual Arts Major taking ceramics as an elective or for their concentration they will learn and experiment with basic design principles in Design I (VIAR 101) and II (VIAR 102) , and get further three dimensional development and problem solving through Introduction to Sculpture(VIAR 260). Throughout all the ceramics courses and in all other studio related visual arts courses students are constantly dealing with design problems.

Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of raw materials and technical procedures such as clays, glazes, and firing.

All the ceramic courses require students to produce work from concept to finished object. Each course progressively adds more knowledge and skills to a students repertoire with respect to the use of tools and techniques. A strong emphasis is placed on building a strong foundation in materials, clays, glazes, and firing techniques.

Understanding of the industrial applications of ceramics techniques.

Throughout the entire ceramics curriculum reference is made to contemporary and historic industrial applications of ceramic techniques. This is accomplished through

lectures, slide lectures, and videos.

Functional knowledge of basic business practices and the place of ceramics within the history of art, design, and culture.

Students participate in an annual ceramics sale that exposes them to making a body of work, pricing the work, and direct involvement in the sale of the work. Throughout all the ceramic courses reference is routinely made to the importance of clay and ceramic traditions with in the history of art, design, and culture. This information is delivered through lectures with visual aids, slide lectures, and videos. Specific assignments are also linked to researching specific cultures work and recreating that work.

Essential Opportunities and Experiences

Preparation of clay bodies and glazes, kilns stacking procedures, and firing processes. Special firing methods such as salt glaze and raku are recommended.

In a student's first ceramics course they prepare glazes and help in the loading and unloading of kilns. Students are able to fire in low fire oxidation, raku, high fire oxidation and reduction and saggar firing at low and high temperatures. The ceramics area is currently constructing a soda kiln and will begin construction of a wood fire train kiln soon. Students are mentored in techniques and procedures related to loading and firing electric kilns and gas kilns.

Easy and regular access to materials, equipment, and library resources related to the study of ceramics.

Students have access to the ceramics studio, glaze lab, and kiln room and yard seven days a week with secure access after business hours. The Edith Garland Dupré Library has a collection books on ceramic techniques, historical works, cultural uses of ceramic wares, and craft based periodical. The ceramics area purchases a ceramics periodical with departmental funds and houses these with the professor. The ceramics area faculty member makes use of his personal collection as a study aid by housing books, periodicals, and slides in his office.

Completion of a final project related to the exhibition of original work.

The Department of Arts curriculum requires that majors in all areas of concentration pass Senior Art Project I and II (VIAR 409 and 410). This class is devoted to preparing students for their BFA Thesis Exhibition. These courses complement a sequence of advanced courses in ceramics at the same time to foster the development of a cohesive body of work for exhibition.

All ceramics students are required to take 6 ceramics courses for a total of 18 credit hours, these include VIAR 380 (Introduction to Ceramics) for 3 credits, VIAR 385 (Intermediate Ceramics) for 6 credits, and VIAR 480 (Advanced Ceramics) for 9 credits.

Description of Ceramics Courses

VIAR 380, Introduction to Ceramics

Content:

Introduction to hand-forming techniques of coil, slab, and pinch, kiln loading and firing, and basic glazing techniques. Emphasis on low-fire techniques including slip work, raku, low-fire glaze, and terra-sigilatta.

Objectives:

- Knowledge of contemporary thinking and criticism in the visual arts
- Knowledge of the elements and principals of art and organization
- Development of analytical and critical skills
- Development of three-dimensional skills
- Development of visual organization skills
- Development of technical media skills
- Development of media skills

Course Goals:

An introduction to the basic techniques, elements, and principles of clay as a three-dimensional art form with an emphasis upon three-dimensional design development and acquiring basic skills in the manipulation of materials and processes.

- To develop basic hand-building techniques
  - coil building
  - slab building
  - pinch
- To develop basic glazing skills with low-fire glaze and slips
- To develop knowledge of the expressive potential of the medium
- To develop professional work habits
- To develop knowledge of the raw materials of clay bodies and glazes
- To develop a knowledge of the basic vocabulary of the medium
- To develop a knowledge of the tradition and history of the medium
- To develop verbal communication skills
- To develop an understanding of the industrial applications of ceramics
- To develop a knowledge of ceramics firing processes
  - Bisque
  - Low-fire oxidation
  - Raku
- To develop a basic understanding of wheel throwing

Evaluation:

All student evaluation is done through individual and class critiques and the evaluation of assigned projects. The evaluation is based on the completion of assigned problems, ability to work with demonstrated techniques, participation in class discussions, critiques and individual consultation with instructor, and the student's final body of work completed during the semester.

VIAR 385, Intermediate Ceramics
Content:

The objective of this course is to further develop and introduce new techniques for the intermediate student. This will include an exploration of wheel throwing and hand building. These techniques will be explored individually and in concert with one another. The goal is to further expand technical knowledge while developing a personal vision and voice. Assigned projects are designed to encourage experimentation and provide flexibility in choosing building techniques.

Objectives:
1. Knowledge of contemporary thinking and criticism in the visual arts
2. Knowledge of the elements and principals of art and organization
3. Development of analytical and critical skills
4. Development of three-dimensional skills
5. Development of visual organization skills
6. Development of technical media skills
7. Development of media skills

Courses Goals:
1. To develop a technical proficiency on the potters wheel
2. To continue to develop hand-building skills individually and in concert with wheel throwing techniques
3. To develop knowledge of the properties and test midrange glazes
4. To develop kiln stacking and firing skills
5. To develop knowledge of firing techniques
   - Midrange oxidation and reduction
   - Saggar firing
   - Soda Firing

To develop knowledge of contemporary concepts pertaining to ceramics
To develop professional work habits
To develop knowledge of the expressive potential of the medium
To develop verbal communication skills
To continue to develop a knowledge of the tradition and history of the medium
To develop an spirit of experimentation
To continue to develop a knowledge of the vocabulary of the medium

VIAR 480, Advanced Ceramics
Content:
The objective of this course is to further develop and introduce new techniques for the advanced student. Students will focus on a more self-directed course of exploration with guidance and critical analysis from the instructor. Assigned projects are designed to encourage experimentation and provide flexibility in choosing building techniques. Kiln firing responsibilities will be addressed.

Objectives:
1. Knowledge of contemporary thinking and criticism in the visual arts

2. Knowledge of the elements and principals of art and organization
3. Development of analytical and critical skills
4. Development of three-dimensional skills
5. Development of visual organization skills
6. Development of technical media skills
7. Development of media skills

Courses Goals:

1. To Focus efforts on either functional/utilitarian work or sculptural work
2. To continue to develop technical skills on the potters wheel
3. To continue to develop hand-building skills individually and in concert with wheel throwing techniques
4. To continue to develop knowledge of the properties of low and high fire glazes and clay bodies
5. To continue to develop kiln stacking and firing skills
6. To continue to develop knowledge of firing techniques
   - Midrange oxidation and reduction
   - Saggar firing
   - Soda Firing
   - Low-fire Oxidation and Reduction
7. To continue to develop knowledge of contemporary concepts pertaining to ceramics
8. To continue to develop professional work habits
9. To continue to explore the mediums expressive potential
10. To develop analytical and critical skills with regards to one's own work and that of others.
11. To continue to develop a knowledge of the tradition and history of the medium
12. To continue a spirit of experimentation

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

All student evaluation is done through individual and class critiques and the evaluation of assigned projects. The evaluation is based on the completion of assigned problems, ability to work with demonstrated techniques, participation in class discussions, critiques and individual consultation with instructor, and the student's final body of work completed during the semester. These evaluations are the fundamental basis for adjustments made by the professor to courses assignments to help improve student performance in future semesters.

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

Strengths:

- Area faculty member's dedication to teaching and maintenance of areas equipment

- Studio having a fully stocked glaze lab with a ball mill, scales, pugmill, clay mixer, 10 Brent potters wheels, extruder, slab roller
- Kiln room that houses gas and electric kilns
- Covered Outdoor Kiln Yard that is under construction which will house soda kiln, wood fired train kiln, sand blaster, welding equipment, a foundry, and a burn out kiln.
- Dust Collection systems for the main studio and the glaze lab
- A ceramics curriculum that fosters student development in functional and sculptural work.
- Mentoring of students in firing of kilns
- Annual Ceramics Area Holiday Sale
- Annual Pyromania Festival

The limited size of the studio for working and storage of student work is our biggest challenge and would be the most beneficial improvement if resolved. Improved lighting would also benefit the studio area. Updating the electrical power availability in the studio and glaze lab would allow us to run high power equipment simultaneously. In terms of curriculum a revamping of intermediate ceramics into a two-course sequence that allows students to focus on wheel throwing in one and hand building in the other.

The ceramics area coordinator/faculty member has been extremely active in authoring and receiving internal and external funded grants to update, build and purchase new equipment to maximize the opportunity for students to learn and experience.

The program meets the expectations of the Departments aspiration for excellence through the dedication of the area's faculty member to teach effectively and maintain an awareness of contemporary developments in the field of ceramics.

h. Plans for addressing weaknesses and improving results.
Integration of the new kiln yard into the curriculum will improve the teaching capabilities and experience for students. Creating a university sanctioned student organization out of the current non-sanctioned ceramics student organization will strengthen the ceramics area.

SECTION II: Instructional Programs
Part B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures (Continued)

Graphic Design
a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Fine Arts in Studio Art

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Graphic Design
Degree Title: Bachelor of Fine Arts
Number of Years to Complete the Degree: 4 Years
Degree Submitted for Renewal of Finial Approval for Listing

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
61 Cr. Hrs. 50.8% of 120 Credits	15 Cr. Hrs. 12.5% of 120 Credits	36 Cr. Hrs. 30% of 120 Credits	6 Cr. Hrs. 5% of 120 Credits	124 Credit Hours 103.3% of 120 Credits	150	Asst. Professor Jeff Lush

Studio Courses In Art And Design

VIAR	101	Basic Design I	3 Credits
VIAR	102	Basic Design II	3 Credits
VIAR	111	Drawing I	3 Credits
VIAR	112	Drawing II	3 Credits
VIAR	211	Drawing III	3 Credits
VIAR	312	Drawing IV	3 Credits
VIAR	345	Computer Based Design I	3 Credits
VIAR	346	Computer Based Design II	3 Credits
VIAR	347	Studio Practice I	3 Credits
VIAR	348	Ad Layout and Illustration	3 Credits
VIAR	409	Senior Project	3 Credits
VIAR	410	Senior Project	3 Credits
VIAR	445	Portfolio	3 Credits
VIAR	446	Professional Practices	3 Credits
		Total	**42**

Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	235	Art and the Computer	3 Credits
VIAR	250	Introduction to Painting	3 Credits
*VIAR	260	Introduction to Sculpture	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*Support		Support Elective	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits
VIAR	122	Survey of the Arts II	3 Credits
VIAR	220	20th Century Art	3 Credits
VIAR	323	Contemporary Art	3 Credits

VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

General Studies

DEPT	COURSE	DESCRIPTION	CREDITS
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3
ARTS	Elective	Can be VIAR Courses	3
		TOTAL	**42**

*300-400 level, **Possible 300-400 level. Must have 15 classes or **45** hours of combined 300 & 400 level cr.

[1]Must be chosen from MATH elective 110 or above.

[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or Criminal Justice, One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.

[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL 375; PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level or other support course approved by the adviser.

[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G; THEA 261.

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Recommendations for General Studies

Curriculum requirements and strong advising should direct students to general studies that support their study in design. Appropriate areas of study for all graphic design majors include communication theory, writing, psychology, sociology, anthropology, and business, as well as the humanities. Professional degree programs with a specific focus (example: advertising, design planning/management, interactive media) should require or strongly recommend study in relevant areas, such as marketing, economics, organizational psychology, human factors, systems theory, or computer science. Course work in the major should make use of concepts and skills acquired through study in areas other than design.

Graphic Design students are encouraged to take courses that encourage writing, composition, philosophy, criticism and disciplines that focus on creativity and planning. Other disciplines within the university such as math, behavioral and social sciences as well as physical sciences are encouraged to foster rational thinking and cogent research methods.

Essential Competencies

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

VIAR 345 – 348 and 409, 410, 445, 446

Objectives:

1. The ability to follow instructions exactly.
2. Ability to research and articulate problem identification.
3. Ability to sketch and create different and viable solutions.
4. The skills necessary to critique and respond to work in written and oral form.

Goals:

Students enrolled in the Graphic Design curriculum are encouraged, at every level to solve visual problems. Listed below are the objectives for some of the classes and their assignments. Initially, the design student is taught how to sketch and alter solutions; problem identification is stated in the specific assignment brief. As the student progresses into the advanced courses, students are asked to write design briefs. It is through the use of critiques and the use of alternative solutions that user testing begins, although, at a nominal level. The preceding is all reinforced through lectures of history and contemporary theory of aesthetics.

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

VIAR 345 – 348 and 409, 410, 445, 446
Objectives:

1. The ability to articulate responses in written and oral form.
2. Knowledge of design history and social factors that have influenced the discipline.
3. Rudimentary knowledge of aesthetics.
4. Read and create design briefs for the purposes of targeting specific design problems their criteria, and effect on the public.

Goals:
Students enrolled in VIAR 409, 445 and 446 work individually and in teams writing design briefs to identify real-world problems. Students in VIAR 409 work with an outside client. This is posed as a class assignment. The goal of the class is to teach working relations with clients, group dynamics, All materials of print and web design is delivered to the client and the students receive a grade. VIAR 445 is a co-requisite of 409. The class focuses on the creation of a company of their creation. Materials to be designed are: logos, stationery packages, advertising, package design, web design, POP displays and posters. VIAR 346 and 348 deals with human factors of way-finding systems, signage, binding and book production. Writing is also critical in the creation of design briefs and advertising copywriting. Theory is also taught at every level of the design concentration. Gestalt theory, interpretive theory and ethics of the designer and design studio are usually analyzed through critical readings of the discipline. All reading materials required for each class is mentioned in the course syllabi. History lectures by the instructor are also given for almost all assignments. Social factors are key to the discussion of historical events as well as printed material that is consumed by demanding public.

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

VIAR 345 – 348 and 409, 410, 445, 446
Objectives:

1. The ability to articulate responses in written and oral form.
2. Knowledge of design history and social factors that have influenced the discipline.
3. Rudimentary knowledge of aesthetics.
4. Read and create design briefs for the purposes of targeting specific design problems their criteria, and effect on the public.

Goals:
Each assignment builds on existing information that the student should know from either previous classes in the art department that teach and build a library of knowledge and visual form, or from beginning to advanced assignments in the Graphic Design concentration. Visual organization is taught and reinforced through

examination of historical and professional examples of fine art, commercial art, and other examples relevant to specific assignments and exercises. However, specifically, visual form is taught fundamentally at the beginning levels of the design concentration. VIAR 347 and 348 (Type One and Two) specifically teach the student visual form as it relates to Graphic Design in particular. These classes teach hierarchy and structure in ABA form, construction of layouts and methods of construction of Root 2 and the Golden Rectangle, development of type and practical applications of such. Representations of the symbolic are generally taught at every level and every assignment, but are specifically taught at these fundamental levels. Logo development, typographic portraits, illustrative work as well as color aspects of designed material teach the student that every mark on the page is symbolic at its initial aspect and is built upon that notion into cognition by the viewer and artist. These ideas are reinforced in the advanced classes. They are asked to read a demanding text on history, writing and research. The book covers aspects of design issues that all designers should know. Formalism, structuralism, post-structuralism, deconstruction, are all touched upon as well as historical examples.

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

VIAR 345 – 348
Objectives:

1. Knowledge and ability to draw effectively in vector based and raster art computer graphics as well as scanning original art work and effective manipulation.
2. Knowledge of production methods and production for commercial and specialized printing processes.
3. Specific knowledge of typesetting and copywriting.
4. Aesthetics in relation to technically reproduced materials.

Goals:

Each assignment builds on existing information that the student should know from either previous classes in the art department that teach and build a library of knowledge and visual form, or from beginning to advanced assignments in the Graphic Design concentration. Visual organization is taught and reinforced through examination of historical and professional examples of fine art, commercial art, and other examples relevant to specific assignments and exercises. However, specifically, visual form is taught fundamentally at the beginning levels of the design concentration. VIAR 347 and 348 (Type One and Two) specifically teach the student visual form as it relates to Graphic Design in particular. These classes teach hierarchy and structure in ABA form, construction of layouts and methods of construction of Root 2 and the Golden Rectangle, development of type and practical applications of such. Representations of the symbolic are generally taught at every level and every assignment, but are specifically taught at these fundamental levels. Logo development, typographic portraits, illustrative work as well as color aspects of

designed material teach the student that every mark on the page is symbolic at its initial aspect and is built upon that notion into cognition by the viewer and artist. These ideas are reinforced in the advanced classes. They are asked to read a demanding text on history, writing and research. The book covers aspects of design issues that all designers should know. Formalism, structuralism, post-structuralism, deconstruction, are all touched upon as well as historical examples.

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

All Design Courses

Objectives:

1. Basic knowledge of design history, theory and criticism.
2. Ability to effectively research for designed materials with specific goals.
3. Ability to work with gestalt theory and semiotics.
4. Read and write case studies and design briefs to analyze the impact on the technological, social and cultural aspects in relation of community to design.

Goals:

All classes in the design curriculum are taught with historical examples of designed objects. Logos, stationary, business collateral, posters, web sites and other designed matter are addresses through project demonstrations and assignment materials. Specifically, a four-part history lecture is given in the three hundred level classes. Books are also mandatory for each class. Book topics and assignments in the beginning classes teach form and basic mechanics of design. The advanced classes, however, read specific histories in design and advertising as well as beginning theory and rudimentary criticism. Basic understanding of the subject(s) and the impact of design on a community is addressed at the fundamental level. Formal understanding of the discipline is much easier to teach. Subjective and interpretive theories of gender, class and race are undermined by students lack of understanding of language and history. The design classes address those needs, but has much to relay to students as they pursue a professional career. Theory and practice are studied in context of the professionals' studio. Writing assignments are also given to the advanced classes in order to analyze the students development in communication and application of theoretical and formal information.

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

VIAR 409, 410, 445, 446, UL Lafayette AIGA Student Group

Objectives:

1. Teach fundamentals of design studio practices.
2. Write design briefs and case studies.
3. Work in and organize teams with intent to design a wide variety of printed and media materials.
4. Work individually with intent to design a wide variety of printed and media materials.

Goals:
VIAR 409 is listed in the Student Handbook as Senior Thesis Project One. All studio artists must take this class in order to graduate. At the design level, students are given an event that they must design for. The goal is for them to work with an actual client. These clients range from civic projects to non-profit organizations. The students are then broken up into teams. Each team has a creative lead that establishes the objectives and goals of the group. The instructor acts as the principal of the project itself, making sure that all creative materials meets the highest of expectations. Items to design are, logos, stationery, a press-kit, posters, public signage and graphics for the public exhibition at the local natural history museum.

VIAR 445 is taught at the same time and is a co-requisite of 409. Each individual student create a company and designs logos, stationary, POP displays, packaging, signage, way-finding systems as well as target specific items that would be necessary for the business. Students are also encouraged to enter work into regional as well as international contests and competitions. Students also participate in lectures by illustrators and designers with professional groups like the Acadian Advertising Federation and the American Institute of Graphic Arts.

VIAR 410 is the portfolio class for enrolled students. Students rework previous work for their portfolios, write resumes, present their work and generally prepare themselves for the rigors associated with finding a job. Other assignments are illustration and media assignments to augment and round out their portfolio. They are encouraged to enter work into regional as well as international contests and competitions. Students continue to participate in lectures by illustrators and designers with professional groups like the Acadian Advertising Federation and the American Institute of Graphic Arts. Each student prepares a body of work that is exhibited with the other seniors graduating with studio degrees. Each student also prepares a portfolio and presents it to local professional designers. Their performance as well as their portfolio is considered in their final grade.

VIAR 446 continues what is being taught from 445 the previous semester. Students focus on tightening up work to professional standards. Other assignments given depend on the capabilities of the class itself. Special projects are created with teams of designers working for a common goal. Alternative methods of production and printing are studied and encouraged and more theory and history is addressed. Students are also encouraged to enter work into regional as well as international contests and competitions. Students continue to participate in lectures by illustrators and designers with professional groups like the Acadian Advertising Federation and the American Institute of Graphic Arts.

Relevant Competencies for Specialized Programs
For graphic design programs with a special emphasis in advertising, design experiences should include the application of communication theory, planning of campaigns,

audience/user evaluation, market testing, branding, art direction, and copyrighting, as well as the formal and technical aspects of design and production.

The Graphic Design concentration at UL Lafayette has no specialized programs other than design itself.

For graphic design programs with a special emphasis in design planning and strategy, design experiences should include working in interdisciplinary teams, systems-level analysis and problem solving, writing for business, and the application of management, communication, and information theories.

The Graphic Design concentration at UL Lafayette has no specialized programs other than design itself.

For graphic design programs with a special emphasis in time-based or interactive media, design experiences should include storyboarding, computer scripting, sound-editing, and issues related to interface design, as well as the formal and technical aspects of design and production for digital media.

The Graphic Design concentration at UL Lafayette has no specialized programs other than design itself.

Essential Opportunities and Experiences

Easy access to studios and libraries with appropriate graphic design resources and reference material in other relevant disciplines, such as the social sciences and the humanities.

Room 307 in Fletcher Hall is open generally when the Visual Arts office is open, Monday through Friday. Students work during class times, of course, but have limited access to the room after-hours. Students do come in and work in the classroom after regular hours, but only when the Graphic Design faculty member is in the building. Room 307 also has a small room with a library of design publications that date back to the 60s, photographic and illustrative stock art in print and digital formats, and other books and magazines germane to the trade. However, no reference materials that relate to other humanities and the social sciences exist in print form in Fletcher 307. The closest approximation of those materials would be from internet searches done on laptop computers by the student. Currently, no dictionaries or thesauri can be found in print form in the room. The only related material that does exist is in the Assistant Professors office, and is from his personal collection. The topics covered in the books encompass design history, technical aspects of form and production, critical essays, font specimen books and a very small collection of literature. Resource materials that the student will have, comes from mandatory books for design classes, or from the library. The library has nominal resources for design itself, but does have ample resource materials for any project that is given in class. The library also has generous hours. The Graphic Design student can research much in print and digital files.

Easy access to appropriately equipped labs and technology necessary for the execution of design solutions.

Room 307 in Fletcher Hall is open generally when the Visual Arts office is open, Monday through Friday. There is a lab that consists of two machines that run adequate scanners for student projects. There is also an ample selection of stock art in print and digital format for student use in layout assignments.

The Visual Resource Center, (VRC) is open Monday – Thursday 8am to 10pm, Friday 8am – 1:30pm and Saturday 10am – 2pm. The lab is generally available to the students; at least this writer has heard no complaints from the students. The lab has two reflective scanners for student use as well as a slide scanner and two computers for overflow use and research. Printing is an issue in that there seems to be quite a bit of time and paper waste. Student workers in the lab don't seem to be trained to print and help students with specific design problems. Some student workers are dedicated and helpful workers. These seem to come from the College of the Arts itself and seem to have an innate sense of what works in trouble shooting and what does not.

Ongoing access to instruction and critique under faculty with educational and professional backgrounds in graphic design. Sufficient numbers of qualified faculty to provide the diversity of expertise required for a comprehensive education in graphic design.

Graphic Design pedagogy at UL Lafayette, is centered around our local design community. The program itself has a rich history of successfully placed design graduates. As a result, local designers take great pride in coming back to UL to give lectures on job finding, workload, and design studio practices. Our adjunct faculty too, are former graduates and professional local designers. They are all qualified to teach design as stated in rules for hiring by the University itself. Currently, no tenured professors are extant in the design program. An Assistant Professor started in the fall of 2005 and was hired to coordinate the program. The previous teacher was not awarded tenure, so another search was needed to improve the curriculum and make pedagogy and practice of the discipline more contemporary and technologically proficient. The creation of new assignment sheets as well as training students with sufficient skills has been a major concern of the new faculty. Graduating two dozen students into a region that hires one or two designers a year has proved formidable. The curriculum is in the process of being rewritten as course titles and course descriptions have been updated necessarily. The UL Lafayette AIGA student group is quite active. The professional nature of lectures and shows has worked very well into the goals and objectives of all the courses taught in the graphic design curriculum they reinforced the teaching that takes place in the classroom. Students regularly attend the Creative Summit in San Marcos, TX, every year and submit work to regional and international competitions. The lack of a second graphic design instructor is helped by the goals of the UL Lafayette AIGA group. Field trips are also taken to local print shops to show students the process of commercial offset lithographic work. VIAR 410 is also the portfolio class for the graphic design student. Local professionals volunteer their time for two days to help judge student work and critique presentations. Students have 15 minutes in which to present their portfolio. Each student is then given a critique by a group of 3 to 5 professional designers. The goal is to instruct the student how to improve their presentation and portfolio work.

Field experiences and internships are strongly recommended.

Internships and other field experience are greatly encouraged and taught in the upper-division classes of the design curriculum. As stated above, VIAR 409 works with local non-profits and other local organizations. They determine the action needed, items to be designed, do naming studies and steer designs from conception to completion. All students are recommended to do internships as well. Currently, only about half of all students participate in internships. These internships are difficult to obtain, but the graphic design faculty and department continue to actively establish ties with local design firms. The goal is to get most of the students placed in working positions, and internships are primary in the instruction of studio practice.

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

Each student is evaluated through individual and class critiques as well as instructor evaluation of student work.

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

Strengths:

- Community service
- Professional development
- Flexible curriculum
- Dedicated studio space for graphic design students
- Established AGIA group
- Students are also required to have a laptop with current software

Improvement:

- Lighting in the studio
- Equipment (scanners, etc.)
- Due to the increased enrollment the graphic design program needs an additional faculty member.
- The program currently does not address web-based design.

Challenges:

- Continuing to build relationships with local design firms and establishing internships possibilities for students.

h. Plans for addressing weaknesses and improving results.

- Hiring of additional faculty
- Integrating HTML and Motion Based graphics into the curriculum
- Installation of new lighting for classroom/studio
- Area coordinator will continue grant writing to fund updates in software and hardware

SECTION II: Instructional Programs
Part B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures (Continued)

Media Art

a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Fine Arts in Studio Art

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Media Art
Degree Title: Bachelor of Fine Arts
Number of Years to Complete the Degree: 4 Years
Degree Submitted for Renewal of Finial Approval for Listing

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
61 Cr. Hrs. 50.8% of 120 Credits	12 Cr. Hrs. 12.5% of 120 Credits	36 Cr. Hrs. 30% of 120 Credits	6 Cr. Hrs. 5% of 120 Credits	124 Credit Hours 103.3% of 120 Credits	30	Professor Robert Russett

Studio Courses In Art And Design

VIAR	101	Basic Design I	3 Credits
VIAR	102	Basic Design II	3 Credits
VIAR	111	Drawing I	3 Credits
VIAR	112	Drawing II	3 Credits
VIAR	211	Drawing III	3 Credits
VIAR	312	Drawing IV	3 Credits
VIAR	235	Art and the Computer	3 Credits
VIAR	335	Media Workshop	3 Credits
VIAR	335	Media Workshop	3 Credits
VIAR	365	Intro. 3D Computer Animation	3 Credits
VIAR	409	Senior Project	3 Credits
VIAR	410	Senior Project	3 Credits
VIAR	435	Advanced Media Workshop	3 Credits
VIAR	435	Advanced Media Workshop	3 Credits
		Total	**42**

Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	250	Introduction to Painting	3 Credits
VIAR	260	Introduction to Sculpture	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits

*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elec. (sound design)	3 Credits
*Support		Support Elective	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits
VIAR	122	Survey of the Arts II	3 Credits
VIAR	220	20th Century Art	3 Credits
VIAR	323	Contemporary Art	3 Credits
VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

General Studies

DEPT	COURSE	DESCRIPTION	CREDITS
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3
ARTS	Elective	Can be VIAR Courses	3
		TOTAL	**42**

*300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits

[1]Must be chosen from MATH elective 110 or above.

[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or Criminal Justice, One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.
[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.
[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL 375; PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level or other support course approved by the adviser.
[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G; THEA 261

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Recommendations for General Studies

Work in digital media is inherently synthetic and often collaborative; it draws content, resources, and methods from many disciplines. General studies requirements should have direct correlation with the overall goals and objectives of the degree program. Studies in areas such as writing, film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business are recommended.

Courses which complement the overall goals and objectives of the degree program and which are recommended as electives include the following: Theatre (THEA 261), Introduction to Film (ENGL 375), Television Production (CMCN 351), and Creative Writing (ENGL 223).

Essential Competencies

Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, and temporal elements/features of digital technology and principles for their use in the creation and application of digital media-based work.

All media workshop classes provide a conceptual grounding in the temporal visualization techniques used in the creation of time-based digital work. Areas of study include media history and theory. An emphasis is placed on the artistic application of film, video, animation, installation work and interactivity.

Understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.

Students enrolled in Media Workshop VIAR 335 are introduced to various kinds of narrative structures as well as abstract and improvisational strategies. The development of solutions for organizing time-based content in personal and experimental ways continues throughout the degree program.

Understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.

Media Workshop VIAR 335 addresses the characteristics and capabilities of various technologies using a project oriented approach to instruction. Students are introduced

to a range of media from drawing on film to digital video and image processing.

Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas.)

Throughout the four semesters of Media Workshop (VIAR 335- VIAR 435), students are required to develop strategies for concept development. Methods for planning media-based projects include script writing, animatronics, storyboarding and concept mapping.

Ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, and economic) and with respect to technologically mediated communication, objects, and environments.

Through individual and class critiques media workshop students are encouraged to explore the contextual content of their work and the extent to which it is mediated by technology. Discussions focus on the personal and communal aspects of creative expression and its social, cultural, and artistic implications.

Understanding of what is useful, usable, effective, and desirable with respect to user/audience centered digitally-based communication, objects, and environments.

The unique interaction that takes place between audience and time-based art work is a major consideration for students at all levels of media workshop. Various forms of dramaturgy both narrative and abstract are examined for potential meaning and emotional impact.

Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.

The history theory and criticism of media are taught mainly with an artistic context. Students acquire a knowledge of film video, animation, and other time-based or interactive forms as they relate to contemporary developments in 20th and 21st century art.

Ability to work in teams and to organize collaborations among people from different disciplines.

Upper level Media Workshop(VIAR 435) students have the option of working independently or in collaboration with others. Collaborative projects, that range from digital video to performance art, can involve working with musicians, actors, dancers or writers.

Ability to use the above competencies in the creation and development of professional quality digital media productions.

Media workshop studio facilities in conjunction with practical and theoretical classroom instruction, as well as opportunities for collaboration, provide students with a broad range of creative options. This educational environment facilitates the development of technical skills and artistic expression, leading to the development of professional quality media productions.

Essential Opportunities and Experiences

Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.

Media workshop students have easy access to computer and video studios as well as equipment such as cameras, lighting kits and sound recorders. Also available are libraries with reference materials and media resources. Electives include communication courses, film history and theater as well as a wide range of humanities offerings.

Regular access (for instruction and for independent work) to the appropriate technology and staff necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.

In addition to the video and computer equipment in the media studio, students have access to the Visual Resource Center and the sound design studio. Technical assistance in these areas is provided by a full-time technician and student lab assistants.

Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills.

Media Workshop students have access to instruction and critique under faculty with educational and professional backgrounds in the media arts. A sufficient number of faculty, knowledgeable in both art and digital technology, provide a diversity that contributes to a comprehensive education in media art.

Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.

Numerous opportunities exist for students to combine several disciplines in their media work. 3D computer animation, music, dance, and theater are among the possibilities.

In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in course work that acquaints them with large scale technological and information systems.

Media Workshop students are encouraged to take computer programming courses to expand their knowledge of digital technology and to explore the artistic possibilities of open source software.

Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The

institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support.

Although Media Workshop students are not required to purchase computers, the acquisition of personal computers is highly recommended. Most studios used by media students provide the technological infrastructure, networking and staff to support privately-owned machines.

Description of Media Classes

VIAR 335, Media Workshop I Addresses the Following:

Objectives:

1. Develop knowledge of contemporary thinking and criticism in the visual arts
2. Knowledge of the principles and elements of visual organization
3. Development of analytical and critical skills
4. Development of two-dimensional time-based skills
5. Development of visual organizational skills
6. Development of technical media skills

Media Course Goals:

Media Workshop I address new modes of technological media for the purpose of exploring human values and facilitating personal expression. This introductory studio course is designed to provide students with the following:

1. A basic knowledge of the history and theories of dynamic media as an art form
2. An introduction to 2D theories of time-structure and mobile composition
3. A basic knowledge of motion picture production methods, including animation
4. A basic knowledge of digital video production methods including videography, animation, editing, image processing and sound design
5. Practical studio experience resulting in the actual production of digital video tapes and DVDs

Evaluation:

Student evaluations are based on (1) the individual and class critiques of assigned projects, (2) the ability to use equipment and software, (3) written tests and papers, (4) attendance, and (5) the participation in class discussions.

VIAR 335, Media Workshop II Addresses the Following:

Objectives:

1. Develop knowledge of contemporary thinking and criticism in the visual arts
2. Knowledge of the principles and elements of visual organization
3. Development of analytical and critical skills
4. Development of two-dimensional time-based skills
5. Development of visual organizational skills
6. Development of technical media skills

Media Course Goals:

Media Workshop II continues to introduce the student to the fundamentals of dynamic digital imaging while providing opportunities for independent work. This studio course is designed to provide students with the following:

1. A knowledge of the history and theories of dynamic media as an art form with an emphasis on late 20th century developments in the field
2. Basic sound recording and editing techniques
3. An introduction to lighting for digital video production
4. Additional practice with digital video and animation techniques with an emphasis on developing both abstract and narrative structural concepts

Evaluation:
Student evaluations are based on (1) the individual and class critiques of assigned projects, (2) the ability to use equipment and software, (3) written tests and papers, (4) attendance, and (5) the participation in class discussions.

VIAR 435, Media Workshop III addresses the following:
Objectives:

1. Develop knowledge of contemporary thinking and criticism in the visual arts
2. Knowledge of the principles and elements of visual organization
3. Development of analytical and critical skills
4. Development of two-dimensional time-based skills
5. Development of visual organizational skills
6. Development of technical media skills

Media Course Goals:
Media Workshop III continues to introduce students to the fundamentals of dynamic digital imaging while expanding the range of technical possibilities to include the latest developments in the field. This studio class is designed to provide students with the following:

1. A knowledge of the contemporary forms and strategies used by artists in the field of media art
2. A knowledge of currently evolving techniques including telematic art, hybrid forms of animation, interactive systems, installation work, virtual reality and digitally-based surrogate performance
3. Practical studio work with video installations
4. An introduction to acoustical imaging
5. Additional practice with digital video and animation production methods with an emphasis on concept development and independent work

Evaluation:
Student evaluations are based on (1) the individual and class critiques of assigned projects, (2) the ability to use equipment and software, (3) written tests and papers, (4) attendance, and (5) the participation in class discussions.

VIAR 435, Media Workshop IV Addresses the Following:

Objectives:

1. Develop knowledge of contemporary thinking and criticism in the visual arts
2. Knowledge of the principles and elements of visual organization
3. Development of analytical and critical skills
4. Development of two-dimensional time-based skills
5. Development of visual organizational skills
6. Development of technical media skills

Media Course Goals:

Media Workshop IV continues to introduce the student to new and emerging forms of dynamic digital imaging while offering a work environment that supports independent artistic achievement. This studio course provides students with the following:

1. The knowledge and criteria necessary to analyze the quality of contemporary art work in the field of digital media
2. A workshop environment that promotes (1) the refinement of technical skills and (2), digital media specialization, i.e. the development of a focused and expressive visual vocabulary
3. The formulation of independent projects and the production of works that reflect a mature and personal artistic position

Evaluation:

Student evaluations are based on (1) the individual and class critiques of assigned projects, (2) the ability to use equipment and software, (3) written tests and papers, (4) attendance, and (5) the participation in class discussions.

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

Student evaluations are based on (1) the individual and class critiques of assigned projects, (2) the ability to use equipment and software, (3) written tests and papers, (4) attendance, and (5) the participation in class discussions.

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

Major strengths include media faculty with ongoing professional experience in the field, allowing them to bring fresh ideas into the classroom and pass them on firsthand to students; a full complement of media equipment ranging from digital cameras and lighting systems to computer work stations and sound recording facilities; and a collegial environment with open lines of communication with Visual Arts faculty who provide support courses (such as 3D computer animation and photography) and who serve on senior project committees for media students. Another strength involves the inclusion of media studies as part of contemporary art history courses and the freshman foundation program.

h. Plans for addressing weaknesses and improving results.

Areas of improvement include a need for a professional exhibition space that can accommodate student critiques and the display of media works and installations (including senior projects); the implementation of web access and networking for all Visual Arts classrooms and studios, and the establishment of a policy that requires media students to have their own laptop computers. Also in need of attention is the development of more intensive cross-departmental cooperation with the Computer Science Department and potentially with the LITE Center, a new high technology visualization facility that is associated with UL at Lafayette.

SECTION II: Instructional Programs
Part B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures (Continued)

Metalwork and Jewelry

a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Fine Arts in Studio Art

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Metalwork and Jewelry

Degree Title: Bachelor of Fine Arts
Number of Years to Complete the Degree: 4 Years
Degree Submitted for Renewal of Finial Approval for Listing

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
61 Cr. Hours 50.8% of 120 Credits	15 Cr. Hours 12.5% of 120 Credits	36 Cr. Hrs. 30% of 120 Credits	6 Cr. Hours 5% of 120 Credits	124 Credit Hours 103.3% of 120 Credits	7	Asst. Professor Cody Bush

Studio Courses In Art And Design

VIAR	101	Basic Design I	3 Credits
VIAR	102	Basic Design II	3 Credits
VIAR	111	Drawing I	3 Credits
VIAR	112	Drawing II	3 Credits
VIAR	211	Drawing III	3 Credits
VIAR	312	Drawing IV	3 Credits
VIAR	303	Introduction to Metalwork & Jewelry	3 Credits
VIAR	304	Intermediate Metalwork and Jewelry	3 Credits
VIAR	398	Digital Metalwork and Jewelry	3 Credits
VIAR	403	Advanced Metalwork and Jewelry	3 Credits
VIAR	403	Advanced Metalwork and Jewelry	3 Credits

VIAR	409	Senior Project	3 Credits
VIAR	410	Senior Project	3 Credits
VIAR	403	Advanced Metalwork and Jewelry	3 Credits
		Total	**42**

Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	235	Art and The Computer	3 Credits
VIAR	250	Introduction to Painting	3 Credits
VIAR	260	Introduction to Sculpture	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*Support		Support Elective	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits
VIAR	122	Survey of the Arts II	3 Credits
VIAR	220	20th Century Art	3 Credits
VIAR	323	Contemporary Art	3 Credits
VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

General Studies

DEPT	COURSE	DESCRIPTION	CREDITS
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours	3

		must be in the same science.	
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3
ARTS	Elective	Can be VIAR Courses	3
		TOTAL	**42**

*300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits
[1]Must be chosen from MATH elective 110 or above.
[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or Criminal Justice, One must be 200-level or above.
[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.
[4]VIAR 250 or 260. One semester of each must be taken.
[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.
[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.
[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL 375; PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level or other support course approved by the adviser.
[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G; THEA 261.

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Recommendations for General Studies

Students are encouraged but are not required to take business classes.
Communication courses are required.

Essential Competencies

Understanding of basic design principles, emphasizing both two-and three-dimensional design. The development of solutions to design problems should continue throughout the degree program.

Basic design principles are introduced in the beginning class and are stressed throughout subsequent classes. Experience in 2- and 3-dimensional design is gained through an extensive use of a sketchbook as well as the making of maquettes. Design problems are presented in normal assignments throughout all of the classes.

An understanding of the possibilities and limitation of material used in the fabrication process.

Material usage is addressed throughout the beginning, intermediate and advanced classes in relation to specific assignments.

Knowledge and skills in the use of tools, techniques and processes, including their roles in the production of work from concept to finished object. This includes knowledge of the

aesthetic use of raw materials as well as technical bench working procedures for the direct fabrication of pieces.

The use of tools, techniques and processes constitutes the majority of lecture and demonstration time. This trend is carried on throughout all classes.

Competence in designing and executing jewelry and metalwork using a variety of metals and other materials.

A large variety of metals and other materials are introduced to students at various times throughout the beginning, intermediate and advanced classes. Students are always encouraged to work in non-traditional or uncommon materials.

Functional knowledge of basic business practices and the place of jewelry and fine metalworking in the history of art, design and culture.

Currently, the curriculum incorporates little of these elements and would benefit greatly from better integration. Strategies are being developed.

Basic understanding of end use psychology, human form and function, and user interface.

These elements are addressed with different assignments throughout the beginning, intermediate and advanced classes.

Description of Metalworking and Jewelry Classes

VIAR 375, Introduction to Metalworking and Jewelry Addresses the Following: Objectives:

1. Knowledge of contemporary thinking and criticism in the visual arts.
2. Knowledge of the elements and principles of visual art and organization.
3. Development of analytical and critical skills.
4. Development of two-dimensional skills.
5. Development of three-dimensional skills.
6. Development of visual organizational skills.
7. Development of technical media skills.
8. Development of expressive media skills.

Course Goals:

In the Introduction to Metalworking and Jewelry students are introduced to the basic elements and principles of metalworking and jewelry, they investigate the specific issues related to the making of three-dimensional forms and acquire skills in the manipulation of materials and processes. The goals of the Introduction to Metalworking and Jewelry course are:

1. To develop a proficiency in the basic bench and fabrication processes of Metalworking and Jewelry:
2. Cutting: jeweler's saw, band saw and shearing.
3. Drilling and piercing.
4. Shaping: filing and sanding (basic sandpaper and powered sanders).
5. Soldering and brazing with acetylene and natural gas/forced air torches.
6. Riveting: solid, tube, spaced and "pop" rivets.

7. To develop a proficiency in surfacing techniques:
8. Hammer textures.
9. Roller printing.
10. Buffing and polishing.
11. Abrasive texturing.
12. Patination.
13. Chasing and stamping.
14. Bead/sand blasting.
15. Proper metal sealing and preservation.

To develop a proficiency in casting and associated techniques:
1. Wax working.
2. Pattern making.
3. Lost wax casting with centrifuge and vacuum.
4. To develop a proficiency in forming techniques:
5. Sinking and stretching.
6. Hydraulic die-forming.
7. Rolling.
8. Bending.

To develop a proficiency in stone setting techniques:
1. Bezel setting.
2. To develop two-dimensional design skills through sketchbook drawings.
3. To develop three-dimensional designs skills through mock-up construction based on sketchbook drawings.
4. To develop verbal communication skills.
5. To develop a knowledge of the history and tradition of Metalworking and Jewelry.
6. To develop an awareness of the individuals' personal design sensibilities.
7. To develop a knowledge of the inter-relationship between form and function.
8. To develop professional work habits.
9. To develop a knowledge of the basic vocabulary of the medium and equipment.
10. To develop a knowledge of the expressive potential of various metals alone or in combination with other materials.
11. To develop logical problem-solving skills.

Evaluation:

All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Basis is on overall design, completion of assignments within a time frame, ability to work with demonstrated techniques/craftsmanship, participation in class discussions, critiques and individual consultation with instructor.

VIAR 376, Intermediate Metalworking and Jewelry Address the Following:

Objectives:

1. Continued development of knowledge of contemporary thinking and criticism in the visual arts.

2. Continued development of knowledge of the elements and principles of visual art and organization.
3. Continued development of analytical and critical skills.
4. Continued development of two-dimensional skills.
5. Continued development of three-dimensional skills.
6. Continued development of visual organizational skills.
7. Continued development of technical media skills.
8. Continued development of expressive media skills.

Course Goals:
In the Intermediate Metalworking and Jewelry course, students continue their exploration of the medium through the introduction of advanced surfacing, fabrication and forming techniques as well as computer aided design and manufacture (CAD/CAM). Students are encouraged to pursue personal style while at the same time are challenged by assignments appropriate for the intermediate level. The goals of the Intermediate Metalworking and Jewelry course are:

1. To develop a proficiency in advanced surfacing techniques:
   - Enameling.
   - Aluminum anodizing.
   - Electroplating.
   - Etching.
   - Powdercoating.
2. To develop a proficiency in advanced forming techniques:
   - Raising.
   - Electroforming.
   - Resin casting (mold making is included).
3. To develop a proficiency in advanced fabrication techniques.
   - Welding: TIG
4. To develop a proficiency in CAD/CAM:
   - Three dimensional computer modeling.
   - Rapid prototyping: CNC milling and 3D printing.
5. To continue to develop two-dimensional design skills through sketchbook drawings.
6. To continue to develop three-dimensional designs skills through mock-up construction based on sketchbook drawings.
7. To continue to develop verbal communication skills.
8. To continue to develop a knowledge of the history and tradition of Metalworking and Jewelry.
9. To continue to develop an awareness of the individuals' personal design sensibilities.
10. To continue to develop a knowledge of the inter-relationship between form and function.
11. To continue to develop professional work habits.
12. To continue to develop a knowledge of the basic vocabulary of the medium and equipment.

13. To continue to develop a knowledge of the expressive potential of various metals alone or in combination with other materials.
14. To continue to develop logical problem-solving skills.

Evaluation:

All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Basis is on overall design, completion of assignments within a time frame, ability to work with demonstrated techniques/craftsmanship, participation in class discussions, critiques and individual consultation with instructor.

VIAR 470, Advanced Metalworking and Jewelry Addresses the Following:
Objectives:

1. Continued development of knowledge of contemporary thinking and criticism in the visual arts.
2. Continued development of knowledge of the elements and principles of visual art and organization.
3. Continued development of analytical and critical skills.
4. Continued development of two-dimensional skills.
5. Continued development of three-dimensional skills.
6. Continued development of visual organizational skills.
7. Continued development of technical media skills.
8. Continued development of expressive media skills.

Course Goals:

In the Advanced Metalworking and Jewelry course, students continue to pursue personal style while at the same time are challenged by assignments appropriate for the Advanced level. Advanced students engaged in VIAR 410 are allowed to pursue the completion of their senior portfolio under the supervision of the instructor. The goals of the Intermediate Metalworking and Jewelry course are:

1. To continue to develop two-dimensional design skills through sketchbook drawings.
2. To continue to develop three-dimensional designs skills through mock-up construction based on sketchbook drawings.
3. To continue to develop verbal communication skills.
4. To continue to develop a knowledge of the history and tradition of Metalworking and Jewelry.
5. To continue to develop an awareness of the individuals' personal design sensibilities.
6. To continue to develop a knowledge of the inter-relationship between form and function.
7. To continue to develop professional work habits.
8. To continue to develop a knowledge of the basic vocabulary of the medium and equipment.
9. To continue to develop a knowledge of the expressive potential of various metals

alone or in combination with other materials.
10. To continue to develop logical problem-solving skills.
11. To develop a complete portfolio of work.

Evaluation:
All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Basis is on overall design, completion of assignments within a time frame, ability to work with demonstrated techniques/craftsmanship, participation in class discussions, critiques and individual consultation with instructor.

Essential Opportunities and Experiences

Experience in casting, chasing, raising, enameling, and many other metalworking processes should be included.

Demonstrations including casting, chasing, raising, enameling, and many other metalworking processes are performed during the beginning, intermediate and advanced classes.

Easy and regular access to materials, equipment, and library resources related to the study of jewelry and fine metals.

Students have access to the Metalworking and Jewelry studio including all necessary materials and equipment. While the exterior door and interior cabinets containing materials and equipment remain locked, enrolled Metalworking and Jewelry students are provided combinations to the locks. The University Library houses many excellent volumes concerning Metalworking and Jewelry. The department maintains a subscription to Metalsmith magazine which the students have access to as well as the instructor's personal library at his/her discretion.

Completion of a final project related to the exhibition of original work. Students should have the opportunity to submit to exhibitions, galleries, and retail outlets.

Each major is required to create a body of work to fulfill senior exhibition requirements. Students are encouraged but not required to submit their work to exhibitions, galleries, and retail outlets. Students often submit their work to regional festivals.

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

All student evaluation is done through individual and class critiques and the evaluation of assigned projects. Basis is on overall design, completion of assignments within a time frame, ability to work with demonstrated techniques/craftsmanship, participation in class discussions, critiques and individual consultation with instructor.

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

Strengths:

- Faculty experience and knowledge of processes.
- Reasonably well-equipped studio.
- High level of studio access.
- The faculty possesses a good collection of Metalworking and Jewelry books and periodicals.

Areas for improvement:

- Greater inclusion of historical information regarding Metalworking and Jewelry.
- Greater inclusion of information regarding business practices

Challenges:

- Facilities: The space in which the students work is very small. It has become increasingly difficult to install new equipment and find space for storage.
- Equipment: There are still equipment needs. Maintenance and repair demands exceed that which the instructor of record is able and qualified to provide.

Opportunities:

- The continuing interest of non-art students is an opportunity for the area to cultivate interest in the medium, promote visibility in the program and recruit future majors.
- There is also now a dedicated student society (Metal Art Student Society or M.A.S.S.) run by the students which provides many new opportunities interested students.

h. Plans for addressing weaknesses and improving results.

Currently the Metalwork and Jewelry program is meeting institution-wide or art/design unit aspirations for excellence.

Historical information:

The faculty coordinator is currently engaged in collecting images and information with regards to the history of metalworking and jewelry. This information will be compiled into presentations that will be given to the beginning, intermediate and advanced classes.

Business practices:

This will be addressed by guest professionals who will present their experience in the commercial world. Business classes are not required in the department's curriculum, but they are encouraged.

SECTION II: Instructional Programs
Part B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures (Continued)

Painting

a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Fine Arts in Studio Art

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Painting
Degree Title: Bachelor of Fine Arts
Number of Years to Complete the Degree: 4 Years
Degree Submitted for Renewal of Finial Approval for Listing

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
61Credit Hours 50.8% of 120 Credits	15 Cr. Hours 12.5% of 120 Credits	36 Cr. Hrs. 30% of 120 Credits	6 Cr. Hrs. 5% of 120 Credits	124 Cr.Hours 103.3% of 120 Credits	47	Professor Allan Jones

Studio Courses In Art And Design

VIAR	101	Basic Design I	3 Credits
VIAR	102	Basic Design II	3 Credits
VIAR	111	Drawing I	3 Credits
VIAR	112	Drawing II	3 Credits
VIAR	211	Drawing III	3 Credits
VIAR	312	Drawing IV	3 Credits
VIAR	250	Introduction to Painting	3 Credits
VIAR	304	Intermediate Painting	3 Credits
VIAR	398	Intermediate Painting	3 Credits
VIAR	403	Advanced Painting	3 Credits
VIAR	403	Advanced Painting	3 Credits
VIAR	409	Senior Project	3 Credits
VIAR	410	Senior Project	3 Credits
VIAR	403	Advanced Painting	3 Credits
		Total	**42**

Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	235	Art and The Computer	3 Credits
VIAR	260	Introduction to Sculpture	3 Credits
VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits

*VIAR	300level	VIAR Studio Elective	3 Credits
*Support		Support Elective	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits
VIAR	122	Survey of the Arts II	3 Credits
VIAR	220	20th Century Art	3 Credits
VIAR	323	Contemporary Art	3 Credits
VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

General Studies

DEPT	COURSE	DESCRIPTION	CREDITS
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3
ARTS	Elective	Can be VIAR Courses	3
		TOTAL	**42**

*300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits

[1]Must be chosen from MATH elective 110 or above.
[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or Criminal Justice, One must be 200-level or above.
[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.
[4]VIAR 250 or 260. One semester of each must be taken.
[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.
[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.
[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL 375; PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level or other support course approved by the adviser.
[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G; THEA 261

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Essential Competencies

Understandings of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.

All painting students are required to take six hours of Basic Design, VIAR 101 and VIAR 102. These courses introduce the students to the basic elements and principles of art and design. These courses investigate design elements and principles in both two and three-dimensions. Painting students are required to take twelve hours in Drawing, VIAR 111, 112, 211, and 312. In addition to the diversity of the core visual arts curriculum, a two-dimensional studio outside the painting area and one three-dimensional studio are required to complete the painting concentration.

Outside of the studio, five required art history courses and humanities electives supply an introduction to the traditions, conventions, and evolutions of the discipline as related to the historical context of representation, illusion, and meaning. The discussion of functional application is continued through critiques in the painting studios.

Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.

The fundamental structure of drawing and two-dimensional design is thoroughly integrated into the painting curriculum through studio practice and critiques. In addition the basic structure of color theory is emphasized in the introductory course and reiterated throughout the intermediate levels with increasing emphasis on technical and conceptual exploration. Building upon these foundations advanced painting, which emphasizes independent conceptual direction, focuses on technical proficiency as a vehicle for exploration.

Knowledge and skills in the use basic tools, techniques, and processes sufficient to work from concept to finished product. This includes knowledge of paints and surfaces.

Technical limits and possibilities of water-miscible acrylic paints and oil based paints are discussed and demonstrated. Paint viscosity control, transparencies, painting surfaces and grounds are discussed and demonstrated. Brushes, palettes knives, and other tools used to create marks are presented. The construction of stretcher bars and the stretching of canvases are demonstrated as well as the constructed of cradles for masonite. Exploration of unconventional shapes and expressive surfaces are encouraged. A well equipped and professionally maintained woodshop supports technical exploration and safety instruction.

Essential Opportunities and Experiences

Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.

The students are encouraged to incorporate influences from other studio areas into their work. The interface between photography and computer based images, for example, extends the expressive and conceptual reach of our students. Shaped canvases explore the possibilities between two and three-dimensional studio experience. By assigning problems emphasizing the redirecting of information discovered within the art history class students are encouraged to expand the boundaries of traditional content. Throughout the painting curriculum primarily concept and not technical considerations direct the expressive manipulation of materials.

Encouragement to develop a consistent, personal direction and style.

As students move through the curriculum they are encouraged to assume greater responsibility for initiating both an individual and a communal dialogue related to the development of their work. An increasing degree of ambiguity is built into assigned problems in order to give the student room to develop their own voice.

Opportunities to work with more than one instructor, as well as opportunities for working independently, are encouraged.

The painting area has two instructors who maintain individual class responsibilities but initiate dialogue with students irrespective of their level within the painting curriculum. As the students proceed through the concentration, they are expected to assume increasing responsibility in the construction of assignments.

Course Description to Painting

VIAR 250 Introduction to Painting
Prerequisite: VIAR 101 or ARCH 101 and VIAR111

Course Content:

VIAR 250 is a broad study of visual concepts related to painting. The course is structured around a series of directed problems combined with independent research and emphasizes technical, expressive, and conceptual development.

Objectives:

1. To develop knowledge of the basic vocabulary related to the field of painting
2. To develop knowledge of the history and tradition of the medium
3. To develop a spirit of experimentation
4. To develop knowledge of the expressive role of color in painting

Course Goals:

1. To develop critical and analytical skills.
2. To develop research skills.
3. To develop verbal communication skills.
4. To develop professional work habits.
5. To develop knowledge of contemporary concepts and issues related to the medium.

Evaluations:

All student evaluation is based on completion of projects, mastery of techniques, and participation in class discussions and critiques.

VIAR 350 Intermediate Painting
Prerequisite: VIAR 250, Introduction to Painting

Course Content:

VIAR 350 is a continuation of the introduction of basic elements and principles of painting, investigation of issues related to contemporary painting, and development of skills in the manipulation of materials and processes. After reviewing the principles and elements of painting, the emphasis will be directed toward developing the capability to pursue independent research. Increasing the technical, expressive, and conceptual range of the student's efforts will be emphasized.

Course Objectives:

1. To develop knowledge of the basic vocabulary related to the field of painting.
2. To develop the principles of visual organization.
3. To develop a knowledge of the expressive role of color painting.
4. To develop technical media skills.
5. To develop expressive media skills.
6. To develop presentation skills.

Course Goals:

1. To develop critical and analytical skills.
2. To develop research skills.
3. To develop verbal communication skills.
4. To develop professional work habits.

5. To develop knowledge of contemporary concepts and issues related to the medium.
6. To develop a spirit of experimentation.

Evaluations:

All student evaluation is based on completion of projects, mastery of techniques, and participation in class discussions and critiques.

VIAR 450 Advanced Painting
Prerequisite: VIAR 350 Introduction to Painting

Course Description:
VIAR 450 students will investigate the principles and elements of painting with emphasis upon developing the capability to pursue independent research. Preparation of a portfolio for job applications or for admission to advanced degree programs will be required. Development of the technical, expressive, and conceptual range of the student's efforts will be emphasized.

Course Objectives:

1. To develop knowledge of the basic vocabulary related to the field of painting.
2. To develop the principles of visual organization.
3. To develop a knowledge of the expressive role of color painting.
4. To develop technical media skills.
5. To develop expressive media skills.
6. To develop presentation skills.

Course Goals:

1. To develop critical and analytical skills.
2. To develop research skills.
3. To develop verbal communication skills.
4. To develop professional work habits.
5. To develop knowledge of contemporary concepts and issues related to the medium.
6. To develop a spirit of experimentation.

Evaluations:

All student evaluation is based on completion of projects, mastery of techniques, and participation in class discussions and critiques.

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

All student evaluation is based on completion of projects, mastery of techniques, and participation in class discussions and critiques.

f. An assessment of strengths, areas for improvement, challenges and opportunities,

including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

Strengths:

- Houston Field trip
- Access to studio
- Student centered teaching
- Individual workspace for intermediate and advanced painting students
- Flexible curriculum
- Committed faculty
- Interactive environment
- Faculty offices in close proximity to studios
- Departmental supplied research materials in the form of magazines: art news, art forum, and modern painter
- Departmental visiting artist program
- Dedicated studio space for the painting program

Needed improvements:

Lighting

- Updating of easels
- General house keeping of studio
- Ventilation
- Critique and display area
- Lack of natural light
- Computer access for students on third floor
- Storage for paintings and still-life materials
- Space
- Library budget

h. Plans for addressing weaknesses and improving results.

Solution for weaknesses:

- Easels: Continue to write grants and allocate department monies to continue to replace old easels with new.
- Ventilation: Continue to work with the college and university in the location of funds to install proper ventilation.
- Natural Light: Continue to work with the college and university in the location of funds to replace skylights.
- Library Budget: Continued commitment from the administration to provide the library the resources in order to allow students and faculty to maintain their research.

SECTION II: Instructional Programs

Part B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures (Continued)

Photography

a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Fine Arts in Studio Art

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Photography
Degree Title: Bachelor of Fine Arts
Number of Years to Complete the Degree: 4 Years
Degree Submitted for Renewal of Finial Approval for Listing

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
61 Cr. Hours 50.8% of 120 Credits	15 Cr. Hours 12.5% of 120 Credits	36 Cr. Hrs. 30% of 120 Credits	6 Cr. Hours 5% of 120 Credits	124 Cr. Hrs. 103.3% of 120 Credits	65	Professor Lynda Frese

Studio Courses In Art And Design

VIAR	101	Basic Design I	3 Credits
VIAR	102	Basic Design II	3 Credits
VIAR	111	Drawing I	3 Credits
VIAR	112	Drawing II	3 Credits
VIAR	211	Drawing III	3 Credits
VIAR	312	Drawing IV	3 Credits
VIAR	396	Introduction to Photography	3 Credits
VIAR	397	Intermediate Photography	3 Credits
VIAR	398	Digital Photography	3 Credits
VIAR	490	Advanced Photography	3 Credits
VIAR	490	Advanced Photography	3 Credits
VIAR	409	Senior Project	3 Credits
VIAR	410	Senior Project	3 Credits
VIAR	490	Advanced Photography	3 Credits
		Total	**42**

Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	235	Art and The Computer	3 Credits
VIAR	250	Introduction to Painting	3 Credits
VIAR	260	Introduction to Sculpture	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*Support		Support Elective	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits

VIAR	122	Survey of the Arts II	3 Credits
VIAR	220	20th Century Art	3 Credits
VIAR	323	Contemporary Art	3 Credits
VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

General Studies

DEPT	COURSE	DESCRIPTION	CREDIT
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3
ARTS	Elective	Can be VIAR Courses	3
		TOTAL	42

*300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits

[1]Must be chosen from MATH elective 110 or above.

[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or Criminal Justice, One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.

[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL 375; PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level or other support course approved by the adviser.

[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G; THEA 261.

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Essential Competencies

Understanding of visual forms, and their aesthetic functions. Development of this sensitivity continues throughout the degree program, with attention to such areas as design, color, and lighting. An understanding of basic design principles is essential.

In photography, visual forms and their aesthetic functions are addressed primarily in class critiques when assignments are evaluated through discussion, contrast and comparison. During lab time, direct consultation with the professor addresses form and aesthetics. These ideas are also covered in slide lectures, films, visiting artist lectures and group field trips to gallery exhibitions and museums.

Knowledge and skills in the use basic tools, techniques, technologies, and processes sufficient to work from concept to finished product. This involves a mastery of the materials, equipment, and processes of the discipline, including but not limited to uses of cameras, film, and lighting/digital technologies, processing in black and white and color, printing, and work with nonsilver materials. Work in these areas continues throughout the degree program.

Basic tools , techniques, processes and technologies are covered in studio demonstrations and classroom lectures and critiques by the professor appropriate to the level of study, and of course by direct hands-on working experience in the lab by the students - enhanced by the amount of time spent working in the lab and by seeing other students working at all levels. (The lab referred to is both the traditional silver darkroom and Visual Resource Center for digital imaging) In addition, the text books selected fill out explanations and demonstrations; also important are other library books, student presentations, slides, films, visiting artist lectures and field trips.

An understanding of the industrial and commercial applications of photographic techniques.

Field trips to commercial studios and visits by commercial and industry photographers to the classroom enhance understanding of these applications , both technically and as a possible career paths.

Functional knowledge of photographic history and theory, the relationship of photography to the visual disciplines, and its influence on culture.

A functional knowledge of photographic history and theory and the relationship of photography to the visual disciplines and its influence on culture is primarily conveyed by means of the professor's slide lectures and class discussions. Also films, visiting artist lectures and the collection of various kinds of found photographs into student notebooks- a requirement at the intermediate and advanced levels. Every

few years the History of Photography is offered as an art history course.

Essential Opportunities and Experiences
Work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, archival processing, and interpretive studies should be included.

Easy and regular access to materials, equipment, and library resources related to the study of photography.

Opportunities for independent study are encouraged.

Course Description for Photography
VIAR 396

Course addresses how to use a 35mm SLR (single lens reflex) camera, including loading film, exposure, development and enlargement. Technical skills are presented along with an introduction to conceptual theory, critique and design. A brief history of photography is included and discussions concerning silver vs. digital formats.

Technical Skills:
- camera functions and loading film
- understanding shutter speed , aperture openings and their interrelationship
- making proper exposures with a light meter , spot metering
- using a tripod/ timer for slow exposures, making fast exposures, panning
- an introduction to the darkroom, its equipment and chemistry
- photograms as a way to understand darkroom process and design and composition
- developing B& W 35mm film
- making contact/proof sheets
- making a test strip to find correct exposure
- making an 8x10" enlargement
- how to use filters.
- Spot- toning prints
- Archival care and presentation
- framing and matting
- color projects using commercially processed transparencies and prints.

Conceptual Skills:
- Introduction to history of photography
- Introduction to critical theory in class critiques.
- Articulation of ideas and concepts
- Slide or book presentations about contemporary and vintage photo artists
- Students required to use the library to conduct research.
- films, videos, slide lectures

- visiting artists and speakers
- field trips to galleries and museums
- film vs. digital discussions
- text book is Black and White Photography: A Basic Manuel by Henry Horenstein

VIAR 397

Further explorations and skill development in the darkroom, understanding photography as craft, conceptual notions about photography as cultural discourse. Various kinds and categories of photography are presented with accompanying projects which explore these areas. In addition to a review and expansion of the material covered in VIAR 396, these competencies are introduced:

Technical Skills:

- Higher level of darkroom skills demanded
- Increasing Enlargement size (11x14' or more)
- selenium and color toning, bleaching
- using different kinds of papers , filters and chemistry
- using different films
- changes from 35mm to other medium size or novelty camera formats
- color projects using commercially processed transparencies and color prints
- Archival care and presentation, matting and framing
- Lighting concepts
- Field trip to commercial studio/ Industry site

Conceptual Skills

- Learning how to identify and make photographs from a group of shifting categories which might overlap and include:
- Documentary and news photography
- scientific/ pure empirical data photography
- interpretive / narrative/ symbolic photography
- advertising/ propaganda / pornography/ "improper" art photography
- social and ethics studies photography
- pure abstract and aesthetics photography
- candid and contrived imagery
- mixed media photography
- appropriated photography
- electronic photography and its concepts
- digital photography vs. film photography
- how technical choices impact concepts
- Presentations about artists who make photo-based work
- Using the library and internet to conduct research
- Minor writing component
- Articulation of concepts during critiques
- films, videos, slide lectures
- visiting artists
- gallery or museum visits, etc.

Some students begin color chemistry photography or other alternate processes like cliché verre, cyanotype, van dyke, Polaroid, Polaroid transfer, etc. At this time some students choose to shoot and print in a digital format. Course includes visit to a commercial /portrait photography business in town. Usually a field trip is arranged (last semester we rented a skating rink, past trips have included zoos, graveyards, scrap metal yards, bayou boat trips, aerial photography)
The text book is Criticizing Photographs, an Introduction to Understanding Images by AJ Barrett, but other books are often referenced.

VIAR 490

In addition to the essential competencies of VIAR 397, this course demands greater articulation about ideas and concepts and a sustained high level of individual technical skills. Students have chosen primarily electronic or film photo processes to work with by now, or in combination. Competencies include:

- The ability to create a body of work which contains its own set of ideas,
- the ability to become self-directed without relying on class assignments
- the ability to write an artists statement
- Presentations about artists include a writing component
- The ability to analyze a work of art
- The ability to respond to current photographic imagery
- Archival care, presentation and concept
- Matting/ framing as shifting artistic concept
- Documenting photographic artworks.
- Discussions in a seminar type setting about photography as social discourse.
- Text book selection varies, currently text is Susan Sontag's On Photography.

VIAR 398

Students must have completed VIAR 235 Art and the Computer and VIAR 396 Beginning Photography to enroll in this course (or permission of instructor). Course employs the latest version of PHOTOSHOP image manipulation software, or equivalent. Every year course material shifts as new technology is introduced. Data storage has changed from floppy disks, cyquest cartridge, zip, and jazz drives to CDs and data keys. This in turn has affected image capture and manipulation. Even changes in software has affected the way images are treated. This course is kept fluid in content since it is relatively new.
Competencies include:

- Data Storage, short term and long term
- Using scanners to capture imagery
- Photoshop software: further skill development
- Making hard copy prints from digital files
- Aesthetics and variations of hard-copy prints and printers
- Using the internet for research and collecting imagery; the internet and photography
- Postmodernism and the appropriation of images
- Critique Methods in photography as addressed in VIAR 397 & 490
- Electronic Archives

- Using Digital Cameras (as prices drop, more students own cameras)

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

Grading is based on the quantity and quality of work submitted, also class participation and presence, timely submission of projects, a reading and writing component is included. Some projects are given two "skill" grades: one for technical and one for conceptual. Student evaluations provide written anonymous feedback to the instructor. My courses include many direct question and answer sessions with the class which provides feedback and forum for discussion.

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

Strengths:

- Area embraces both digital and traditional silver photography.
- Area's Faculty uses digital and film based media in her personal work.
- Large inventory of slides and digital images for use as a teaching tool.
- New enlargers and darkroom equipment.
- Field trips and guest artist speakers
- Internships in local businesses

Areas for Improvement:

- Funding for maintenance of slides and digital images
- Need for technical maintenance and photo lab assistance

Challenges:

- Funding ongoing and new needs for digital equipment
- Increasing enrollment of photography courses
- Availability of projection equipment

h. Plans for addressing weaknesses and improving results.

Area coordinator needs to be proactive in writing grants to help the Department acquire more digital equipment. The Department will address the need for another faculty line to teach courses in photography if and when we are able to generate a new line.

SECTION II: Instructional Programs
Part B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures (Continued)

Sculpture

a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Fine Arts in Studio Art

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Sculpture
Degree Title: Bachelor of Fine Arts
Number of Years to Complete the Degree: 4 Years
Degree Submitted for Renewal of Finial Approval for Listing

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits	Current Sem. Enrollment in Majors	Names of Program Supervisors
61 Cr. Hours 50.8% of 120 Credits	15 Cr. Hours 12.5% of 120 Credits	36 Cr. Hrs. 30% of 120 Credits	6 Cr. Hours 5% of 120 Credits	124 Cr. Hrs. 103.3% of 120 Credits	5	Assoc. Professor Chryl Savoy

Studio Courses In Art And Design

VIAR	101	Basic Design I	3 Credits
VIAR	102	Basic Design II	3 Credits
VIAR	111	Drawing I	3 Credits
VIAR	112	Drawing II	3 Credits
VIAR	211	Drawing III	3 Credits
VIAR	312	Drawing IV	3 Credits
VIAR	260	Introduction to Sculpture	3 Credits
VIAR	360	Intermediate Sculpture	3 Credits
VIAR	360	Intermediate Sculpture	3 Credits
VIAR	460	Advanced Sculpture	3 Credits
VIAR	460	Advanced Sculpture	3 Credits
VIAR	409	Senior Project	3 Credits
VIAR	410	Senior Project	3 Credits
VIAR	460	Advanced Sculpture	3 Credits
		Total	**42**

Studio and Related Supportive Courses

VIAR	100	Introduction to Visual Arts	1 Credits
VIAR	235	Art and The Computer	3 Credits
VIAR	250	Introduction to Painting	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*VIAR	300 level	VIAR Studio Elective	3 Credits
*Support		Support Elective	3 Credits
HUMN	151	Humn. Traditions I	3 Credits
HUMN	152	Humn. Traditions II	3 Credit
		TOTAL	**25**

Art History

VIAR	121	Survey of the Arts I	3 Credits
VIAR	122	Survey of the Arts II	3 Credits
VIAR	220	20th Century Art	3 Credits

VIAR	323	Contemporary Art	3 Credits
VIAR	321/422	Special Topics in Art History	3 Credits
		TOTAL	**15**

General Studies

DEPT	COURSE	DESCRIPTION	CREDITS
ENGL	101	Rhetoric and Composition I	3
ENGL	102	Rhetoric and Composition II	3
MATH	100 or 105 or 109	College Algebra	3
MATH	Elective[1]	MATH 110 or above	3
CMCN	Elective		3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
BHSC	Elective[2]	ECON, or GEOG or POLS or SCOI one must 200 level or above	3
LIT	Elective[3]	ENG 204 or any Foreign Language at or above 200 level or above	3
SCI	BIOL 121	General Biology	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
SCI	Elective	All students must take 9 hours of science, which must include both BIOL 121 at least 3 hours of Chemistry, Geology or Physics, 6 of the 9 hours must be in the same science.	3
HIST	Elective	Hist 101, 110, 355 or 366 recommended	3
AHBS	Elective	Can be VIAR Course	3
ARTS	Elective	Can be VIAR Courses	3
		TOTAL	**42**

*300-400 level, **Possible 300-400 level. Must have 15 classes or 45 hours of combined 300 & 400 level credits

[1]Must be chosen from MATH elective 110 or above.

[2]Must be chosen from Sociology, Psychology, Anthropology, Political Science, Economics , Geography or Criminal Justice, One must be 200-level or above.

[3]ENGL 201, 202, 203, 204, 215, 216 or foreign language literature, and certain 300 level English courses.

[4]VIAR 250 or 260. One semester of each must be taken.

[5]One course chosen from 2D VIAR 396, 303, 335, and one course from 3D VIAR 375, 365 or 380.

[6]Must be taken from both biological (BIOL) and physical (CHEM, GEOL, PHYS) sciences.

[7]To be chosen from ARCH 221, 321, 379, 380; INDN 331, 332; INDS 222; CMCN 333,360, 474; ENGL 375; PHIL 309; THEA 251, 252, 311, 312, 313, 354; MUS 276, 277, 305, 376, 377, 438; HUMN 300-400 level or other support course approved by the adviser.

[8] Must be chosen from CMCN 101, 200, 310, 322; ENGL 223, 325, 326, 327, 355, 360, 365, 408G, 409G, 465G; THEA 261.

c. An assessment of compliance with NASAD standards for the program. This assessment must address the competencies required by the standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Essential Competencies

Understanding of basic design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline. The development of solutions to aesthetic and design problems should continue throughout the degree program.

Advanced abilities in drawing sufficient to support work in sculpture.

All sculpture students are required to take four drawing courses: VIAR 111, 112, 211, and 312. These courses address the following:

Objectives:

- Knowledge of contemporary thinking and criticism in the visual arts
- Knowledge of the elements and principles of visual organization
- Development of analytical and critical skills
- Development of two dimensional skills
- Development of visual organizational skills
- Development of technical media skills
- Development of expressive media skills

Goals:

To introduce the student to the visual language of drawing. Beginning with elementary eye and hand coordination exercises, the department's drawing courses are designed to develop the student's ability to perceive and express form through drawing and provide a strong foundation in drawing by stressing the development of perceptual skills and the ability to organize and structure an image. Through drawing the student is introduced to the basic vocabulary and fundamental issues of visual art including the following:

- To build confidence and to develop the habit of drawing.
- To develop knowledge of the history of drawing, including the use of traditional drawing materials and techniques
- To develop a spirit of experimentation
- To develop presentation skills
- To develop professional work habits
- To develop verbal communication skills and the ability to analyze an image, allowing the student to discuss his or her work and the work of others with precision.

All student evaluation is done through individual and class critiques and the evaluation of assigned projects.

Understanding of the possibilities and limitations of various materials.

All sculpture students are required to take six sculpture courses for a total of 18 credit hours. These include VIAR 260 (Introduction to Sculpture) for 3 credits, VIAR 360 (Intermediate Sculpture) for 6 credits, and VIAR 460 (Advanced Sculpture) for 9 credits. Throughout each of these courses, the nature of materials, their potential and their limitations as they relate to sculptural ideas is presented, explored, and pursued.

Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product.

All sculpture students are required to take six sculpture courses for a total of 18 credit hours. Throughout all of the courses, knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product is a pursued goal.

Other courses such as ARCH 380 Hands on Steel, ARCH 379 Furniture, VIAR 380 Ceramics and VIAR 375 Metalworking and Jewelry give students. Additional opportunities to explore and to develop knowledge and skill as they work three dimensionally using various media, tools and techniques.

Master in one or more media.

On entering into the Advanced Sculpture Course students begin to narrow down to one or more chosen sculptural media and pursue the proficient use of them as they aim towards mastery of the chosen medium/ media as it or they relate to the development of their sculptural ideas.

Functional knowledge of the history and theory of sculpture.

Sculpture students are introduced to the history of sculpture in sculpture classes through lectures and assignments that require library research as well as other types of research. Contemporary as well as traditional sculpture issues are presented by visiting artists/ lecturers (Susan Shantz for example) as well as student/ artist collaborations such as that which took place at the University Art Museum with sculptor Sally Heller. Students take five art history courses within the Visual Arts curriculum and gain knowledge of sculpture through those courses. However, a truly strong functional knowledge of the history and theory of sculpture would be realized if a course on the History of Sculpture would be provided to our students. At present it is not.

Essential Opportunities and Experiences

The sculpture curriculum makes every effort to see to it that the preparation of sculpture encompasses the broadest possible range of techniques and concepts.

Sculpture students have regular access to the sculpture studio, materials and equipment.

At present, students do not have regular opportunities to exhibit original work as we have no student gallery (See Section II, part D. Exhibitions, question *"Areas for improvement and means for addressing them").* Students do work which culminates

in the development of a senior exhibition. Presently, senior exhibitions that take place in the spring and fall semesters are scheduled for the University Art Museum.

Course Description

VIAR 260 Introduction to Sculpture
Prereq: VIAR 102, 111. Restr: Non-art majors require permission of instructor.

Introduction to the language of sculpture. Investigation of various approaches including additive, subtractive, construction and assemblage through the use of various materials, techniques and processes.

Objectives:

- Develop knowledge of contemporary thinking and criticism in the visual arts
- Knowledge of the elements and principles of visual organization
- Development of analytical and critical skills
- Development of three-dimensional skills
- Development of visual organizational skills
- Development of technical media skills
- Development of expressive media skills

Goals:

- To introduce the basic elements and principles of sculpture
- To investigate the nature and function of sculpture
- To address specific issues related to the making of three dimensional forms
- To introduce various materials and to gain knowledge and understanding of them through factual investigation as well as physical manipulation
- To develop a spirit of experimentation
- To develop a knowledge of the basic vocabulary related to the field of sculpture
- To develop an ongoing knowledge of the tradition and history of sculpture
- To begin the development of three dimensional ideas and their visualization
- To introduce and develop basic understanding of the additive approach
- Armature and its relationship to the sculptural idea and as a physical support
- Plaster and the building process
- To introduce and develop a basic understanding of the subtractive approach
- Various materials for carving
- Materials and tools
- The carving process
- To introduce and develop a basic understanding of Assemblage and Construction
- Materials, tools and process
- Introduction to the wood shop

Final emphasis on:

- Formal meaning
- Understanding and use of medium and how medium (material) relates to idea
- Craftsmanship
- Presentation

Evaluation: Class critiques, individual critiques and evaluation of assigned Projects.

VIAR 360 Intermediate Sculpture
Pursuit of and involvement in a broader understanding and use of the sculptural language through experimentation with various materials, techniques and processes as they relate to the development of sculptural ideas. Prereq: VIAR 101, 102, 111, 112, 121 and 260 or ARCH 201 or INDN 201. May be repeated once. Restr: Non-art majors require permission of instructor.

VIAR 360 Addresses the Following:
Objectives:

- Knowledge of contemporary thinking and criticism in the visual arts
- Knowledge of the elements and principles of visual organization
- Development of analytical and critical skills
- Development of three dimensional skills
- Development of visual organizational skills
- Development of technical media skills
- Development of expressive media skills

Goals:

- To continue the exploration and application of the elements and principles of sculpture.
- To continue the investigation of the nature and function of sculpture.
- To continue to address specific issues related to the making of three-dimensional forms.
- To continue to work in various materials in order to gain a growing knowledge and understanding of them through factual investigation as well as physical manipulation.
- To continue to develop a spirit of experimentation.
- To continue the development of a vocabulary related to the field of sculpture.
- To continue to develop an ongoing knowledge of the tradition and history of sculpture.
- To pursue the development of three dimensional ideas, their visualization, realization and execution.
- To continue to develop understanding of the additive approach, the armature and the building process with the introduction of various other additive media such as wax, paper compound and/or cement.
- To continue the pursuit of the subtractive approach using various materials such as wood, stone, plaster, polystyrene, etc.
- To leave open the possibility of further pursuit of assemblage and construction as viable forms of sculptural expression using various materials, tools and processes, with continued use of and accessibility to the woodshop and woodworking as well as direct metal and the incorporation of non traditional materials.
- Introduction to the casting process.

Emphasis on:
- The sculptural idea
- Formal meaning
- Understanding and use of medium
- How medium relates to idea
- Craftsmanship
- Presentation
- Documentation of work

Evaluation; Class critiques, individual critiques and evaluation of assigned requirements.

460 ADVANCED SCULPTURE
Formulation and execution of advanced sculptural ideas through the use of various materials, techniques and processes. Prereq: VIAR 101, 102, 111, 121 and 260 or ARCH 201 or INDN 201 and 6 credits of VIAR 360. Restr: If prerequisites not met, permission of instructor is required. May be repeated for credit.

VIAR 460 Addresses the Following:
Objectives:
- Knowledge of contemporary thinking and criticism in the visual arts.
- Knowledge of the elements and principles of visual organization
- Development of analytical and critical skills
- Development of three dimensional skills
- Development of visual organizational skills
- Development of technical media skills
- Development of expressive media skills

Goals:
- To begin an in depth inquiry into the expressive, conceptual and technical potential of sculpture as it relates to the search for a personal direction in the pursuit of sculptural ideas.
- To emphasize the importance of the development of the student's ability to pursue independent research.
- To develop and apply verbal communication skills.
- To develop professional work habits.
- To develop presentation skills.
- To develop analytical and critical skills with regard to one's own work as well as other's work, drawing on an understanding of the history and tradition of sculpture.
- To develop a knowledge of contemporary concepts and issues related to sculpture.
- To develop a finished body of work as part of fulfilling a requirement for the B.F.A. in Visual Arts.
- To develop and prepare a portfolio of work for possible submission for admission to advanced programs or for use in the pursuit of professional endeavors in the

Visual Art field.

Evaluation: Class critiques, individual critiques and evaluation of assigned projects.

e. Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed, and means for using these evaluations as the basis for program improvement.

Students finish the program with a strong foundation in sculpture and the ability to explore, develop and realize sculptural ideas in various materials and techniques Their experience in the classroom and the studio equip them with critical skills that aid in the development of a body of work in sculpture. This prepares them for work professionally and enables them to present a strong portfolio when applying for graduate school, sculpture commissions, exhibits etc.

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

Strengths:

- The sculpture curriculum exposes the student to a well-rounded foundation in sculpture.
- Students are introduced to and have access to a variety of sculpture approaches, materials and techniques.
- Students are offered the opportunity of engaged dialog and accessibility of sculpture faculty throughout the exploration and development of their sculptural ideas.

Improvements:

- The advanced sculpture area continues to leak making it difficult for welding set up and for mold-making area for the new foundry as well as for students working in the area.

- The floors in sculpture areas are in need of repair. Due to this, work in an attempt to make room 112 a specific wood construction area has been slowed down leaving students without the accessibility of that area. The administration has recognized this problem. The Department has been asked by the administration to generate a prioritized list for the repairing of the floors in Art Annex/ROTC. Monies from the University's equipment allocation fund has been identified as the funding source.

Challenges:

- Everyday maintenance of the studio and the continued effort to make all sculpture studio areas functional and usable.

Opportunities:

- The students have worked with collaborative installation projects for and at the University Art Museum.
- The students in sculpture have been exposed to many visiting sculptors since the last NASAD visit.

h. Plans for addressing weaknesses and improving results.

Continued efforts have been made with the department and the physical plant as well as with the Dean of the College of the Arts and Vice–President of Academic Affairs as to the physical repair needs of the sculpture studio areas. It is hoped that as the finalization of the foundry nears completion this semester that the other outstanding needs will be taken care of as well.

SECTION II: Instructional Programs
Part B. Degree-Granting Institutions and Programs

3. Specific Undergraduate Programs and Procedures (Continued)

Art Education

a. A program or degree title, with emphasis if applicable, followed by statement of goals and objectives

Bachelor of Science in Art Education

b. A curricular table in the NASAD format in Appendix IV.

Visual Arts Curricular Tables: Art Education
Degree Title: Bachelor of Science K-12

Number of Years to Complete the Degree: 4 Years
Degree Submitted for: Review of New Curricula

% of 120 Credit Hours

Studio or Related Areas	Art History	General Studies	Electives	Total Number of Credits	Enrollment	Name of program Supervisor
35.80%	10%	35.00%		127	40	1
43 Hours	12 Hours	42 Hours				Dr. Lynn Bustle

Art Education Concentration (#1)

DEPT	COURSE	DESCRIPTION	CREDITS
VIAR	101	Basic Design I	3
VIAR	102	Basic Design II	3
VIAR	111	Drawing I	3
VIAR	112	Drawing II	3
VIAR	235	Art and The Computer	3
VIAR	250	Introduction to Panting	3
VIAR	260	Introduction to Sculpture	3
VIAR	216	Art in Education	3
VIAR	315	Art in Secondary Schools	3

VIAR	303	Introduction to Printmaking	3
VIAR	380	Introduction to Ceramics	3
VIAR	375 or 396 or 365	Introduction to Jewelry and Metalwork, Introduction to Photography, Introduction to Computer Animation	3
VIAR	304 or 345 or 350 or 360 or 366 or 385 or 376 or 397	Intermediate Printmaking I, Computer Based Design I, Intermediate Painting, Intermediate Sculpture, Intermediate Computer Animation, Intermediate Ceramics, Intermediate Jewelry and Metalwork, Intermediate Photography	3
VIAR	415	Advanced Methodology in Art Education	4
		1. Total	**43**

Professional Education

EDCI 100	Orientation to Teacher Ed.		3
EDFL	106	Introduction to Education	2
READ	409	The Reading Act	3
EDCI	427	Teaching in a Diverse Society	3
EDCI	450	Classroom Management	3
EDCI	440	Reflections in Professional Growth	1
EDCI	448	Student Teaching in Grades k-12	9
		TOTAL	**24**

2. Art Education Concentration, Art and Design History

DEPT	COURSE	DESCRIPTION	CREDITS
VIAR	121	Survey of The Arts I	3
VIAR	122	Survey of The Arts II	3
VIAR	220	20th Century Art*	3
VIAR	323	Contemporary Art*	3
		Total	**12**

Art Education Concentration, General Studies

DEPT	COURSE	DESCRIPTION	CREDITS
ENGL	101		3
ENGL	102		3
MATH	100 or 105		3
MATH	201 or 206 or 210 or 214		3
CMCN	THEA 300	Actives and Dramatics	3
BHSC	PSYC 313	Life-Span Developmental Psychology	3
BHSC	ECON, or GEOG,	Open Elective	3

	OR POLS		
LIT	ENG 204 or any Foreign Language at or above 200 level.		3
SCI	BIOL 121		3
SCI		Elective	3
SCI		Elective	3
ELECTIVE	HUMN 151 or 152 or 200		3
HIST	HIST 102	World Civilization II	3
ELECTIVE	SPED 300	Survey of Child with Exceptionalities	3
EDFL	201	Teaching Learning and Growth*	3
IRED	320	Technology in The Classroom*	3
		TOTAL	**48**

*These Classes are Required for Graduation

For further information see APPENDIX A.

SECTION II: Instructional Programs

Part C. Visual Education for the General Public

Documentation:

1. A list of all art/design courses offered specifically for students not majoring in art/design, with figures or other descriptive information that provide a picture of overall enrollment patterns

The courses listed below are designed for non-majors and are either required or electives for visual art majors. Non-majors may take courses that are designated for art majors with the instructor's approval. In addition, this list includes visual art courses that the department has agreed to allow as electives for specific majors in departments outside of the visual arts, these majors are architecture, interior design, industrial design, music, performing arts, fashion merchandising and design, computer science, and the general university population. VIAR 120, 121, 122, 101, 111, 112, 215, 235, 303, 335, 380, 375, and 396.

2. The institutional policies and practices for assigning teachers to general courses in art/design:

There is no institutional policy for teaching assignments in general courses. All faculty currently teach at least one course that serves the general university or College of the Arts population that requires departmental pre-requests or a class that requires the non-art major to receive instructor approval for registration. These full-time faculty are: Professors Allan Jones, Robert Russett, Lynda Frese, John Hathorn, Associate Professors Brian Kelly, Karl Volkmar, Assistant Professors Steve Breaux, John Gargano, Cody Bush, Jessica Locheed, Lynn Bustle and Yeon Choi. In addition,

12 of the departments 14 part-time faculty teach courses that service non-visual art majors. Student demand across the department, along with the specific areas of expertise of each faculty member prohibits rotating responsibility in these courses.

In addition, these courses fall in the disciplines of drawing, computer art, media art, computer animation, ceramics, printmaking, metalwork and jewelry, photography, graphic design, art education and art history.

3. The institution's policy with respect to enrollment of non-majors in (a) private studio instruction, and (b) courses intended primary for art and design majors.

a. The department does not offer any private classes or instruction.
b. There is no institutional policy regarding the enrollment of non-majors in the Department of Visual Arts classes. The Department utilizes three strategies in order to monitor course enrollment levels. First, the Department has offered a larger number of lower level courses; second, assigned lower enrollment cut-off numbers for the general student population and then overriding these enrollment caps to allow an additional number of majors into courses; and third, isolated certain sections for non-majors during freshman summer orientation. Utilizing these three strategies the Department has been able to meet the needs of the students in the Department and those outside. Looking at the current Department enrollment trends, enrollment trends in departments within the College of The Arts and outside the college, and the lack of additional full-time faculty the Department may have difficulty meeting the demands of the non-major.

Analysis:

1. Your objectives, policies, and programs concerning art/design studies for the general public. As applicable, the statement should address such issues as:

The general college student:

The Department of Visual Arts offers one course specifically for non-majors, VIAR 120 (Art Appreciation). This course provides students who may never take a studio course an understanding of the historical significance of art and the methods used in the production of making art. The course educates the students in the formal and stylistic analysis and the iconographical and expressive interpretation of art in order to foster an awareness of the interrelations of art with other cultures, thus creating an understanding of the relative status of art and the artist's role in social and culture contexts. The material presented is appropriate and meets the needs of the student and the goals of the department. VIAR 120 satisfies the fine art requirement of the University's slate of core courses.

The department also offers studio and art history courses to non-majors that are service courses required in other degree programs with in the University (specific departmental courses are cited above under documentation). These programs include, architecture, industrial design, interior design, fashion merchandising and design, computer science and education. All studio courses give students a working

knowledge of the media as well as first hand experiences producing art and the creative process.

Training of the professional artist:

The department of Visual Arts has no course offerings specifically targeted at the professional artist. All courses are available to the general public.

The Department of Visual Arts addresses the needs of the professional artist and educator by sponsoring a weekly figure drawing session throughout the academic year. These sessions are open to the general public and are coordinated by a full-time faculty member in the Department of Visual Arts. Also, the Department has sponsored teacher development workshops for local elementary and secondary school teachers throughout the Acadiana area and are coordinated by a full-time faculty member in the Department of Visual Arts. In addition, the Department keeps artists in the community involved and aware of other programs and activities in the Department by doing the following:

a. Inviting local and state artists to be guest lecturers in the Department of Visual Arts,
b. Promotion of all departmental exhibitions and workshops on the College of the Arts web-sight, school paper and radio station,
c. Maintaining a strong relationship with the University's Friends for the Humanities program,

The Department has not experienced a demand from professional artists for courses and programs beyond current offerings. At this time there are no plans to expand programs for this group. The Department feels that his group is being adequately served.

Faculty and administrative involvement:

Any University faculty or staff member who has been employed full-time for two years may enroll for a one three-hour undergraduate or graduate course at a rate of $37.50 plus the applicable Student technology Fee.

The department has had many faculty and staff within and outside the department take advantage of this program. These have included courses in printmaking, ceramics, metalwork and jewelry, computer art, art history and photography.

The local community:

Like other populations previously mentioned, members of the local communities can take art courses and have been invited to participate in department-sponsored workshops, lectures and professional development. There is ample participation in these programs by the local community, and current offerings are meeting their needs.

The media:

The general public is made aware of activities and programs offered by the Department of Visual Arts the use of printed material and via the Internet. All

department activities are posted on the College of The Arts web-sight, submitted to the school paper and campus radio station KRVS – FM. The department has access to all of these advertising resources free of charge.

Posters are placed through out the campus and college and e-mails are other media used to publicize events to the campus and community. Every effort is made to reach as many people as possible within the limitations of the departments budget and staffing. The Vermillion, the campus paper, publishes informative articles on such things as student exhibitions, visiting artists, departmental workshops and activities. These outlets presently meet the needs of the department.

Arts and arts education policy:

The department and the University keeps in contact with local art educators to inform them of programs available at the University. The University also sponsors annual high school recruitment orientations and tours throughout the year that all departmental faculty actively participate in. Department faculty actively present workshops and serve jury art exhibitions at local elementary, middle and high schools in the community.

2. The extent to which efforts in this area meet institution-wide or art/design unit aspirations for developing positive values for art/design:

Currently, the Department is meeting the University's aspiration for developing positive values for art/design.

3. Areas for improvement and plans or means for addressing them:

The department feels it is meeting and providing all necessary devices in relation to visual arts for the general public.

SECTION II: Instructional Programs
Part D. Exhibitions

Documentation

Policies and procedures regarding student exhibitions, faculty exhibitions, touring practices, and access to other professional and student exhibitions, both on- and off-campus. See appendix attachments for the following documents:

- VIAR 409 / 410 Senior Project Syllabi
- Senior Exhibition Cards
- Exhibition information on:
- University Art Museum
- Acadiana Center for the Arts
- Lafayette Downtown Galleries
- Regional museum visits
- Departmental Field Trips to Houston, Texas Art Museums
- Departmental Trips to New York City
- UL Lafayette program studies abroad in France, England, and Italy

- Faculty Vitae for individual exhibition activity

Analysis

Based on the results of your self-study, provide a succinct text that describes, documents, and evaluates:
1. The art/design unit's goals and objectives for exhibitions and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives.

Faculty Exhibitions: Research
On average, 20% of the annual workload for the Visual Arts Department faculty is devoted to research. This includes exhibitions, publications, presentations, reviews, panels, and guest lectures, all of which are evaluated through a university formula based upon criteria relevant to regional, national, and international recognition. All departmental faculty are active in conducting research in their respective disciplines. Research for the studio faculty is most commonly documented through juried, invitational, and one-person exhibitions. The goals, objectives, and results of faculty exhibitions meet the Department's aspirations for excellence.

Student Exhibitions: Curricular
The capstone studio experience for the Visual Arts Department is structured through a two-semester sequence, VIAR 409 and 410, focusing on the development of the senior project. The BFA exhibition is the culminating event of this sequence. Students in Graphic Design, which includes the largest number of majors among the nine concentrations offered within the department, are guided and evaluated by the major professor in that concentration along with adjunct faculty who are professionally active in the field. All other students in the 409/410 senior class are guided and evaluated throughout the two-semester sequence by a three-person faculty committee including their major professor and two faculty of their choosing, in collaboration with the course coordinator. The 409/410 Senior Project syllabus is available for review as an appendix document and provides a comprehensive summary of the content and professional emphasis of these courses as applied to exhibitions.

The BFA exhibitions are traditionally held in the last month of both the fall and spring semester. Depending upon the number of exhibiting artists and the number of exhibitions that can reasonably be scheduled, the shows have in recent years included as few as four and as many as fourteen artists. Exhibitions with the latter number typically include several artists working in time based media whose work is often screened through a collective DVD or video projection format.

The primary objective for excellence in regard to the BFA exhibitions is for each student to successfully make, document, and exhibit their work. The student in

collaborative dialogue with their faculty committee address both qualitative and evaluative measurement with the goal of achieving a cultivated and coherent personal statement.

Other Student Exhibition Opportunities

Students from all concentrations and the majority of classes may have work exhibited in the Dean's Gallery as organized by their professors. These group exhibitions usually rotate every two to three weeks throughout the semester. The Dean's Gallery, located adjacent to the Dean's office on the second floor of Fletcher Hall, is approximately a 600 square foot space with an 8 foot ceiling height and 55 linear feet of wall space. The space, equipped with limited track lighting and an alarm system, can be readily seen through a glass wall in the atrium entrance. The Visual Arts Department shares this exhibition space with other departments in the College of the Arts. This space, modest in size and limited in flexibility, can accommodate small to moderate size work in a relatively conventional two and three-dimensional format, largely excluding time based media or experimental installation work with specific sound and light considerations.

Two additional spaces which provide a more informal area to exhibit student work include the entrance lobby to the Visual Resource Center on the second floor of Fletcher Hall, and the entrance lobby and corridor areas of the Visual Arts Foundations and Sculpture studios, formally the ROTC Building. These two spaces are used primarily to show recent work from a variety of visual arts studio foundation classes. The latter area is not monitored through any formal procedure.

2. The extent to which goals, objectives, and results in exhibitions meet institution-wide or art/design unit aspirations for excellence.

University Art Museum

The nationally recognized and newly constructed $8.5 million University Art Museum (UAM) since opening in the Spring of 2004 has hosted major exhibitions featuring the work of Deborah Butterfield, Pablo Picasso, Robert Rauschenberg, and Andrew Wyeth. The Museum offers an unprecedented forum from which to stage internationally recognized artists and exhibitions for the benefit of the university and regional communities demonstrating a high standard of excellence. There is no admission fee to the museum for University students.

In the fall of 2005 the University Art Museum featured two exhibitions of the permanent and adjunct faculty in the Visual Arts Department. In the fall of 2004 the Museum mounted a major retrospective exhibition of paintings by William Moreland, the former head of the Art Department at this University for over 30 years. While there have been group faculty shows at the University Art Museum ranging from three to eight years apart in recent years, neither the museum or the department has a stated policy regarding the scheduling of faculty shows.

Nor does the museum or department have a stated policy on individual exhibitions of faculty even though the museum has mounted nine one or two-person faculty exhibitions within the past twenty years. Catalogues have been produced for five of these faculty exhibitions and brochure format publications for another three. Documentation included in appendix.

Student Access to Professional Exhibitions

For the past fifteen years Visual Arts and Painting Professors John Hathorn and Allan Jones have organized and implemented annual trips to Houston, Texas museums including the Museum of Fine Arts, the Contemporary Art Museum, the Menil Collection which also encompasses the Rothko Chapel, Byzantine Chapel, and the Cy Twombly Gallery, the Holocaust Museum, and the Natural Science Museum. On occasion these trips have included the Blaffer Gallery at the University of Houston and collections at Rice University. Lafayette is 225 miles from Houston and these one day trips, approximately a three and a half hour drive one way, involve the use of two chartered buses which accommodate over 100 visual arts majors and faculty. These trips have been funded through University mini-grants, the College of the Arts, the Department, and through individual payment made by students and faculty. Documentation included in appendix.

New Orleans is approximately a 135 miles from Lafayette, and offers the New Orleans Museum of Art, the Contemporary Art Center, the Ogden Museum of Southern Art, numerous commercial galleries as well as galleries at several universities in the city which both students and faculty frequently visit.

For the past four years at the end of the Fall semester beginning in 2002, Visual Arts Professor Karl Volkmar has organized and implemented a trip to New York City accommodating on average 16 students. This opportunity represents for the majority of participating students their first trip to New York and subsequently the major museums, galleries, theater, etc. available to them. Documentation included in appendix.

Visual Arts students and faculty participate in summer programs abroad sponsored through the University. The oldest of these is a six-week program in Paris. More recently programs have been established in London and Florence. Documentation for the UL Lafayette Study Abroad Programs as well as the Houston and New York trips are included as appendix documents and provide a comprehensive summary relevant to student and faculty exposure to exhibitions.

The Acadiana Center for the Arts (ACA) newly opened in the fall of 2004 represents a major expansion of the Acadiana Arts Council and occupies over 5,000 square feet of exhibition space. Located in downtown Lafayette, the ACA

mission focuses on creating, facilitating, nurturing, and funding arts and cultural activity in the region. Students have easy access to ACA and are admitted to exhibitions on a reduced student rate.

The number of commercial art galleries in Lafayette has grown significantly over the past five to seven years. These galleries collectively participate in a community Art Walk held on the second Saturday of each month. In addition to these events being popular with and widely attended by visual arts students, some students have had the opportunity to exhibit their work in these galleries during and after the time in which they were pursuing their degrees.

The goals and objectives for providing and facilitating student access to professional exhibitions meet the Department's aspirations for excellence.

3. Areas for improvement and plans or means for addressing them.

For twenty years the BFA Senior Exhibitions have been held in the University Art Museum which, prior to the completion of the newly constructed museum building, was located on the second floor of Fletcher Hall. The former UAM space in Fletcher, currently serving as the Interior Design studio, encompasses 2800 square feet of exhibition space, a twelve-foot ceiling throughout, track lighting, and an alarm system.

The first scheduled BFA exhibition in the newly constructed UAM occurred in the spring of 2005, and included 37 exhibiting artists. For the past four years the scheduling of BFA exhibitions in the Museum has been limited to the spring semester only, due to the construction schedule of the new museum combined with the conversion of the former museum space to the Interior Design studio and recent museum administrative policy. As a result visual arts faculty have had to secure suitable exhibition space outside of the University for the last three Fall BFA Exhibitions. At present, through a dialogue initiated by the visual arts faculty with the UAM administrator, the former Museum policy of hosting Fall and Spring BFA exhibitions is being restored, thereby providing an equitable solution to a professional exhibition space for all graduating visual arts students. The urgency of this need has been underscored by the dramatic 50% increase in enrollment that the Visual Arts Department has experienced in the last five years.

Up until the previous two years, the Department has maintained the tradition of hosting an annual student exhibition juried by an art professional from outside the University. The space used for this exhibition for over twenty years has been in the Student Union Building. As this room is used by numerous organizations within the University and for many different purposes, it has become increasingly less adequate in regard to its physical limitations, maintenance, and lack of accessibility in particular for visual arts students. The commitment to have an annual juried student show remains strong within the Department provided we can secure a more suitable and accessible location for the visual arts students and faculty.

The most significant area for improvement toward aspirations for excellence regarding exhibitions is in the need for a larger and more flexible student gallery; one which would promote on-site accessibility during class hours for College of the Arts students and faculty. Such a space would need to be large enough to accommodate individual as well as large group exhibitions, both two-dimensional and three-dimensional, and possess the flexibility to accommodate the lighting and sound needs of installation, experimental, and time-based media without disturbing nearby occupants. Professional track lighting, and appropriate wall and ceiling construction would be necessary. Such a space would provide not only a formal means for presentation of student and faculty work as well for visiting artists, but equally important would serve as a critical teaching tool for the 17 permanent visual arts faculty in a department of 500 majors. The visual arts faculty has initiated a dialogue with the Dean of the College of the Arts about the need for such an exhibition space which, unlike the limited access to the University Art Museum, could be used year round by the department. These discussions are ongoing.