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SECTION II. A. CERTAIN CURRICULAR CATEGORIES

ITEM UP: All Professional Baccalaureate Degrees in Art & Design: Common Body of Knowledge & Skills

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

1. **Studio. Studies, practice, and experiences in studio subjects are of prime importance in the preparation of students for professional careers in art and design. The excellence of the creative work produced by students in the best determinant of the adequacy of the studio studies offered by an institution. Creative work includes, but is not limited to, conceptualization, process, product, and critique. Irrespective of major or specialization, students must:**

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

The Studio Art Foundations program is a rigorous and engaging program designed to promote creativity, develop understanding of the visual language, instill critical inquiry, and motivate independent learning. Emphasis is placed on developing drawing skills, imparting the fundamental principles of two- and three-dimensional design, and identifying contemporary issues in the world of art. Students have the opportunity to explore the many options available within CVPA. Students receive an interdisciplinary education that explores 2-D and 3-D approaches, design, and art history. All first year students in CVPA participate in the Freshman Colloquium, a central aspect of the first-year experience. This course brings students together with fellow peers who are passionate about an array of art disciplines and provides opportunity to engage with the community. Foundations courses (FOU prefix at the 100-level) are required for all visual arts majors and serve as prerequisites for all 200 or higher-level courses in Fine Arts, Artisanry, Visual Design, and Art Education.

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

For all studio areas, it is expected that students demonstrate conceptual understanding, produce art, and have the ability to speak professionally about their work and techniques. The Studio Art Foundations program provides all CVPA students with extensive education in a variety of studio areas, while each individual program offers various levels of subject matter-related courses, electives, field experience, and internships. Studio work begins freshman year and progresses in intensity, with higher expectations relayed by faculty throughout each program. Juniors and seniors also get the opportunity to exhibit their work, demonstrating the degree to which each student has developed perceptual acuity, conceptual understanding, and technical facility at a professional entry level for their program. (Refer to student artwork on display)

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

Studio courses familiarize students with past, present, and future issues, achievements, and processes in their field. Course work and student exhibitions demonstrate the degree to which each student understands the relation of his or her work to current major issues, artistic processes, and directions in their chosen field. Students are also exposed to contemporary and historic art and ideas through field trips, workshops, artist talks, and conferences.

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

Each year, juniors and seniors present their artwork in exhibitions at the CVPA Campus Gallery. The work shown is evidence of the formal investigation, exploration, and interpretation of personal ideas through perceptual, technical, and formal skills. With faculty support and guidance, students are able to experience and participate in critiques and discussions of their work and the work of others.

2. Art/Design History, Theory, and Criticism: Through comprehensive courses in the history of art/design, students must:

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

All programs other than the BA in Art History require at least four courses (12 credits) in art history that touch upon theory and criticism within the curriculum. Typically, the first of these courses are taken during the first two years of study.

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

Through a variety of courses in art history, history of design, film and photography students are introduced to and develop an understanding of the history and basic vocabulary of art and design, as well as how these elements interact. The courses are designed in such a way that students learn to employ this knowledge in analysis of these topic areas through writing and oral presentations.

- c. Acquire the ability to place works of art/design in historical, cultural, & stylistic context here.**

Students are offered a variety of courses that encompass topics and expertise related to western and non-western arts and visual culture including Ancient Greece and Rome, American and European art and design, Islamic History and Culture, Islamic film, Chinese Art History, Architecture and Sustainability, History of Design, Digital Art and New Media. The development of analytical skills and its application to viewer response to works of art is emphasized in upper level courses.

3. Technology. Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

Courses encourage the infusion of technology into existing studio and visual arts areas where applicable, offering students experiences that familiarize them with current and emerging technologies relevant to their education. The creation of the Innovation, Design, Engineering, and Art Studio (IDEAStudio) allows students to gain experience in and make contributions to their own field and work collaboratively with other students in differently areas of study. Students learn to use equipment such as a 3D printer, 3D scanner, laser cutter and engraver, and green-screen cinematography, providing opportunity for new kinds of research and discovery.

In order to better prepare students for the demands of the visual and performing arts fields, students learn on both Apple and PC computer platforms. All CVPA programs have curricula that address existing and emerging technologies. CVPA now requires a laptop of all majors.

www.umassd.edu/cvpa/computerrequirements

- 4. Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies, students should be able to work independently on a variety of art and/or design problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology.**

Required synthesis courses include the first-year Visual Arts Colloquium, various special topics courses, FIA 311, Composition and Design, as well as senior capstone experiences that result in BFA Senior Exhibitions in Art Education, Artisanry, Design, and Fine Arts.

ITEM AE: Teacher Preparation Programs

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

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

The BFA in Art Education involves pre-practicum fieldwork and supervised teaching components that are essential requirements of the program. Opportunities for fieldwork exist in public and private schools, hospitals, nursing homes, museums, and community centers and public service agencies.

The program strives to honor how the arts are integrated into daily life, thereby adding depth and dimension to the environment we live in by shaping our daily experiences. As a community, the program conveys the idea that the arts are valuable vehicles that can engender compassionate views of how we can all become better citizens of the world.

All applicants must meet portfolio requirements as an element in the department's admission decision, as well as follow UMass Dartmouth's admissions procedures detailed in the University Catalogue.

The Department of Art Education is a Massachusetts state-approved program for initial and professional licensure. Students in Art Education will be placed at designated practicum sites based upon the following criteria: Completed pre-practicum observations (75 hours); Completed art education course requirements (5 core pedagogy courses, 2 art education electives), 115 earned credits, General Psychology and Child or Adolescent Psychology; A cumulative grade point average of 2.75 in the major; faculty recommendation and department chair approval; and passing of the Literacy Communication, and Visual Arts Massachusetts Test for Educator Licensure (MTEL) exams before October 1 of their senior year. Students must clear a Criminal Offender Record Information (CORI) check by the school district before entry into the practicum site.

Students must choose to teach on either the elementary (PreK-8) or secondary (5-12) level. The practicum runs between 14 and 15 weeks (400 hours) between January and early May. Supervising Practitioners will have taught for three or more years with an initial or professional license and must be rated by their school district as Proficient or Exemplary. The Department of Art Education, in cooperation with the school districts, places student teachers in schools that are within a 25-mile radius of the University, unless there exists a hardship situation for the student.

All student requests for schools, grade level, and discipline will be given due consideration. In the normal process, the honoring of these requests is dependent upon a practicum site's administration. Students will visit with a possible Supervising Practitioner before final placement. Once art education

students have been formally assigned to a cooperating school, the Supervising Practitioner will receive notification to attend a one -hour orientation session on campus with the Art Education faculty. Students should contact the practicum's administrator and make arrangements to again meet with the administrator and/or Supervising Practitioner prior to the first day of the practicum in January. Placement of students should be viewed as a binding arrangement by the parties involved at both field sites and the University. Students, Supervising Practitioners, and Program Supervisors receive a Practicum Handbook that outlines roles and responsibilities. All parties should read it thoroughly so that the key players will have a clear understanding of what is required of them. Premature placement termination may be considered in extreme cases when the student, the site practitioner, or both are unable to continue with the placement under valid circumstances.

The undergraduate Art Education Major is a 130 credit program: 18 credits in art education core pedagogy courses, 6 credits of art education electives, 12 credits of the student teacher practicum, 15 credits in a studio concentration (studio sub-plan), 15 credits in CVPA electives, 16 credits in first-year Studio Art Foundations, 12 credits in art history, 6 credits in figure drawing, and 30 credits in University Studies.

The Post Baccalaureate Program is embedded in the MAE program and requires 21 credits for Initial licensure; 15 credits in core pedagogy courses; and 6 credits in the student teacher practicum. The MAE program is a 33 credit program leading to a professional license: 12 credits of research courses, 3 credits of studio, 6 credits of thesis, 3 credits in art history, 9 credits of AED or studio electives.

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

Licensure is the goal of most students in the Art Education program. The BFA in Art Education program offers a sequence of practical, theoretical, and studio-based experiences through which students can gain the knowledge, skills, and confidence to become proficient art educators. While at UMass Dartmouth, Art Education majors take courses in studio art, the social theory and philosophy of education, human development and learning in art, and teaching methodologies. A License may also be earned by students who already possess a bachelor's degree and are interested in earning their MAE (Masters in Art Education). The Post Baccalaureate Licensure program has the approval of the Bureau of Teacher Certification, Massachusetts Department of Elementary and Secondary Education, leading to a single-level professional certification in Massachusetts as an art teacher in grades PreK-8 or 5-12. The program also emphasizes professional development and lifelong learning for teachers who already hold teaching certificates in the arts or related fields.

All applicants must meet portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must also follow UMass Dartmouth's admissions procedures detailed in the University Catalogue.

The Massachusetts Department of Elementary and Secondary Education (DESE) requires the following for an initial license: Pre-practicum observations (75 hours); 300 hours in a student teaching practicum supervised by a qualified teacher; passed the Massachusetts Test for Educator Licensure (MTEL), create an account with DESE during the first art education course on the Educator Licensure and Recruitment (ELAR) site; and content area knowledge, and pedagogy knowledge. Cooperating teachers are referred to as supervising practitioners and are required to be rated as proficient or exemplary by their districts, having taught at least 3 years with an initial license in art education, and are implementing the MA Standards for Visual Arts. The Massachusetts Department of Elementary and Secondary Education

(DESE) requires the following for a Professional license: A Masters degree in a Massachusetts DESE-approved program and 3 years teaching in the field.

The Art Education Department has a student chapter of the National Art Education Association:

www.umassd.edu/cvpa/naea.

Its members are active and participate in community service programs.

www.umassd.edu/cvpa/undergraduate/arteducation

ITEM GR: Graduate Programs in Art and Design

- 1. Provide a list of the titles of graduate theses in all art/design specializations – including art/design education – completed at the institution within the last three years.**

MAE Thesis Titles – 2014

- Allies and Obstacles of Creative Process
- Art Teachers' Perceptions of What Makes an Effective Art Teacher
- Artist Social Commentary in Visual Culture and Applications to Art Education
- Critique and the Studio Process: Critique Models and Their Role on
- Personal Artistic Development
- Why is Petey Doing So Well in Ceramics but Struggling in His Other Classes?

MAE Thesis Titles – 2013

- Aesthetic Experience: Relevance and Impact on 21st Century Life and Learning
- A Sense of Place
- Drawing as Cross-Curricular Modification to Enhance Student Focus and Engagement
- Examining the Creative Process through Critical Inquiry
- Fade to Black: Chance, Happenstance, and Video an Arts Practice Research Study
- From Picture Book to Play: The Role of Art Education in Visual Literacy Development
- Reflective Studio and Classroom

MAE Thesis Titles – 2012

- Creating Personal Meaning in Art: A Qualitative Action Research Study in the Classroom
- Educating the iGeneration: A Study Examining How K-12 Art Teachers are Utilizing Technology in the Art Room
- Incorporating Visual Culture as Artist/Teacher/Researcher: Mentoring Influences
- Teacher Interpretations and Strategies Concerning Fear in the Art Class
- Team Up: An Arts Integrated ESL Program Evaluation
- The Creative Process as Therapy

MFA Thesis Titles – 2014

- 99% Invisible
- Affinity

- A Sense of Place and the Luminous Landscape
- Dreams of Water: Visual Explorations of Water through Printmaking Mixed Media
- Finding the Form
- Fractured Hollows: A Visual Interpretation of Emotional Denial
- Inflated Fabrications: A Spirit of Inquiry and the Pursuit of Manual Competence
- In the Span of a Threshold
- Nostalgia: Bridging the Gap between Myth and Reality
- Spoken Stitches: Using Embroidery as Voice
- Stories from a Code-Switcher
- The Things I Carry Within Me
- To Look Within
- With Time

MFA Thesis Titles – 2013

- An Interpretation of Expression and Form
- An Investigation of Color and Design
- Clothing: Metaphor for Body and Spirit
- Dwindling Bonds
- Frenetic Composure
- Humble Places
- Intervals
- Layering an Identity: Self-Image Built Through Isolation and Connection
- Post-Authenticity: Veering America and the Recommodification of Domestic Materials
- REM: Remembering All that Exists in a Moment
- Rules of Painting
- Through Pain, Comes Beauty
- Windows into a World: A Conversation between Painting and Textiles
- Yarning: A Sculptural Exploration

MFA Thesis Titles – 2012

- Anathema
- Between the Trees
- Body of Work
- Certain Uncertainties
- Light Within
- Moments of Silence
- Relationships of the Figures
- Revelations
- Sensing Repeat
- Social Fabric: Content through Process and Materials
- Transitions of the Flesh
- Urban Mosaic: Using the Mix-Media Process of Painting Collage and Printmaking to Explore the Interconnections Inherent in Cities
- What is Left at the Table; What is Brought to the Door

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

All applicants must meet portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must also follow UMass Dartmouth's admissions procedures detailed in the University Catalogue.

MAE in Art Education

The focus of the **Master of Art Education** program is to support students in their application of theory to practice in their coursework. Core MAE requirements include one semester of Graduate Research: Current Issues, which addresses topics, program structure, research methodologies, literature in the field of art education, and APA citation. MAE students are required to take one semester of Art History or Aesthetics. Students are also required to include one semester of field-based clinical experience of Action Research, one semester of Partnership (i.e., an Inter-Institutional Project), one semester of Arts-based Research, and Graduate Studio. The Thesis carries six graduate credits over a two-semester period. Depending on the complexity of the thesis design, in some instances, the thesis requires more time for completion. MAE faculty members constitute the Graduate Thesis Committee.

MFA in Artisanry (Ceramics, Wood/Furniture Design, Jewelry/Metals, Fibers)

The MFA in Artisanry **Ceramics** program offers students the opportunity for concentrated studio work involving both technical and conceptual challenges. Through questioning and experimentation, students work to consolidate materials and processes while developing strong conceptual and expressive ideas.

Graduate students are encouraged to pursue individual areas of interest that may include fabrication of functional or sculptural forms. Students' work in the studio is complemented by courses in clay and glaze formulation, kiln construction and ceramic history and aesthetics. Students work closely with a faculty advisor to ensure guided exploration to develop maturity. Individual meetings take place on a weekly basis and critiques occur each month. Studies culminate with a visual thesis project and a thesis report documenting the process. www.umassd.edu/cvpa/graduate/artisanry/ceramics

The MFA in Artisanry **Fibers** program offers students the opportunity for concentrated studio work involving both technical and conceptual challenges. Graduate students pursue individual areas of interest, which may take the form of two- or three- dimensional structures, garments and costume, functional or non-functional work.

By merging technical processes with a conceptual basis, students develop personal analytical and critical skills, confidence, and the self-discipline required for accomplished artistic work. A close relationship with one's advisor, student peers, and committee members supports research, experimentation, and ongoing inquiry, directed toward the development of a strong sense of the student's own artistic vision and sensitivity to the role of art within their culture.

The Fibers studio is a vigorous and demanding environment where faculty and students critique, discuss, and debate the issues inherent in studio work; individual meetings take place on a weekly basis and critiques occur each month. The required studio and academic course work to earn a Master's degree in Fibers includes seminars in professional and aesthetic issues, art history, and support studios. Studies culminate with a visual thesis project and a thesis report documenting the process.

www.umassd.edu/cvpa/graduate/artisanry/fibers

The MFA in Artisanry **Jewelry/Metals** program offers students the opportunity for concentrated studio work involving both technical and conceptual challenge. Through questioning and experimentation, students work to consolidate materials and processes while developing strong conceptual and expressive ideas.

Graduate students are encouraged to pursue individual areas of interest which may include fabrication of jewelry as well as utilitarian and/or sculptural objects. Students work closely with a faculty advisor to ensure guided exploration to develop the advanced skills, confidence, and self-discipline necessary to sustain a productive artistic career. Individual meetings take place on a weekly basis and critiques occur each month. Studies culminate with a visual thesis project and a thesis report documenting the process. www.umassd.edu/cvpa/graduate/artisanry/jewelry

The MFA in Artisanry **Wood/Furniture Design** program seeks to develop highly creative artists and designers--diverse individuals who have a strong sense of their own originality and vision, as well as sensitivity to cultural and environmental changes in society. Students in the Wood and Wood/Furniture Design Program are challenged to examine the traditions of furniture and object making and redefine them in contemporary contexts. www.umassd.edu/cvpa/graduate/artisanry/wood

Due to proposed revamping of the curriculum, this program is not accepting new applicants at this time but has established a teach-out strategy for the current students. The new program will focus on the creative terrain between current 3D and CAD/CAM technology and the traditional handmade practices of the former Wood/Furniture Design program.

MFA in Fine Arts (Drawing, Painting, Printmaking, Sculpture)

The MFA in Fine Arts **Drawing** is a degree for students who wish to further their interest in observational and multi-media works on paper and other surfaces. The MFA is the credential that signifies the artist's capacity to work independently in a discriminating, distinctive, and professional manner. The Fine Arts Department provides an educational context where drawing is considered a core activity related to other disciplines, and also an end in itself. MFA candidates can pursue their own goals, hone technical skills, and advance personal vision through intense, focused individual studio activity. The faculty consists of experienced studio artists who work with the graduate students on a regular basis to further the development of their work. In addition to the studio experience, the students are required to take courses in art history, critical theory, philosophy, and a broad complement of university offerings in order to cultivate their intellectual and aesthetic maturation. Studies culminate with a visual thesis project and a thesis report documenting the process.

www.umassd.edu/cvpa/graduate/finearts/drawing

The MFA in Fine Arts **Painting** is the credential that signifies a student's capacity to work independently in a discriminating, distinctive, and professional manner. The program provides an educational context where motivated and creative artists can pursue their own goals, hone technical skills, and advance personal vision through intense, focused individual studio activity. The painting faculty generates critical dialogue with graduate students at specific intervals during each semester. Academic courses in art history, critical theory, philosophy, and a range of university offerings support the cultivation of the individual's intellectual and aesthetic maturation. Studies culminate with a visual thesis project and a thesis report documenting the process. www.umassd.edu/cvpa/graduate/finearts/painting

The MFA in Fine Arts **Printmaking** is an intensive studio program for students seeking to advance their personal aesthetic vision. Students work in the areas of lithography, etching, monotype and screen-printing, which include the possibility of photographic and digital technology. A collaborative experience

is provided by working in contemporary, well-equipped and ventilated studios. MFA students work closely with highly knowledgeable faculty advisors who have expertise in the printmaking field. In addition to the studio experience, the students take courses in art history, critical theory, philosophy, and a broad complement of University offerings that support the fostering of intellectual pursuit and individual aesthetic maturation. Studies culminate with a visual thesis project and a thesis report documenting the process. www.umassd.edu/cvpa/graduate/finearts/printmaking

The MFA in Fine Arts **Sculpture** provides an intense studio experience coupled with intellectually rigorous dialogue. The program focuses on the evolution of personal vision, technical and formal concepts, acquiring historical and contemporary knowledge of sculpture, understanding the art of various cultures, developing critical and analytical skills and competently discussing aesthetic issues. Extensive, well-equipped studios allow MFA candidates to explore a variety of materials and techniques in order to realize their individual artistic vision. Faculty offer graduate students technical and personal instruction as they work to realize their artistic potential. The MFA in Sculpture prepares candidates to be professionally competitive with regard to grants, residencies, fellowship, commissions and a multitude of career opportunities. At the end of an individual's course of study, the MFA graduate thesis exhibition highlights works of his or her aesthetic vision. The thesis report documents the process. www.umassd.edu/cvpa/graduate/finearts/sculpture

MFA in Visual Design (Digital Media, Graphic Design, Illustration, Photography, Typography)

The MFA in Visual Design Program allows students to explore visual communication in a broad sense. Under the guidance of a faculty committee, candidates develop a thesis project based on their own unique research. The thesis requires both visual and written components which are intellectually, formally and technically rigorous. Students form a committee based on their thesis topic, choosing from faculty who provide a wide variety of viewpoints and expertise. The faculty advisors are highly proficient in traditional, time-based, and interactive media. Students are encouraged to explore various media, processes and methods while they develop their topic. Areas of study include: **Digital Media; Graphic Design; Illustration; Photography; Typography**. Studies culminate with a visual thesis project and a thesis report documenting the process. www.umassd.edu/cvpa/graduate/visualdesign

These degree programs are consistent with NASAD standards that apply to "professional" graduate degrees in art and design. The degrees support the professional mission of the university, combining concentration courses with broad general education offerings. A careful review of student transcripts should reveal a successful history of completion of the MAE and MFA degrees, reflecting compliance with prior published catalog copy and NASAD standards for professional degree programs.

Graduate Certificate Programs

The **Post-Baccalaureate Certificate** Programs (PBC) in **Fine Arts** and **Artisanry** are designed for artists who have earned the BFA or BA degree, yet would benefit from a concentrated immersion in a highly supportive yet critical academic/studio environment. Applicants to the PBC may wish to develop their artwork for application to graduate school/professional residency or to launch a professional career.

The program requires a total of 9 credit hours in a declared studio area, determined in consultation with faculty advisor. This course of study must be completed in one academic year and is not a low-residency program. It requires commitment to work on-campus in the studio space that is provided.

www.umassd.edu/cvpa/graduate/artisanry/post-baccalaureatecertificate
www.umassd.edu/cvpa/graduate/finearts/post-baccalaureatecertificate

Emphasizing usability (how people read, navigate, and interact with web-based information), accessibility (web standards, HTML, CSS), and findability, the **Graduate Certificate in Web and Interaction Design** enhances a candidate's current knowledge of art and design with classes in Information Architecture, Typographic Web Design, and Designing User Experiences.

Candidates earn 12 credits over two semesters, attending classes eight Saturdays each semester. The courses blend face-to-face and online instruction, providing candidates a low-residency program without sacrificing personal attention. www.umassd.edu/cvpa/certificate/webinteraction

The Web and Interaction Design Certificate has been suspended for 2014-15 pending a review of the curriculum and availability of the target audience.

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

MAE in Art Education (Section II, Item AE/2)

MFA in Artisanry, Fine Arts, Visual Design

All graduate students interested in teaching take ART 590 - Instructional Development. This three-credit course provides students with the fundamental knowledge needed to develop course content, curriculum development, and project planning for studio courses. Effective techniques in classroom management and creativity in teaching are also explored in this course. Students have workshops, brief internships, and mentoring opportunities with experienced faculty in the classroom, lectures on pedagogy, discussion, and written assignments. Successful completion of this course is required before a graduate student can be considered for a teaching assignment at the University. (Section V, Appendix 6)

SECTION II. B. Specific Curricula

Applications for Renewal of Final Approval

Bachelor of Arts – 4 years: Art History

Bachelor of Fine Arts – 4 years: Art Education; Artisanry (Ceramics, Jewelry/Metals, Textile Design/Fiber Arts); Painting/2-D Studies; Sculpture 3-D Studies; Visual Design (Digital Media, Graphic Design, Illustration, Photography)

Master of Art Education – 2 years: Art Education

Master of Fine Arts – 2 to 3 years: Artisanry (Ceramics, Jewelry/Metals, Fibers, Wood/Furniture Design; Fine Arts (Painting, Printmaking, Sculpture); Visual Design (Digital Media, Graphic Design, Illustration, Photography, Typography)

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:

Bachelor of Arts: Art History

The Art History Department employs highly regarded and published scholars in the discipline of art history and visual culture. Students are offered a variety of courses that encompass topics and expertise related to western and non-western arts and visual culture including Ancient Greece and Rome, American and European art and design, Islamic History and Culture, Islamic film, Chinese Art History

Women, Film and Popular Culture, Architecture and Sustainability, History of Design, Digital Art and New Media.

This degree program is consistent with NASAD standards that apply to “liberal arts” degrees in art and design. The degree supports the liberal arts mission of the university, combining concentration courses with broad general education offerings. www.umassd.edu/cvpa/undergraduate/arhistory

2. **Bachelor of Arts: Art History Curricular table, see page 56.**

3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. This 120-credit degree provides students with **competencies** in a sound fundamental base of knowledge and skills in the study of visual artifacts that express the values of cultures through a wide array of art objects and explores ways of understanding them. Art history students learn how to treat non-verbal objects as evidence, how to use scholarly publications, and how to explain their findings and insights. The goal is to develop advanced critical thinking skills and to prepare for entry into a range of academic and professional occupations.

UMass Dartmouth requires students to complete college requirements in a satisfactory manner according to the degree sought. A cumulative grade point average of not less than 2.00 for all credits submitted for the degree must be attained in order to fulfill University degree requirements.

The Bachelor of Arts in Art History is in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed on the curricular table.

b. With regard to **levels of achievement**, all Art History (ARH) majors complete 36-39 credits of ARH courses, of which, three credits must be taken in a non-Western area, three credits must be taken as an internship in Art & Engagement, and three credits must be taken in a the Senior Seminar course. Twelve of these credits must be taken above the 100-level. In addition to the departmental requirements listed on the curricular table, all students must meet the University's graduation requirements, including those for general education University Study.

As part of the ARH major requirement, students must either study abroad in a recognized academic program or procure an internship. The latter has been particularly important in helping students obtain employment once students graduate. In order to graduate from UMass Dartmouth, a student must successfully meet all the requirements for a specified major within a department or in an approved interdepartmental major.

c. In terms of **distance or correspondence learning**, Art History offers online courses centered on approved courses based on the requirements of the NASAD *Handbook* Standards for Accreditation, Section III.H. (ARH 125 Studies in Visual Culture: Renaissance to Modern Art; ARH 150 Modern to Contemporary Art; ARH 301 Greek and Roman Art; ARH 313 The Art of Portugal; ARH 329 Portraiture). These courses are typically offered through the University Extension program as continuing education online offerings for non-traditional, non-CVPA majors.

d. **Multi- or interdisciplinary combination** - N/A

e. **Electronic media** - N/A

4. **Graduate degrees** - N/A

5. Student progress toward program **results** and outcomes is monitored by individually-maintained portfolios as well as through traditional means. Program faculty and advisors seek to ensure that student competencies are achieved. Student learning in Art History is documented by faculty review of written artifacts and proficiency of graduates is measured in relation to the following seven criteria: Use of vocabulary characteristic of the field; Application of formal analysis to visual artifacts; Placement of major works of art in their proper stylistic context; Articulation of the relationship between works of art and the cultural context in which they originated; Understanding of the broad currents of theoretical perspectives which are characteristic of art history; Knowledge of methods and sources necessary for research in the field; Research using appropriate scholarly resources.

Art History graduates have continued their studies in graduate programs and academic positions; entered professions associated with museums, galleries and historical societies; and become librarians. The field also provides a rigorous education that prepares students for employment outside the profession.

6. In terms of **assessment**, one of art history's greatest strengths is the ratio of Full Time Equivalent Student Hours to the number of faculty teaching these loads. In the Fall of 2011, this was equivalent to 20.41 while in the Spring of 2012 this equaled 15.36 (including University Extension courses). These ratios are the highest in the College of Visual and Performing Arts.

Within CVPA, the department has been at the forefront of technology and online instruction for more than a decade. In partnership with the Visual Resource Center, ARH was one of the first departments to embrace new digital image and multimedia content (2003) for classroom instruction.

Beyond teaching CVPA majors and minors, the Art History department seeks to engage students throughout UMass Dartmouth by offering University Studies courses that promote visual and cultural literacy. To this end, the department has developed two surveys of the history of art that it offers to CVPA and non-CVPA students. ARH also offers a very popular Introduction to Visual Studies for non-majors. To reach non-CVPA students, the department offers a broad range of subjects for students to study. Currently, faculty teach courses that reach across disciplinary boundaries to Women Studies, Black Studies, and Portuguese Studies.

Currently, most of CVPA's Art History majors are either transfer students from other departments or other institutions. As a result, the number of students who enter UMass Dartmouth as art history majors is very small, providing both a challenge and an opportunity.

Old equipment in use for film studies and PowerPoint presentations make up-to-date teaching difficult. Lack of administrative support at Provost's level for research serves as a challenge. Stable but small number of majors and lack of funding for work study students are also challenges.

Internships that lead to museum positions offer an opportunity for students. Collaboration with Sustainability Studies, Women and Gender Studies, Sociology/Anthropology (for Film and Media Studies minors) are also opportunities, as well as offering Summer online courses.

7. A **rationale** for continuation of the program: N/A

8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. One of ARH's recruiting goals is to increase the number of first year ARH majors, by concentrating on students both within the state of Massachusetts and nearby states. For example, in

Rhode Island, Roger Williams University's 4500 students and 6 ARH majors and the University of Rhode Island's 13,000 undergraduates and 13 ARH majors indicate that there is a potential student market that has yet to be tapped by ARH. This is also true of Connecticut and other states in the Northeast. Finally, because Washington D.C.'s students receive in-state tuition for any state university they attend, faculty should consider recruiting in Washington as part of its overall recruiting effort.

The goal as part of the department's five-year plan is to develop a graduate certificate that leads to a graduate M.A. degree in Professional Practices and Civic Engagement (either Museum Studies, Virtual Museums, Creative Economies and Sustainability).

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:**

BFA in Art Education (also see Teacher Preparation Programs, [Section II. Item AE](#))

2. **BFA in Art Education curricular table, see page 57.**

3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. This 130-credit degree provides students with **competencies** in a sound fundamental base of knowledge and skills in the study of how the arts are integrated into daily life, thereby adding depth and dimension to the environment by shaping daily experiences. As a community, the program conveys the idea that the arts are valuable vehicles that can engender compassionate views of how people become better citizens of the world. The overall goal of the program is to develop advanced critical thinking skills and to prepare for entry into a range of academic and professional educational occupations.

UMass Dartmouth requires students to complete college requirements in a satisfactory manner according to the degree sought. A cumulative grade point average of not less than 2.00 for all credits submitted for the degree must be attained in order to fulfill University degree requirements.

The BFA in Art Education is in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed on the curricular table.

b. With regard to **levels of achievement**, a total of 75 Pre-practicum hours in a school or teaching setting is required by each student, including 15 hours of pre-practicum observation hours that are required for each core art education course. AED 200 Methods and Materials and AED 410 Curriculum Design pre-practicum hours are fulfilled by observing at The Nativity Preparatory School/Art Education Laboratory School or ArtWorks!, a community art center. An art education major must maintain a 2.75 GPA. No Grade below a C in course work within the art education major will be accepted.

In addition to the departmental requirements listed on the curricular table, all students must meet the University's graduation requirements, including those for general education University Study. All portions of the Massachusetts Test for Educator License or MTELs must be passed before October 1 of the senior year and is a requirement for enrolling in AED 411/412 Student Teaching Practicum and Seminar unless the Alternative Practicum is chosen.

In order to graduate from UMass Dartmouth, a student must successfully meet all the requirements for a specified major within a department or in an approved interdepartmental major.

c. **Distance or correspondence learning** is addressed in that the Department of Art Education offers on-line course work delivered in various formats, full on-line, blended, and web enhanced. A full on-line course is delivered through electronic means only. A blended on-line course meets both face-to-face and electronically on-line. This method is also referred to as the flipped classroom, where students are given information and assigned work on-line while face-to-face class work supports the on-line work yet still provides substantive interaction between the instructor and student. Access to MyCourses is also given to students for web enhanced courses if an instructor chooses to post homework, syllabi, assignments, and announcements. The Department of Art Education uses two delivery systems, MyCourses (provided by the University) and TaskStream (which requires a subscription fee by the student).

The TaskStream system is used for all courses and was implemented as an action plan presented to the Massachusetts Department of Elementary and Secondary Education (DESE) during the last review by DESE in 2011. Task Stream has the capability of running collective reports to see if students are using national and state standards and assessments in compliance for licensure requirements. TaskStream holds department documents such as the art education lesson plan template and rubric and allows students to build a teaching portfolio and website.

Both systems have a login and are pass protected. Work that has been uploaded by students are seen only by the instructor, unless there is a threaded class discussion or chat which only the students participating in the class are allowed to see. Technical support for MyCourses is provided the University's IT department. Task Stream support is provided by the company.

The course syllabus is posted on the course site which contains the instructor's contact information, course description, goal, objectives, required texts, course schedule, assignments, and assessment instruments. Both sites have grading capacity built into the systems, by points, rubrics, or an assessment tool designed by the instructor. Students are able to communicate with the instructor by posting comments or through a messaging system built into the program. WiFi and internet access is within all UMD buildings as well as the art education classroom spaces.

The Department of Art Education requires all students to have a laptop, essential for on-line work. Students should have Microsoft Office Suite that has PowerPoint and word docs or docx as well as JAVA Script and internet access when out of the classrooms.

d. **Multi- or interdisciplinary combination** - N/A

e. **Electronic media** - N/A

4. Institutions offering **graduate degrees** - (MAE – See pages 67-69)
5. Student progress toward program **results** and outcomes is monitored by individually-maintained portfolios as well as through traditional means. Program faculty and advisors seek to ensure that student competencies are achieved. Upon successful completion of the BFA degree requirements in Art Education, students will demonstrate Artistic skill, critical analysis, and aesthetic judgment; Expertise in their own art production; Depth and breadth of artistic knowledge; Understanding of philosophy, history, and fundamentals of elementary or secondary art education; Understanding of human development, including child/adolescent development; Understanding of learning styles and teaching strategies; An individual philosophy of art education; Skill in lesson planning, preparation, and assessment strategies; and understanding of western and non-western traditions in art history and culture and influences of these differing views.

Art Education graduates have continued their studies in graduate programs and academic positions and become effective art educators. The field also provides a rigorous education that prepares students for employment outside the profession.

6. In terms of **assessment**, the BFA in Art Education with strong studio concentration-prepares teacher/artist practitioners with Initial Licensure. The program has a high retention rate, strong co-curricular programs, and is actively engaged in the Art Education/visual art/K-12 and community partnership supporting education and creative economy in the UMD service area. For areas of improvement, there is limited exposure to visiting scholars, poor advising on the Sophomore and Junior levels, and too few faculty in the department.
7. A **rationale** for continuation of the program: N/A
8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. One of AED's recruiting goals is to increase the number of first year majors by concentrating on students both within the state of Massachusetts and nearby states. The department also seeks to develop true interdisciplinary courses between Art Education with other CVPA departments and Colleges within the university.

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:**

BFA in Artisanry (Ceramics, Jewelry/Metals, Textile Design/Fiber Arts)

All applicants must meet portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must also follow UMass Dartmouth's admissions procedures detailed in the University Catalogue.

The undergraduate **Ceramics** program provides a balance between traditional and non-traditional work, encouraging the exploration of both sculptural and functional concepts. Students learn how to use clay and glaze materials, to build and fire kilns, and to utilize the history of their craft. Faculty encourage individual explorations in the student's pursuit towards a career in the ceramic arts.

www.umassd.edu/cvpa/undergraduate/artisanry/ceramics

The **Jewelry/Metals** curriculum introduces students to the basic properties and characteristics of different metals and the many ways it can be formed, fabricated, and finished. Students work closely with faculty throughout the program. Senior students work on individual projects culminating in a professional body of work and an exhibition. The program also addresses many related topics from basic business practices to the history of metals and contemporary issues.

www.umassd.edu/cvpa/undergraduate/artisanry/jewelry

The Textile **Design/Fiber Arts** program balances woven and printed Textile design for industry with concept-oriented art object production in fiber and fabric. The curriculum has been developed with the understanding that professional Textile designers in industry and fiber artists alike require the same rigorous creative background. Undergraduate courses encourage development of personal ideas and aesthetics through exploration of creative issues and hand processes unique to Textiles.

www.umassd.edu/cvpa/undergraduate/artisanry/textiles

2. **BFA in Artisanry (Ceramics, Jewelry/Metals, Textile Design/Fiber Arts) Curricular tables: pages 58-60.**
3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. This 124-credit degree provides students with **competencies** in a sound fundamental base of knowledge and skills in each of its three areas of study: **Ceramics, Jewelry/Metals, Textile Design/Fiber Arts**. The curriculum for each major emphasizes material exploration and disciplined technique bonded with a sophisticated aesthetic as the basis of innovative design and personal expression. Each discipline is grounded in the belief that studio practice exists in strong alliance with history and theory. The goal is to develop advanced critical thinking skills and to prepare students for entry into a range of academic and professional occupations.

UMass Dartmouth requires students to complete college requirements in a satisfactory manner according to the degree sought. A cumulative grade point average of not less than 2.00 for all credits submitted for the degree must be attained in order to fulfill University degree requirements.

The **BFA in Artisanry** is in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed within the curricular tables for this degree.

b. With regard to **levels of achievement**, students must meet departmental requirements listed on the curricular table, as well as the University's graduation requirements, including those for general education University Studies.

Upon graduation, Artisanry students have a strong sense of their own originality and vision, as well as a developed sensitivity to the cultural and environmental demands of contemporary society.

In order to graduate from UMass Dartmouth, a student must successfully meet all the requirements for a specified major within a department or in an approved interdepartmental major.

c. **Distance or correspondence learning** - N/A

d. **Multi- or interdisciplinary combination** - N/A

e. **Electronic media** - N/A

4. Institutions offering **graduate degrees**: (MFA – See pages 69-72)

5. Student progress toward program **results** and outcomes is monitored by individually maintained portfolios as well as through traditional means. Program faculty and advisors seek to ensure that student competencies are achieved. Student learning in Artisanry is documented by faculty review of student work and attainment of artistic skill and aesthetic judgment as evidenced by: An understanding of, and the potential for, the principles of composition and design in concert with the possibilities of the materials and techniques of Artisanry; Familiarity with the history of craft and with contemporary work being done in their field; Accomplished visual and written communication skills; The ability to perform critical analysis of technique, form, and concept; The ability to resolve visual, conceptual, and technical problems through independently generated analysis, evaluation, and refinement; Production expertise in their own field of study; Students' ability to present themselves in a professional manner appropriate to their field of study. A portfolio of work is reviewed that represents student ability to do all of the above.

Frequent presentations in each area by visiting artists, lecturers and designers, each representing diverse fields, supplement the Artisanry student's education. Students are challenged to extend their creative involvement into the areas of object production, conceptual expression and design for industry. The goal is to instill the confidence and self-discipline necessary to sustain productive artistic careers.

6. In terms of **assessment**, one of Artisanry's greatest strengths is its facilities at the Star Store campus in Downtown New Bedford. In the hub of an artistic community, Artisanry thrives with top-of-the-line facility and equipment. There is also strong faculty visibility in the region and internationally. Artisanry needs to offer more online courses and utilize newer technology to remain competitive. Lack of presence and visibility on main campus does not allow for broader student outreach and collaborative opportunities.
7. A **rationale** for continuation of the program: N/A
8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. One of Artisanry's recruiting goals is to increase the number of first year majors by concentrating on students both within the state of Massachusetts and nearby states. The department also seeks to offer viable summer programs to extend awareness and outreach to the local and regional community. More internship opportunities would help collaboration and assist with student placement post-graduation.

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:**

BFA in Painting/2-D Studies; Sculpture 3-D Studies

The Department of Fine Arts offers two majors: **Painting/2D Studies and Sculpture/3D Studies**.

Students who choose one of these disciplines enter a rigorous four-year program. As its foundation, each major has a structured, sequential drawing requirement which provides a rich visual vocabulary and a basis for visual problem-solving. The department teaches the fundamental principles and skills of each discipline, enabling students to acquire the knowledge needed to produce a coherent, personal body of creative work. Painting/2D Studies and Sculpture/3D Studies students have studio space, facilities, and equipment, which place the programs among some of the more desirable ones in the country. www.umassd.edu/cvpa/undergraduate/finearts

2. **BFA in Painting/2-D Studies and BFA in Sculpture/3D Studies Curricular tables: see pages 61-62.**

3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. The **BFA in Painting/2-D Studies** provides students with the **competencies**, knowledge, the visual vocabulary and the perceptual, formal, conceptual and critical skills essential to their successful involvement in the contemporary art field. Students specialize in painting, printmaking, or drawing. Individualized instruction by active professional artists prepares students to become creative artists, pursue graduate study, or engage in Fine Arts-related professions. A seven-semester drawing requirement lays an important foundation that promotes the development of strong visual skills.

Additional art courses help construct a rich basis for visual expression and creative thinking. Students utilize university resources and develop cross-disciplinary sensitivity that addresses mixed media and abstract issues as processes in drawing, painting and/or printmaking as well as the possibility of combining drawing, printmaking, painting, photography, digital media, textiles and other disciplines in contemporary art making. The senior seminar and BFA capstone course, professional preparatory courses, prepare the student to pursue a creative livelihood with confidence. Students are provided exposure to on-campus exhibitions and presentations, off-campus field trips, and faculty-led study abroad programs to China, India, Italy, and a number of third-party provider programs. Additionally, students actively participate in numerous exhibitions locally and regionally.

The **BFA in Sculpture/3D Studies** provides students with the knowledge, visual vocabulary and the perceptual, formal, conceptual and critical skills essential to their successful involvement in the contemporary art field. The program provides students exposure and experience to a broad range of three-dimensional art-making genres including object-making, figurative sculpture, site-based work, installation, and public art. Students learn skills and processes including woodworking, metal fabrication, metal casting, clay modeling, and plaster media, mold making, mixed media, contemporary materials and digital media.

Both traditional and contemporary approaches to 3D artmaking are woven throughout the program. In addition to the program's comprehensive skill-based foundation emphasis is also placed on cultivating the individual visual voice of each student. Educational field trips to galleries, museums, artist's studio and industrial artmaking facilities through Presentations by visiting artists supplement the education of our students.

Students have opportunities to exhibit their work throughout their education in association with University and professional art galleries. They also have opportunities to study abroad with faculty-led programs in China, Italy, India and a number of third-party provider programs. Students in Sculpture 3D Studies create a capstone body of work in their final year, and exhibit this work in a professional gallery setting. Students are prepared to become confident creative artists with opportunities to pursue graduate study or engage in Fine Arts-related positions. The Sculpture/3D course of study prepares students for leadership positions and potential creative careers such as professional artist/sculptor, film industry special effects, set designer, model maker, art exhibit coordinator/curator, exhibition/installation designer, landscape sculptor, industrial designer, public commission work, toy designer, and art preservationist.

Both **Painting/2-D Studies** and **Sculpture/3D Studies** are in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed within the curricular table for this degree.

b. With regard to **levels of achievement**, students who choose either the **BFA in Painting/2D Studies** or the **BFA in Sculpture/3D Studies** enter a rigorous, four-year program. As its foundation, each major has a structured, sequential drawing requirement, which provides a rich visual vocabulary and a basis for creative thinking and visual expression. The department teaches the fundamental principles and skills of each discipline, enabling students to acquire the knowledge needed to produce a coherent, personal body of creative work. Upon graduation, students have a strong sense of their own originality and vision, as well as a developed sensitivity to the cultural and environmental demands of contemporary society.

In addition to the departmental requirements listed on the curricular table, all students must meet the University's graduation requirements, including those for general education University Study. In order to graduate from UMass Dartmouth, a student must successfully meet all the requirements for a specified major within a department or in an approved interdepartmental major.

c. **Distance or correspondence learning** - N/A

d. **Multi- or interdisciplinary combination** - N/A

e. **Electronic media** - N/A

4. Institutions offering **graduate degrees**: (MFA – see pages 72-73)
5. Student achievement of program **results** and outcomes is assessed by individual, annual progress reviews at the sophomore, junior, and senior levels. A committee of no less than four faculty members uses program evaluation rubrics to judge progress toward the Fine Arts program's learning objectives. Recommendations at these annual critiques are made both verbally and in written form in order to propose strategies which are designed to remedy any perceived deficiencies.

Upon completion of their program in **Painting/2D Studies** or **Sculpture/3D Studies**, students should gain the competencies to apply basic skills and methods necessary to facilitate visual thinking, solve aesthetic problems, and carry out self-directed work through trial and error. It is expected that students can discuss concepts about their visual work clearly and effectively in oral and written form and analyze current art directions in relation to their own work. Students synthesize and integrate the skills achieved in their major studio and their University courses to create a comprehensive and cohesive body of visual work for exhibition in a professional gallery venue, as a requirement for the BFA degree. Students will be prepared to become professional practitioners in their disciplines and possess the qualifications for entry into graduate-level education.

6. In terms of **assessment**, the BFA in **Painting/2D Studies** and **Sculpture/3D Studies** are comprehensive and distinctive programs that provide students with the skills required to pursue advanced degrees and for careers in competitive art and art-related fields. It accomplishes this through strong co-curricular offerings in drawing, painting, printmaking, and sculpture. At the core of each major is a drawing program with a sequence of courses that total 21 credits. Drawing thus becomes the catalyst that provides students with the strong observational skills that enable them to conceptualize and realize their ideas.

The department continuously evaluates a well-organized and comprehensive advising system. Students are assigned a faculty advisor upon their acceptance into the major and they work with that advisor until they graduate. Students must meet with their advisor each semester prior to enrolling for courses. A form is used to record the faculty member's advice and list of courses suggested. This is signed by both the faculty member and student and is placed in the students file for future reference. This, as well as individual attention paid to students by their advisor and department faculty, greatly contribute to a high retention rate.

With the University's and world's focus on globalization, and the importance and value of an international study experience, the department has developed two faculty-led study abroad programs in China and Italy. The Italy program, now in its 13th year has enabled over 100 students from the CVPA to study abroad. The program in China, introduced just 3 years ago has added another option for students to be exposed to another dynamic culture. Additionally, one of the department's senior faculty members serves as the college's International Program Advisor to assist students wishing to study abroad. The college also has a program in India for students in Fiber Arts and numerous opportunities to study abroad through third-party providers.

The Fine Arts Department continues to embrace technology and is challenged by incorporating new tools in the existing curriculum. University funding is critical in order to establish technology that can be used for both 2D and 3D studies which would also support necessary software and equipment such as 3D printers and laser technology.

Exciting opportunities exist through collaboration with other areas of study such as Design, Artisanry, and Music. As the art world begins to challenge divisions between traditional disciplines, opportunities

exist to bring together both faculty and students in diverse areas to define the role of the artist in the 21st century. Recruitment is challenging in light of current demographics and the goal is to ensure that Fine Arts offers students a program that builds upon secondary education through challenging courses, current technology and comprehensive assessment.

7. A **rationale** for continuation of the program: N/A
8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. One of FIA's recruiting goals is to increase the number of first year majors by concentrating on students both within the state of Massachusetts and nearby states. The department also seeks to offer more integration of curriculum across CVPA and develop/offer interdisciplinary courses to extend awareness and outreach to the local and regional community. More internship opportunities would also help collaboration and assist with student job placement post-graduation.

The department is developing relationships with former alumni who are teaching in regional secondary schools, as well as fostering professional contacts in the field who make on-site visitations to high schools in the area. The participating alumni also offer feedback on students' artwork and portfolios.

In Fall 2012, the Ad Hoc Committee on Enrollment of the Fine Arts Department initiated an invitational high school exhibition that was held at the CVPA Campus Gallery. Since the first exhibition, the Emerging Young Artists (EYA) exhibition has become an annual tradition organized by CVPA. The first 2013 exhibition showcased ten high schools, each one represented by three of its best art students. The 2014 exhibition highlighted twenty Massachusetts high schools and close to a hundred exhibiting students. This exhibition recognizes the talent of Massachusetts high school students, highlights the CVPA as an important art educational institution, and acts as a very important recruitment initiative for the CVPA.

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:**

BFA in Visual Design (Digital Media, Graphic Design, Illustration, Photography)

The **Digital Media** program is an integrated digital art, design, and technology program with the mission of providing future creative leaders the skills and knowledge to meet the design and communication challenges of the 21st century. A key objective is to facilitate and develop graduates who are broadly educated, articulate, scholarly, visually sophisticated, and capable of active participation in all phases of the design process. Students specializing in Digital Media engage in concentrated studies in digital animation and interactive multimedia. The Digital Media program prepares students for both leadership and creative careers within the design field.

www.umassd.edu/cvpa/undergraduate/visualdesign/digitalmedia

The **Graphic Design** option emphasizes the process of visual communication in a context of message, audience, environment, and technology. Students learn how to approach research and analysis of content as part of the design process, and learn to develop graphic translations—symbols, books, posters, interactive media—based on that research and analysis. In addition, classical and contemporary issues of typography are explored within the program. Projects in diverse media include letterform design, information design, book and periodical design, letterpress printing, and web design.

www.umassd.edu/cvpa/undergraduate/visualdesign/graphicdesign

The **Illustration** option prepares students to master the technical and conceptual skills that are necessary for success within the professional field. Students are introduced to a range of specialized

areas such as editorial, book, and documentary illustration. They receive a comprehensive introduction to traditional studio media in drawing, painting, and printmaking, as well as in contemporary electronic media. The curriculum balances the development of color, composition, and rendering abilities.

www.umassd.edu/cvpa/undergraduate/visualdesign/illustration

The **Photography** program is a prelude to engaging with the professional photography world after graduation. An emphasis is placed not only on the development of a personal photographic vision encompassing professional aesthetic standards, but also on mastering contemporary imaging techniques. The primary goals and objectives of each level in the program revolve around the development of a portfolio of images within a fine arts framework that reveals individual style, technical excellence, and aesthetic sophistication, in addition to continuously deepening the understanding of expressive communication.

www.umassd.edu/cvpa/undergraduate/visualdesign/photography

2. **BFA in Visual Design (Digital Media, Graphic Design, Illustration, Photography)**

Curricular tables: see pages 63-66.

3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. This 124-credit degree provides students with **competencies** of a sound fundamental base of knowledge and skills in each of its four professionally oriented options: Digital Media, Graphic Design, Illustration, Photography. The emphasis throughout these programs is communication. Students explore visual communication in the widest sense, employing both traditional and contemporary technologies. As there is more than one way to approach a project, faculty representing a variety of philosophies and viewpoints teach visual design as an art form, a craft, or as information dissemination for education, business and commerce, or the entertainment industries. The modern visual artist/designer must be broadly educated, articulate, literate, and able to contribute to all levels of a project.

The **BFA in Visual Design** is in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed within the curricular tables for this degree.

b. **Required levels of achievement** are addressed through the presentation of a variety of philosophies and viewpoints, faculty teach visual design as an art form, a craft, or as information dissemination for education, business and commerce, or the entertainment industries. Students are expected to be broadly educated, articulate and literate, an active participant in all levels of a project, and not merely someone who dutifully packages the finished product.

The **Digital Media** option offers students the opportunity to improve their critical thinking and aesthetic abilities while gaining an in-depth understanding of the strengths and weaknesses of various types of digital media and technologies. This level of knowledge can only be obtained through consistent, hands-on experimentation under the guidance of faculty who have considerable experience in these areas of study.

The **Graphic Design** option has two portfolio reviews every spring semester. The junior portfolio review is required for all students intending to take Graphic Design V the following fall. The sophomore portfolio review is required for all students intending to take Graphic Design III the following fall.

The **Illustration** option expects students to master the technical and conceptual skills necessary for success within the professional field. Students specialize in areas such as editorial, book, and documentary illustration.

The **Photography** program is a prelude to engaging with the professional photography world after graduation. In addition to the Photo Track of six consecutive courses, the History of Photography course establishes the overall framework of the field from its invention to current major artists, while the Studio Photography course explores large format photography and studio lighting. The Senior year leads to a final portfolio and a gallery exhibition.

In order to graduate from UMass Dartmouth, a student must successfully meet all the requirements for a specified major within a department or in an approved interdepartmental major.

c. **Distance or correspondence learning** - N/A

d. **Multi- or interdisciplinary combination** - N/A

e. In terms of **electronic media**, the central goal of the **Digital Media** option is to educate students in creative articulation and communication with digital media. Careful introduction of new technology and a pedagogy that encourages “learning how to learn” is combined to create an atmosphere where curiosity and critical thinking are perpetuated. Vigorous historical and conceptual components and hands-on skills and methodologies complete the course of study, and allow students to solve a wide range of visual and aesthetic challenges. The communications and digital media design industry, as well as the fields of education, health, and any other entity using digital media are in need of people educated in this subject.

Students in Digital Media courses are introduced to digital and electronic design technology. The manipulation and integration of images, video, graphics, text, and sound are combined in the creation of a common language. Specific goals for students in this course of study are:

- Becoming knowledgeable in computer image capturing, processing and printing technology, computer animation, multimedia production, and design for the Internet and mobile devices.
- Gaining the ability to present oneself professionally, aided by a strong portfolio of computer-based solutions created as part of study at UMass Dartmouth.

Most graduates of the Digital Media option immediately enter the professional design work force as entry to intermediate level designers. Several apply to MFA programs or return to graduate school after a year or more of employment.

The Digital Media option offers a complete curriculum based on NASAD requirements. Building on sensibilities fostered in the first-year Studio Art Foundations Program, the sophomore year quickly accelerates into a three-year intensive study of digital imaging principles. In this year, fundamental design principles and concepts are examined continuously. Helping students to understand the goals of critical thinking and independence encourages students to help themselves to learn by doing, reading, thinking and practicing professional problem solving. By working in concert to understand the collective curriculum, the faculty has developed and agreed upon many assessment standards for student progress. In turn, consideration towards advancement to the next level of Digital Media courses is integral to the evaluation process. Grading is also based on exam results and quality of assigned projects, class participation and presentation of work at scheduled reviews and final critiques.

The first class of a six-class sequence, Digital Media I also serves as a required course for all other Visual Design majors and an elective for all BFA students. Objectives for this sophomore level class include addressing important basic concepts and methodologies of visual literacy, the design process, building metaphors, composition and montage using desktop computer technology and image processing software

as tools. Theory of sign and symbol development and integration of type and image build on ideas presented concurrently in Graphic Design I and II and Letterform I. Basic formal and aesthetic concerns are addressed by in-class activities and assignments that foster critical thinking, research and problem solving using digital tools. New explorations of fundamentals such as line, shape and volume, figure/ground and the illusion of space begin in-depth studies that help students develop an understanding and appreciation for the qualities and advantages of digital media.

Technology skills for this early course provide important image acquisition and editing techniques that form a foundation for learning in advanced courses. Issues in resolution, color systems and file formats, as well as operational instruction for scanning, printing and presenting images are key to Digital Media I. Comprehension of the conceptual, ethical and political issues surrounding image copyright, appropriation and digital manipulation are integral to this course and all courses that follow for Digital Media majors.

Digital Media II is the second sophomore class required for majors in the option. Digital Media II studies new methods for creating visual presentations of stories and information by changing our understanding of the singular image. The course takes three approaches to the use of digital images in the creation of linear and non-linear stories. These are; image as sequence, image as object, and image as index. Projects and exercises in digital storytelling include the production of storyboards, animatics, flowcharts, motion sequences and interactive images.

The central goals of this semester for any student in this course are:

- To develop a working knowledge of film language for story construction and presentation methods
- To develop expertise employing the tools necessary for digital time-based media construction.
- To understand the role of design and the production process for time-based media.

Primarily, students are expected to creatively exercise and practice skills in telling a story with images. As well, students are expected to grasp and use the technology for editing video, producing audio recordings, and presenting finished work. Assignments and problems in story creation and synthesis, metaphor, juxtaposition and editing are intended to expand and strengthen students' ability to communicate, and to understand the multitude of storytelling techniques that Digital Media allows. The class examines the core visual components for storytelling and methods for using them to present stories with greater impact. While this course is not a course in developing animation or filmmaking skills, the intent is to help students plan for those future pursuits through an exploration and development of various storytelling processes, pre-production planning of time-based production skills.

Juniors in Digital Media III classes focus on two-dimensional animation. Objectives of this Fall semester course include study of light, color, time, space, motion and sound. The concepts of change, transformation, metaphor and visual rhythm are emphasized and explored in depth. The history of animation and its relationship to new media is explored through required readings and seminar style discussion. Additional objectives in this course include learning the essentials of creating visual hierarchy and relating motion to language, music and rhythm. Included are a variety of readings on the political and social roles which Digital Media has played in contemporary society. Presentations of state-of-the-art contemporary and historic examples are provided. Students are introduced to three-dimensional animation in the latter parts of Digital Media III as a prologue to the next course. Students produce a number of digitally animated pieces for presentation on screen.

Digital Media IV in the Spring semester presents and investigates three-dimensional computer modeling and animation in depth. Objectives for the students include learning the basics and intricacies of working in virtual 3-D space. Modeling and compositional activities propel understanding of form, dimension, scale, volume, proximity, focal point and point-of-view. Concepts and practice in hierarchical design,

biomechanics, lighting and perspective are central to the course. The computer technology used in this class introduces new concepts and formal concerns in rendering techniques, surface mapping, lighting, shading, depth-of-field and virtual camera placement and movement. A semester-long project prepares students through practice in timing, choreography and editing to produce an animated work that is a unique vision and part of a lengthier presentation when combined with classmates' work.

The Digital Media senior year is intended to help students develop sophisticated interactive communication techniques and to meet the important goal of professional presentation. In this year, students cultivate habits for success and develop a professional quality portfolio and personal presentation skills. To assist with building a focused portfolio, students are required to take two Digital Media elective courses during the final year. These electives focus on either 3D modeling/animation or interactive design, which allows students to pursue their chosen area of emphasis. In the Fall semester, Digital Media V is a studio course concentrating on interactive multimedia authoring and interface design for electronic delivery systems. It covers information design (IA), interaction design (UXD) and presentation design. The core objective of this course is the design of effective graphical user interface for educational projects. Students research a subject and produce all the content and media. Images, text, icons, navigational tools, digital sound and digital video are incorporated into the semester-long development of a portfolio quality interactive computer presentation. Skills covered are research, selection and organization of content, image acquisition and processing, design and development of navigational concepts and flowcharts design of templates for menus, title screens and information screens, design of icons and navigational controls, capture and processing of digital audio and video, programming for interactivity, and project testing and assessment. Digital Media V initiates a discussion on professionalism, goal setting and portfolio development that continues to become the core theme of Digital Media VI. Crucial to the framework of the course is software and hardware demonstrations and participation in discussions as work in progress is evaluated. A portion of the lecture and discussion periods of Digital Media V and VI are committed to examining ethical issues and dilemmas in mass media, specifically digital media.

In Digital Media VI, students are assigned two primary tasks: First, to develop a professional presentation résumé and portfolio package; and second, to expand the package into a personal web site and maintain it throughout the semester. Students are taught to manage an Internet presence and interconnect it within a larger network. During the semester, guest speakers and alumni from digital media-based professions and recruiting agencies visit to lecture and view student work.

Faculty measure results by the degree to which graduates have achieved a level of technical mastery appropriate to a bachelor's degree and have demonstrated the capacity for personal expression and independence in their work. The goals of the program, previously identified as communication skills, technical mastery and professional presentation are continuously assessed. Results are measured directly by the quality of student work as well as the quality of each student's progress while in the program. Dialogue with visiting lecturers and recruiters who have interviewed students provides immediate feedback on the relative success of the Digital Media option and the quality of our students compared to other New England institutions. Response from former students, local media and other faculty to annual Digital Media student shows is consistently strong. Success in employment and graduate school acceptance provides results that can be measured by the increased presence of Digital Media alumni at intermediate and supervisory positions in regional design firms. An important result is that UMass Dartmouth Digital Media alumni typically contact their alma mater first when recruiting. These relationships are cultivated to encourage communication that provides insight into the current state of professional design needs. These needs are directly related to the goals of the program and provide insight for building new objectives. Direct contact with business leaders and supervisors gives faculty advice on the success of students in employed in the field. Practical changes have been made to the option based on

advice received, for instance encouraging increased drawing, compositional and typographic skills among undergraduates.

An important strength of the Digital Media option is its ability to train undergraduate students for success in the professional field or further graduate study. The program has developed over the past ten years in response to the changing needs of the industry. The ability of the faculty to network and understand current directions in the field is key to keeping programs and facilities up to date. The rapid pace of change in digital imaging technology is the greatest challenge to faculty preparing curriculum and assignments for Digital Media. Students seeking employment need to be able to adapt quickly to change. The Digital Media option encourages students to learn how to learn, and to be flexible and open to challenge. Student success in the field demonstrates that the Digital Media curriculum is on the right track.

The Digital Media laboratory and its operational efficiency and up-to-date technology are another strength of the program. Although the majority of courses in the Visual Design major use the lab to some degree, it is the Digital Media option faculty and curricular needs that drive the systematic development of the lab. The ability of Visual Design faculty to agree on lab policy and development is key to the further success of an up-to-date facility.

The Digital Media track complies with NASAD guidelines in its overall structure. In its essential focus, it develops skills and competencies analogous to those recommended for majors in photography, graphic design and computer-based media.

4. Institutions offering **graduate degrees**: (MFA – see page 74-76)
6. Student progress toward program **results** and outcomes is monitored by individually-maintained portfolios as well as through traditional means. Program faculty and advisors seek to ensure that student competencies are achieved. Student learning is documented by faculty review of student work.

Upon successful completion of the degree requirements in Design, students should possess visual and written communication skills; the ability to perform critical analysis of communication, form, and concept; The ability to solve visual, conceptual, and communication problems through the process of independently-motivated trial, error, and refinement; Demonstrate production expertise in their own field of study; Have familiarity with the history of their field, theoretical framework of their field, and contemporary work being done in their field; and the ability to present themselves in a professional manner appropriate to their field of study. A portfolio of work represents their ability to ensure all of the above program expectations are met. The goal is to instill the confidence and self-discipline necessary to sustain productive artistic careers.

6. In terms of **assessment**, one of Design's greatest strengths is the depth and breadth of its design curriculum. The department offers excellent exhibition space, state-of-the-art media labs and technology, and innovative course offerings. Another strength is Visual Design's constant evaluation of curriculum and student learning. Every year, small changes are made in order to improve the programs. Changes may be curricular (adding media techniques classes in Illustration, web typography classes in Graphic Design and Digital Media), physical (creating an appropriate critique space with better lighting in the Photography lab), or course-specific (changing the 3D animation course from a 3-contact hour to 6-contact hour course).

An area of improvement would be in documenting constant students evaluation with standardized assessment and collection of student work. Visual Design is engaged in a self-study to improve assessment of student learning. Last year, working with other departments in CPVA, Visual Design

articulated learning outcomes. The department is working to build assessment and documentations of those learning outcomes across the curriculum. The goal is that at the next NASAD review, Visual Design will be able to refer to its assessment practices when writing this section of the self-study.

Another area of improvement would be to increase the percentage of students taking Graphic Design History. In the last five years, only 41% of Graphic Design students took the required Graphic Design History course. Primarily, this is due to a marvelously expanded list of Art History courses offered through the Art History department, therefore Graphic Design History is not being offered. Visual Design is working with Art History to ensure Graphic Design students continue to take 12 credits of Art History courses taught by an Art History professor, and that Art History offer a History of Graphic Design course taught within the Design Department. This way, students have the opportunity to take this much needed course without undermining other courses offered by the Art History faculty.

Three other areas of improvement include a stronger collaboration with University Admissions to create a more robust recruitment effort that is currently placed on faculty; more collaboration between Visual Design and CVPA as a whole; building a stronger presence for Visual Design (and CVPA as a whole) via social media.

7. A **rationale** for continuation of the program: N/A
8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. Weaknesses in the program are found mainly in the ability of the lab to sustain numerous sections of computer-based classes. Each class section using the lab is typically restricted by the number of available machines in the room assigned. Matching this number one to one is a strain on the resources of the lab because the inevitable down time of just one machine upsets the balance of productivity during a class period. One solution has been to begin development of policy and recommendations for students to use their own laptop computers. Problems are presented by this solution however, including the prohibitive cost of software for students and the need for a dedicated printing center in CVPA.

Other weaknesses can be found in the difficulty of faculty staying up to date and developing elective courses that address new digital techniques and technology. The rapid pace of technology means continuous updating. The established curriculum makes little room for electives, such as advanced studies of subjects offered in Digital Media I through IV. Fortunately, other faculty teaching in other options are willing and available to teach Digital Media I, thereby relieving the load on Digital Media faculty and allowing the teaching of at least one elective per semester.

The department looks to expand its recruiting efforts. One of Design's recruiting goals is to increase the number of first year majors by concentrating on students both within the state of Massachusetts, nearby states, and internationally. The department also seeks to offer more electives to extend awareness and outreach within the University as well as to the local and regional community. More internship opportunities would help collaboration and assist with student placement post-graduation.

CURRICULAR TABLE

Program Title: Bachelor of Arts (BA) - Art History
Program: 4

Number of Years to Complete the

Status: Degree for which Renewal of Final Approval for Listing is Sought

Program Supervisor: Memory Holloway, Chair
12

Current Semester's Enrollment in Majors:

Faculty: Anna Dempsey, Memory Holloway, Pamela Karimi, Hallie Meredith, Thomas Stubblefield

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
6 credits	39 credits	75 credits	120 credits
5%	32.5%	62.5%	100%

Foundations Studio or Related Areas (6)

FOU 101 Visual Arts Colloquium I
1cr

XXX XXX Studio Art Elective 5cr

ARH Concentration (39)

ARH 125 Renaissance to Modern Art 3cr

ARH 150 Modern to Contemporary Art 3cr

ARH 200 Studies in Visual Culture
3cr

ARH 411/412 Art & Engagement
Internship or Study Abroad 3cr

ARH 445 Senior Seminar 3cr

ARH XXX Art History Electives 24cr

Electives (21)

XXX XXX Free Electives 21cr

University Studies (54)

ENL 101 Critical Writing & Reading I 3cr

ENL 102 Critical Writing & Reading II 3cr

ENL 2xx Literature Elective
6cr

XXX 101 Foreign Language Elective
3cr

XXX 102 Foreign Language Elective
3cr

XXX 201 Foreign Language Elective
3cr

XXX 202 Foreign Language Elective
3cr

HST XXX History Elective (pref. HST 104) 3cr

HST XXX History Elective 3cr

XXX XXX Social Science Elective 6cr

XXX XXX Science (Natural World)
3cr

XXX XXX Science (Engaged Community) 3cr

XXX XXX The Social World
9cr

MTH XXX Mathematics Elective 3cr

CURRICULAR TABLE**Program Title: Bachelor of Fine Arts (BFA) - Art Education****Number of Years to Complete the Program: 4****Status: Degree for which Renewal of Final Approval for Listing is Sought****Program Supervisor: Kathy Miraglia, Chair****Current Semester's Enrollment in Majors: 26****Faculty: Kathy Miraglia, Kristi Oliver and Cathy Smilan (PTLs: Peter/Maura Geisser)**

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
88 credits	12 credits	30 credits	130 credits
65%	10%	25%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

Drawing (6)

FIA 221 Figure Drawing I	3cr
FIA 222 Figure Drawing II	3cr

2D or 3D Studio (15)

CVPA Studio Concentration	15cr
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AED Major with Certification K-12 (30)

AED 200 Methods & Materials	3cr
AED 201 Observational Strategies	3cr
AED 305 Soc Phil & History of Art Ed	3cr
AED 410 Curriculum Design	3cr
AED 415 Special Needs: Current Issues	3cr
AED 411 Practicum/Seminar: Elementary	
OR	12cr
AED 412 Practicum/Seminar: Secondary	
AED XXX Art Ed Requirement	3cr

AED Electives (6)

AED XXX Art Education Electives	6cr
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Art Electives (15)

CVPA Electives	15cr
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Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
ARH XXX Art History Elective	3cr

University Studies (30)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
PSY 101 General Psychology	3cr
PSY 201 Child Psychology	
OR	3cr
PSY 215 Adolescent Psychology	
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	6cr
Mathematics Elective	3cr

CURRICULAR TABLE**Program Title: Bachelor of Fine Arts (BFA) – Artisanry (Ceramics) Number of Years to Complete the Program: 4****Status: Degree for which Renewal of Final Approval for Listing is Sought****Program Supervisor: Alan Thompson, Chair****Current Semester's Enrollment in Majors: 8****Faculty: Rebecca Hutchinson, James Lawton**

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
76 credits	12 credits	36 credits	124 credits
60%	10%	30%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

ATR 381 History of Craft II	3cr
ATR 400 Artisanry Senior Seminar	3cr

ATR Electives (9)

ATR 2XX Artisanry Studio I	3cr
ATR XXX Artisanry Studio II	3cr
ATR XXX Artisanry Studio III	3cr

Art/Design History (12)**Drawing (6)**

FIA 2XX 200-level drawing course	3cr
FIA 2XX 200-level drawing course	3cr

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
ARH 3XX Art History Elective	3cr

ATR Ceramics Option (45)

ATR 126 Art, Craft, and Popular Object	3cr
ATR 291 Ceramics I	3cr
ATR 292 Ceramics II	3cr
TR 391 Ceramics III	3cr
ATR 392 Ceramics IV	3cr
ATR 491 Ceramics V	3cr
ATR 492 Ceramics VI	6cr
ATR 304 Clay and Glazes I	3cr
ATR 307 Clay and Glazes II	3cr
ATR 308 Kiln Building	3cr
ATR 372 Computer Design for Textiles	
Or	3cr
DES 283 Digital Media I	
ATR 380 History of Craft I	3cr

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (9)

Free Elective	6cr
Non-studio Elective	

CURRICULAR TABLE**Program Title: Bachelor of Fine Arts (BFA) – Artisanry (Jewelry/Metals)****Number of Years to Complete the Program: 4****Status: Degree for which Renewal of Final Approval for Listing is Sought****Program Supervisor: Alan Thompson, Chair****Current Semester's Enrollment in Majors: 7****Faculty: Susan Hamlet, Alan Thompson**

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
73 credits	12 credits	39 credits	124 credits
60%	10%	30%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

ATR Electives (12)

Open Studio Elective	3cr
ATR 2XX Artisanry Studio I	3cr
ATR XXX Artisanry Studio II	3cr
ATR XXX Artisanry Studio III	3cr

Drawing (6)

FIA 2XX 200-level drawing course	3cr
FIA 2XX 200-level drawing course	3cr

Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
ARH 3XX Art History Elective	3cr

ATR Jewelry/Metals Option ATR (39)

ATR 293 Jewelry/Metals I	3cr
ATR 294 Jewelry/Metals II	3cr
ATR 393 Jewelry/Metals III	3cr
ATR 395 Enameling	3cr
ATR 400 Artisanry Senior Seminar	3cr
ATR 394 Jewelry/Metals IV	3cr
ATR 493 Jewelry/Metals V	3cr
ATR 494 Jewelry/Metals VI	6cr
ATR 126 Art, Craft, and Popular Object	3cr
ATR 380 History of Craft I	3cr
ATR 381 History of Craft II	3cr
ATR 372 Computer Design for Textiles	
Or	3cr
DES 283 Digital Media I	

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (12)

Free Elective	9cr
XXX 3XX Non-Studio Elective	3cr

CURRICULAR TABLE**Program Title: Bachelor of Fine Arts (BFA) - Artisanry (Textile Design/Fiber Arts)****Number of Years to****Complete the Program: 4****Status: Degree for which Renewal of Final Approval for Listing is Sought****Program Supervisor: Alan Thompson, Chair****Current Semester's Enrollment in Majors: 12****Faculty: Deborah Carlson, Charlotte Hamlin (PTL: Paula Erenberg Medeiros)**

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
79 credits	12 credits	33 credits	124 credits
65%	10%	25%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

ATR Electives (9)

ATR 2XX Artisanry Studio I	3cr
ATR XXX Artisanry Studio II	3cr
ATR XXX Artisanry Studio III	3cr

Drawing (6)

FIA 2XX 200-level drawing course	3cr
FIA 2XX 200-level drawing course	3cr

Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
ARH 3XX Art History Elective	3cr

ATR Textile Design/Fiber Arts Option (48)

ATR 273 Weaving I	3cr
ATR 274 Weaving II	3cr
ATR 373 Weaving III	3cr
ATR 277 Textile Design I	3cr
ATR 278 Textile Design II	3cr
ATR 378 Textile Design IV	3cr
ATR 400 Artisanry Senior Seminar	3cr
ATR 476 Senior Fibers I	3cr
ATR 479 Senior Fibers II	3cr
ATR 477 Textile Design Portfolio I	3cr
ATR 478 Textile Design Portfolio II	3cr
ATR 380 History of Craft I	3cr
ATR 381 History of Craft II	3cr
ATR 372 Computer Design for Textiles	3cr
ATR 3XX Tech Structures of Textiles	3cr
ATR 126 Art, Craft, and Popular Object	3cr

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (6)

Free Elective	3cr
XXX 3XX Non-Studio Elective	3cr

CURRICULAR TABLE**Program Title: Bachelor of Fine Arts (BFA) - Painting/2D Studies****Number of Years to Complete the Program: 4****Status: Degree for which Renewal of Final Approval for Listing is Sought****Program Supervisor: Richard Creighton, Acting Chair****Current Semester's Enrollment in Majors: 26****Faculty: Anthony Fisher, Bryan McFarlane, Anthony Miraglia, Elena Peteva, Suzanne Schireson, Marc St. Pierre, Kurt Wisneski (PTLs: Don Beal, Pamela Hoss, Ellen Lewis Watson, Andrew Nixon)**

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
73 credits	12 credits	39 credits	121 credits
60%	10%	30%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

2D Studio (6)

FIA 2XX Studio Support	3cr
FIA 2XX Studio Support	3cr

Painting/2D Studies Major (45)

FIA 221 Figure Drawing I	3cr
FIA 222 Figure Drawing II	3cr
FIA 321 Figure Drawing III	3cr
FIA 322 Figure Drawing IV	3cr
FIA 311 Composition and Design	3cr
FIA 2xx Major Studio	6cr
FIA 3xx Major Studio	9cr
FIA 421 Drawing V	3cr
FIA 400 FIA Senior Seminar	3cr
FIA 4xx Major Studio/Visual Thesis	9cr

Studio Electives (6)

XXX XXX Studio Electives	6cr
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Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
ARH 3XX Art History Elective	3cr

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (9)

Free Elective	3cr
XXX 3XX Non-Studio Elective	6cr

CURRICULAR TABLE

Program Title: Bachelor of Fine Arts (BFA) - Sculpture/3D Studies **Number of Years to Complete the Program:** 4

Status: Degree for which Renewal of Final Approval for Listing is Sought

Program Supervisor: Richard Creighton, Acting Chair **Current Semester's Enrollment in Majors:** 14

Faculty: Richard Creighton, Stacy Latt Savage, Eric Lintala

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
73 credits	12 credits	39 credits	121 credits
60%	10%	30%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

2D Studio (6)

FIA 2XX Studio Support	3cr
FIA 2XX Studio Support	3cr

Sculpture/3D Studies Major (45)

FIA 221 Figure Drawing I	3cr
FIA 222 Figure Drawing II	3cr
FIA 321 Figure Drawing III	3cr
FIA 322 Figure Drawing IV	3cr
FIA 421 Drawing V	3cr
FIA 2xx Major Studio	6cr
FIA 3xx Major Studio	9cr
FIA 400 FIA Senior Seminar	3cr
FIA 311 Composition and Design	3cr
FIA 4xx Major Studio/Visual Thesis	9cr

Studio Electives (6)

XXX XXX Studio Elective	6cr
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Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
ARH 3XX Art History Elective	3cr

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (9)

Free Elective	3cr
XXX Non-Studio Elective	6cr

CURRICULAR TABLE**Program Title: Bachelor of Fine Arts (BFA) – Visual Design (Digital Media)****Number of Years to Complete the Program: 4****Status: Degree for which Renewal of Final Approval for Listing is Sought****Program Supervisor: Spencer Ladd, Chair****Current Semester's Enrollment in Majors: 55****Faculty: Scott Ahrens, Mark Millstein, Michael Swartz, Shawn Towne**

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
73 credits	12 credits	45 credits	124 credits
60%	10%	30%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

Drawing (6)

FIA 2XX 200-level Drawing Course	3cr
FIA 2XX 200-level Drawing Course	3cr

Concentration DES (33)

DES 251 Graphic Design I	3cr
DES 283 Digital Media I	3cr
DES 284 Digital Media II	3cr
DES 383 Digital Media III	3cr
DES 384 Digital Media IV	3cr
DES 483 Digital Media V	3cr
DES 484 Digital Media VI	3cr
DES 253 Typography I	3cr
DES 254 Typography II	3cr
DES 353 Typography III	3cr
DES 282 Photography II	3cr

Studio Electives (15)

XXX XXX Studio Electives	9cr
DES 4XX Design Media Senior Elective	6cr

Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
DES 331 History of Design	3cr

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (18)

Free Elective (1@3XX level)	12cr
XXX 3XX Non-Studio Elective	6cr

CURRICULAR TABLE

Program Title: Bachelor of Fine Arts (BFA) – Visual Design (Graphic Design) **Number of Years to Complete the Program:** 4

Status: Degree for which Renewal of Final Approval for Listing is Sought

Program Supervisor: Spencer Ladd, Chair

Current Semester's Enrollment in Majors: 150

Faculty: Michelle Bowers, Janet Fairbairn, Laura Franz, Spencer Ladd, Yoon Soo Lee, Ziddi Msangi, Janine Wong

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
70 credits	12 credits	45 credits	124 credits
60%	10%	30%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

Drawing (6)

FIA 2XX 200-level Drawing Course	3cr
FIA 2XX 200-level Drawing Course	3cr

DES Graphic Design Option (39)

DES 251 Graphic Design I	3cr
DES 252 Graphic Design II	3cr
DES 351 Graphic Design III	3cr
DES 352 Graphic Design IV	3cr
DES 451 Graphic Design V	6cr
DES 452 Graphic Design VI	6cr
DES 253 Typography I	3cr
DES 254 Typography II	3cr
DES 353 Typography III	3cr
DES 282 Photography II	3cr
DES 283 Digital Media I	3cr

Studio Electives (6)

XXX XXX Studio Electives	6cr
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Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
DES 331 History of Design	3cr

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (18)

Free Elective	12cr
XXX 3XX Non-Studio Elective	6cr

CURRICULAR TABLE

Program Title: Bachelor of Fine Arts (BFA) – Visual Design (Illustration)

Number of Years to Complete the Program: 4

Status: Degree for which Renewal of Final Approval for Listing is Sought

Program Supervisor: Spencer Ladd,

Chair Current Semester's Enrollment in Majors: 73

Faculty: Jean-François Allaux, James Edwards, Bruce Maddocks

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
73 credits	12 credits	42 credits	124 credits
60%	10%	30%	100%

Foundation Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

Drawing (9)

FIA 221 Figure Drawing I	3cr
FIA 222 Figure Drawing II	3cr
FIA 321 Figure Drawing III	3cr

DES Illustration Option (36)

DES 203 Media Techniques I	3cr
DES 204 Media Techniques II	3cr
DES 283 Digital Media I	3cr
DES 221 Illustration I	3cr
DES 222 Illustration II	3cr
DES 321 Illustration III	3cr
DES 322 Illustration IV	3cr
DES 421 Illustration V	6cr
DES 422 Illustration VI	6cr
FIA 341 Painting III	3cr

Studio Electives (9)

XXX XXX Studio Electives	9cr
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Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
DES 331 History of Design	3cr

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (15)

Free Elective	9cr
XXX XXX Non-Studio Elective	6cr

CURRICULAR TABLE**Program Title: Bachelor of Fine Arts (BFA) – Visual Design (Photography)****Number of Years to Complete the Program: 4****Status: Degree for which Renewal of Final Approval for Listing is Sought****Program Supervisor: Spencer Ladd****Chair Current Semester's Enrollment in Majors: 36****Faculty: Victoria Crayhon, Sarah Malakoff, Spencer Ladd**

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
73 credits	12 credits	42 credits	124 credits
60%	10%	30%	100%

Foundations Studio or Related Areas (16)

FOU 101 Visual Arts Colloquium I	1cr
FOU 110 Structural Drawing	3cr
FOU 114 2D Workshop	2cr
FOU 124 3D Concepts	2cr
FOU 102 Visual Arts Colloquium II	1cr
FOU 112 Life Drawing	3cr
FOU 115 Visual Language	2cr
FOU 125 3D Workshop	2cr

Drawing (6)

FIA 2XX 200-level Drawing Course	3cr
FIA 2XX 200-level Drawing Course	3cr

DES Photography Option (36)

DES 332 History of Photography	3cr
DES 283 Digital Media I	3cr
DES 385 Studio Photography	3cr
FIA 311 Composition & Design	3cr
DES 281 Photography I	3cr
DES 282 Photography II	3cr
DES 381 Photography III	3cr
DES 382 Photography IV	3cr
DES 481 Photography V	6cr
DES 482 Photography VI	6cr

Studio Electives (12)

XXX XXX Studio Electives	9cr
XXX XXX Studio Elective (rec: DES 284)	3cr

Art/Design History (12)

ARH 125 Renaissance to Modern Art	3cr
ARH 150 Modern to Contemporary Art	3cr
ARH 200 Studies in Visual Culture	3cr
DES 331 History of Design	3cr

University Studies (27)

ENL 101 Critical Writing & Reading I	3cr
ENL 102 Critical Writing & Reading II	3cr
ENL 2xx Literature Elective	3cr
Science (Natural World)	3cr
Science (Engaged Community)	3cr
The Social World	9cr
Mathematics Elective	3cr

Electives (15)

Free Elective	9cr
XXX Non-Studio Elective	6cr

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:**

Master of Art Education – 2 years: Art Education

A License may also be earned by students who already possess a bachelor's degree and are interested in earning their **MAE (Masters in Art Education)**. The Post Baccalaureate Licensure program has the approval of the Bureau of Teacher Certification, Massachusetts Department of Elementary and Secondary Education, leading to a single-level professional certification in Massachusetts as an art teacher in grades Pre K-8 or 5-12. The program also emphasizes professional development and lifelong learning for teachers who already hold teaching certificates in the arts or related fields.

2. **MA in Art Education curricular table, see page 79.**
3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. This 33-credit **Master in Art Education** program provides students with **competencies** of a sound fundamental base of knowledge and skills in Art Education. AED offers this program for those seeking a professional license and who already hold a MA Initial License or who have the required studio, pedagogy and theoretical course work and degree.

A 54-credit MAE program for students seeking a first-time post-baccalaureate Initial License and a Professional License--21 credits to be earned first in the post-baccalaureate Initial License and 33 credits to be earned in the Master of Art Education Professional License is also available.

The MAE program offers a sequence of practical, theoretical, and studio-based experiences through which students build on their knowledge, skills, and confidence as arts educators. Interstate recognition makes art teacher coursework earned at UMass Dartmouth reciprocally valid in many other states. The program also emphasizes professional development and lifelong learning for teachers who already hold teaching licenses in the arts or related fields.

UMass Dartmouth requires students to complete college requirements in a satisfactory manner according to the degree sought. A cumulative grade point average of not less than 3.00 for all credits submitted for the degree must be attained in order to fulfill University degree requirements.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

MAE candidates should demonstrate strong potential as artist/educator. A bachelor's degree from an accredited institution, in either studio art or art education, and a portfolio which demonstrates capability for advanced work within a chosen discipline are required. Applicants must pass both the Communications and Literacy and the Visual Arts portions of The Massachusetts Test for Educators Licensure (MTELs) before applying to the MAE program. MTEL scores must be reported to the Office of Graduate Studies. Applicants who are licensed in another state and do not seek a Massachusetts teaching license, are required to make a written statement that the applicant will not seek Massachusetts licensure but must, instead, pass the National Praxis Exam.

In addition to the departmental requirements listed on the curricular table, all students must meet the University's graduation requirements. The Master in Art Education is in compliance with the general

standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed on the curricular table.

- c. **Distance or correspondence learning** - (See Section II. B, page A-43)
 - d. **Multi- or interdisciplinary combination** - N/A
 - e. **Electronic Media** - N/A
4. Institutions offering **graduate degrees**:
- a. Applicants must meet **proficiencies** and portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must follow UMass Dartmouth's admissions procedures detailed in the University catalogue.
www.umassd.edu/cvpa/graduate/arteducation
 - b. In terms of **research and professional tools required**, core MAE requirements include one semester of graduate research. Current issues address topics, program structure, research methodologies, literature in the field of art education, and APA citation. MAE students are required to take one semester of Art History or Aesthetics. Students are also required to include one semester of field-based clinical experience of action research, one semester of partnership (i.e., an Inter-Institutional Project), one semester of arts-based research, and graduate studio. The thesis carries six graduate credits over a two-semester period. Depending on the complexity of the thesis design, in some instances, the thesis requires more time for completion.
 - c. An oral defense of the thesis is required at or near the conclusion of degree study as a **comprehensive review** of the student's work.
 - d. The thesis represents the summation of training and education thus far in terms of **candidacy and final project requirements**. A student must successfully complete all required coursework before beginning the thesis class. In writing the thesis and meeting the requirements for graduation, the student must attend to the benchmarks and timelines recommended. The recommended length of the thesis is between 20-30 pages, including references and appendices. In documenting the study, follow the conventions for scholarly writing as described in the MLA or APA Publication Manual. Thesis requirements can be found in the guide, *Requirements for Theses and Dissertations* (Summer 2014), available online at: www.umassd.edu/graduate/currentstudents
5. Student progress toward these **results** and outcomes is monitored by individually-maintained portfolios as well as through traditional means. Program faculty and advisors seek to ensure that student competencies are achieved. Upon successful completion of the MAE degree requirements in Art Education, students will demonstrate artistic skill, critical analysis, and aesthetic judgment; Expertise in their own art production; Depth and breadth of artistic knowledge; Understanding of philosophy, history, and fundamentals of elementary or secondary art education; Understanding of human development, including child/adolescent development; Understanding of learning styles and teaching strategies; An individual philosophy of art education; Skill in lesson planning, preparation, and assessment strategies; and understanding of western and non-western traditions in art history and culture and influences of these differing views.

Graduate studies are tailored to individual interests and career goals. Whether the objective is to teach in public or private schools or community settings--such as day care centers, hospitals, welfare agencies, museums, alternative schools, geriatric centers, or vocational rehabilitation centers--the program provides

the necessary experience. Opportunities for supervised fieldwork exist in each of the above mentioned areas.

6. In terms of **assessment**, the MAE program offers intensive, in depth, rigorous curriculum, offering blended and on-line coursework. Art Education with strong studio concentration-prepares teacher/artist practitioners with Professional Licensure. Research intensive - particularly in action research and Studio arts - based research. Course offerings such as Art Based Research and Special Topics courses support continuing art practice.

The program does lack designated studio space. Core courses are not offered in the summer. Student progress may get stalled with no faculty member to teach the course a cohort needs.

7. A **rationale** for continuation of the program: N/A
8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. One of the MAE's recruiting goals is to increase the number of majors by concentrating on students both within the state of Massachusetts and nearby states. The department also seeks to develop a PhD program in Art Education and work collaboratively with community arts organizations, schools, and museums to design a certificate program.

Master of Fine Arts – 2 to 3 years: Artisanry (Ceramics, Jewelry/Metals, Fibers, Wood/Furniture Design; Fine Arts (Painting, Printmaking, Sculpture); Visual Design (Digital Media, Graphic Design, Illustration, Photography, Typography)

All applicants must meet portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must also follow UMass Dartmouth's admissions procedures detailed in the University Catalogue.

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:**

MFA in Artisanry (Ceramics, Wood/Furniture Design, Jewelry/Metals, Textile Design/Fibers)

The MFA in Artisanry **Ceramics** program offers students the opportunity for concentrated studio work involving both technical and conceptual challenges. Through questioning and experimentation, students work to consolidate materials and processes while developing strong conceptual and expressive ideas.

www.umassd.edu/cvpa/graduate/artisanry/ceramics

The MFA in Artisanry **Fibers** program offers students the opportunity for concentrated studio work involving both technical and conceptual challenges. Graduate students pursue individual areas of interest, which may take the form of two- or three- dimensional structures, garments and costume, functional or non-functional work. www.umassd.edu/cvpa/graduate/artisanry/fibers

The MFA in Artisanry **Jewelry/Metals** program offers students the opportunity for concentrated studio work involving both technical and conceptual challenge. Through questioning and experimentation, students work to consolidate materials and processes while developing strong conceptual and expressive ideas. www.umassd.edu/cvpa/graduate/artisanry/jewelry

The MFA in Artisanry **Wood/Furniture Design** program seeks to develop highly creative artists and designers--diverse individuals who have a strong sense of their own originality and vision, as well as

sensitivity to cultural and environmental changes in society. Students in the Wood and Wood/Furniture Design Program are challenged to examine the traditions of furniture and object making and redefine them in contemporary contexts. www.umassd.edu/cvpa/graduate/artisanry/wood

2. **MFA in Artisanry (Ceramics, Wood/Furniture Design, Jewelry/Metals, Textile Design/Fibers)**
Curricular tables: see pages 80-83.

3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. This 60-credit **MFA in Artisanry** degree provides students with the **competencies** in a sound fundamental base of knowledge and skills in each of its four majors: **Ceramics, Wood/Furniture Design, Jewelry/Metals, Fibers**. The curriculum for each major emphasizes material exploration and disciplined technique bonded with a sophisticated aesthetic as the basis of innovative design and personal expression. Each discipline is grounded in the belief that studio practice exists in strong alliance with history and theory. All options within the Artisanry program seek to develop highly creative artists and designers who have a strong sense of their own originality and vision, as well as sensitivity to the cultural and environmental demands of contemporary society.

UMass Dartmouth requires students to complete college requirements in a satisfactory manner according to the degree sought. A cumulative grade point average of 3.0 for all credits submitted for the degree must be attained in order to fulfill University degree requirements.

The MFA in Artisanry is in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed within the curricular tables for this degree.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

In addition to intensive training within a specific discipline, students are encouraged to cross boundaries, and pursue their project goals through the many rich layers and possibilities of integrated media projects. Artisanry's integrated media approach reflects a commitment to exploring the changing relationships between artistic disciplines and diverse cultural structures, a testament to our belief that mature vision can be expressed in many different materials and formats. Students engaged in integrated media projects are encouraged to examine concepts of shelter, community, and environment, develop holistic visions, and consider sustainable solutions, such as the use of recycled and other alternative materials. Integrated media projects are developed within site-specific installation formats, as well as such formats as community service arts projects, activist art, and environmental art project initiatives.

Achievement is documented by periodic reviews of studio work, thesis proposal, visual thesis and exhibition, written report and oral defense. Upon graduation, Artisanry students have a strong sense of their own originality and vision, as well as a developed sensitivity to the cultural and environmental demands of contemporary society.

In order to graduate from UMass Dartmouth, a student must successfully meet all the requirements for a specified major within a department or in an approved interdepartmental major.

c. **Distance or correspondence learning - N/A**

d. **Multi- or interdisciplinary combination** - N/A

e. **Electronic media** - N/A

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

a. Applicants must meet **proficiencies** and portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must follow UMass Dartmouth's admissions procedures detailed in the University catalogue. www.umassd.edu/cvpa/graduate

b. **Research and professional tools** include the thesis proposal, visual thesis exhibition and written report, oral defense – dates vary per program.

c. In terms of conducting a **comprehensive review**, an oral defense of visual thesis and written report are required at or near the conclusion of degree study.

d. The thesis represents the summation of training and education thus far. **Candidacy and final project requirements** state that a student must successfully complete all required coursework before beginning the thesis class. In writing the thesis and meeting the requirements for graduation, the student must attend to the benchmarks and timelines recommended. The recommended length of the thesis is between 20-30 pages, including references and appendices. In documenting the study, follow the conventions for scholarly writing as described in the MLA or APA Publication Manual. Thesis requirements can be found in the guide, *Requirements for Theses and Dissertations* (Summer 2014), available online at: www.umassd.edu/graduate/currentstudents

The thesis proposal is a 2–3 page essay that outlines a direction of inquiry, is clearly formed and congruent with studio work, identifies formal and conceptual directions of inquiry, outlines a focused plan of study for the year ahead, and must first be approved by the student's thesis committee before enrollment in the Writing Seminar. Writing seminar must be successfully completed in order to proceed to the thesis exhibition. MFA candidates will produce a significant, cohesive body of visual work that is mounted within a group exhibition. Thesis exhibition participation is contingent upon consistent graduate quality work, sustained growth, satisfactory development of work and concepts. Thesis Committee review is critical for assessing if sufficient progress has been made to enable participation in Thesis Exhibition. If suitable progress has not been made, the student must take a leave of absence.

5. Student progress toward program outcomes and **results** is monitored by individually-maintained portfolios as well as through traditional means. Program faculty and advisors seek to ensure that student competencies are achieved. Student learning in Artisanry is documented by faculty review of student work and attainment of artistic skill and aesthetic judgment as evidenced by: An understanding of, and the potential for, the principles of composition and design in concert with the possibilities of the materials and techniques of Artisanry; Familiarity with the history of craft and with contemporary work being done in their field; Accomplished visual and written communication skills; The ability to perform critical analysis of technique, form, and concept; The ability to resolve visual, conceptual, and technical problems through independently generated analysis, evaluation, and refinement; Production expertise in their own field of study; Students' ability to present themselves in a professional manner appropriate to their field of study. A portfolio of work is reviewed that represents student ability to do all of the above.

Progress through the Artisanry graduate program is determined by regular reviews of studio work at Mid-term reviews and end-of-semester reviews, thesis proposal, thesis exhibition, oral defense, and a written thesis report.

Frequent presentations in each area by visiting artists, lecturers and designers, each representing diverse fields, supplement the Artisanry student's education. Students are challenged to extend their creative involvement into the areas of object production, conceptual expression and design for industry. The goal is to instill the confidence and self-discipline necessary to sustain productive artistic careers.

6. In terms of **assessment**, one of Artisanry's greatest strengths is its facilities at the Star Store campus in Downtown New Bedford. In the hub of an artistic community, that now contains studios for all MFA graduate students, Artisanry thrives with top-of-the-line facility and equipment. There is also strong faculty visibility in the region and internationally.

Artisanry needs to utilize newer technology to remain competitive. The planned revision of the Wood/Furniture Design program will address the direction of current digital technology for 2D and 3D fabrication and provide partnership opportunities with IDEASstudio and industry.

The move of the Design Graduate studios to the Star Store has been a major component as the graduate community can now foster collaborative and inter-disciplinary opportunities more readily.

7. A **rationale** for continuation of the program: N/A
8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. One of Artisanry's recruiting goals is to increase the number of first year majors by concentrating on students both within the state of Massachusetts and nearby states. The department also seeks to offer viable summer programs to extend awareness and outreach to the local and regional community. More internship opportunities would help collaboration and assist with student placement post-graduation.

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:**

MFA in Fine Arts (Painting, Printmaking, Sculpture)

All applicants must meet portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must also follow UMass Dartmouth's admissions procedures detailed in the University Catalogue.

The MFA in Fine Arts **Painting** provides an educational context for students to advance their vision through intense studio practice. MFA candidates engage in in-depth studio exploration towards the development of a cohesive body of work presented in the Graduate Thesis Exhibition. The faculty are nationally and internationally active professional artists, who work individually with students on weekly basis to develop their studio work. In addition to the studio experience students take courses in art history, critical theory, and are encouraged to take university course offerings that cultivate their intellectual and aesthetic growth, that may also lead to cross-disciplinary studies in their respective field.
www.umassd.edu/cvpa/graduate/finearts/painting

The MFA in Fine Arts **Printmaking** is an intensive studio program for students seeking to advance their personal aesthetic vision. Students work in the areas of lithography, etching, monotype and screen-printing, which include the possibility of photographic and digital technology.
www.umassd.edu/cvpa/graduate/finearts/printmaking

The MFA in Fine Arts **Sculpture** is specifically designed to prepare students for a professional commitment to their art. The goals of the program focus on working toward the evolution of a personal

voice, acquiring historical knowledge of sculpture, understanding the art of various cultures, developing critical skills in looking at art and discussing aesthetic issues.

www.umassd.edu/cvpa/graduate/finearts/sculpture

2. **MFA (Painting, Printmaking, Sculpture) Curricular tables: see pages 84-86.**

3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. The Department of Fine Arts offers an **MFA in Painting, Printmaking, Sculpture**. The **MFA** in the disciplines listed above is a 60-credit terminal degree that provides students with **competencies** in a sound fundamental base of knowledge and skills: 1) to evolve a personal vision, 2) to acquire knowledge of historical and contemporary art, 3) to develop perceptual, formal, aesthetic and critical skills, 4) to facilitate visual thinking, 5) to develop competent oral and written communication skills, and 6) to prepare for a variety of art and art-related careers. This degree is in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed within the curricular table for this degree.

b. With regards to **levels of achievement**, students who choose to pursue an **MFA in Painting, Printmaking, Sculpture** enter a rigorous, 2- and 3-year program. Under the guidance of a graduate thesis committee, students develop a graduate thesis based on their respective studio research. Students are encouraged to explore various media, processes, and methods while developing their research. The thesis requires both visual and written components. Students are required to defend their thesis before their graduate thesis committee.

The department teaches the fundamental principles and skills of each discipline, enabling students to acquire the knowledge needed to produce a coherent, personal body of creative work. Upon graduation, students have a strong sense of their own originality and vision, as well as a developed sensitivity to the cultural and environmental demands of contemporary society.

In addition to the departmental requirements listed on the curricular table, all students must meet the University's graduation requirements.

c. **Distance or correspondence learning** - N/A

d. **Multi- or interdisciplinary combination** - N/A

e. **Electronic Media** - N/A

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

a. Applicants must meet **proficiencies** and portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must follow UMass Dartmouth's admissions procedures detailed in the University catalogue. www.umassd.edu/cvpa/graduate

b. **Research and professional tools** include the thesis proposal, visual thesis exhibition and written report, oral defense – dates vary per program.

c. In terms of conducting a **comprehensive review**, an oral defense of visual thesis and written report are required at or near the conclusion of degree study.

d. The thesis represents the summation of training and education thus far. **Candidacy and final project requirements** state that a student must successfully complete all required coursework before beginning the thesis class. In writing the thesis and meeting the requirements for graduation, the student must attend to the benchmarks and timelines recommended. The recommended length of the thesis is between 20-30 pages, including references and appendices. In documenting the study, follow the conventions for scholarly writing as described in the MLA or APA Publication Manual. Thesis requirements can be found in the guide, *Requirements for Theses and Dissertations* (Summer 2014), available online at: www.umassd.edu/graduate/currentstudents.

The thesis proposal is a 2–3 page essay that outlines a direction of inquiry, is clearly formed and congruent with studio work, identifies formal and conceptual directions of inquiry, outlines a focused plan of study for the year ahead, and must first be approved by the student's thesis committee before enrollment in the Writing Seminar. Writing seminar must be successfully completed in order to proceed to the thesis exhibition. MFA candidates will produce a significant, cohesive body of visual work that is mounted within a group exhibition. Thesis exhibition participation is contingent upon consistent graduate quality work, sustained growth, satisfactory development of work and concepts. Thesis Committee review is critical for assessing if sufficient progress has been made to enable participation in Thesis Exhibition. If suitable progress has not been made, the student must take a leave of absence.

5. Student progress toward program outcomes and **results** is monitored by individually-maintained portfolios as well as critiques and reviews. Program faculty and advisors seek to ensure that student competencies are achieved through assessment forms with questions specifically targeting different aspects of our learning goals. Student learning is documented by faculty review of student work and attainment of artistic skill and aesthetic judgment, and the regular documentation through assessment forms.

Upon completion of the **MFA in Painting, Printmaking and Sculpture**, students are expected to become professional practitioners in the disciplines of painting, printmaking, drawing, or sculpture, as well as be equipped for other art-related careers. Ultimately, students should develop knowledge of historical and contemporary art theory and criticism, technical proficiency in their field, and critical thinking and writing skills as well as a respect for learning and the creative act, contributing to human culture with confidence and dedication.

Frequent presentations in each area by visiting artists, lecturers and designers, each representing diverse fields, supplement the student's education. Students are challenged to extend their creative involvement into the areas of object production, conceptual expression and design for industry. The goal is to instill the confidence and self-discipline necessary to sustain productive artistic careers.

6. In terms of **assessment**, the **MFA in Painting, Printmaking, Sculpture** is comprehensive and distinctive in that it prepares students for competitive field in art through strong co-curricular programs – painting/sculpture/drawing/printmaking and individualized education. The Fine Arts Department also has a well-organized advising system that assists greatly in its high student retention rate. FIA also offers students unique opportunities to study their craft overseas through international programs in China and Italy.

As an effort toward improvement, a stronger collaboration with University Admissions would assist with a recruitment effort that is currently placed on faculty. More opportunities for exposure to visiting scholars would broaden the breadth of the existing programs. There is also a lack of interdisciplinary collaboration between the department and CVPA and the University as a whole.

Challenges include the need to advertise more effectively and widely our state-of-the-art facilities, world-class faculty, and the exemplary professional achievement of our MFA alumni to a regional, national, and international audience.

Offering more choices in the timeline for degree completion for students facing schedule constraints from full time work, residence location, family, etc. would be beneficial.

The creation of curriculum with a more “inter-disciplinary” focus and greater choice of collaborative courses across different disciplines – design, 2D, 3D, printmaking, etc. would be an opportunity.

7. A **rationale** for continuation of the program: N/A
8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. One of FIA’s recruiting goals is to increase the number of first year majors by concentrating on students both within the state of Massachusetts and nearby states. The department also seeks to offer more integration of curriculum across CVPA and develop/offer interdisciplinary courses to extend awareness and outreach to the local and regional community. More internship opportunities would also help collaboration and assist with student job placement post-graduation.

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution:**

MFA in Visual Design (Digital Media, Graphic Design, Illustration, Photography, Typography)

Because graduate study involves the exploration of individual interests, the Visual Design MFA Program allows students to explore visual communication in a broad sense. Under the guidance of a faculty committee, candidates develop a thesis project based on their own unique research. Areas of study include: Digital Media; Graphic Design; Illustration; Photography; Typography.

www.umassd.edu/cvpa/graduate/visualdesign

2. **MFA in Visual Design (Digital Media, Graphic Design, Illustration, Photography, Typography)**
Curricular tables: see pages 87- 91.
3. **An assessment of compliance with NASAD Standards applicable to the program.**

a. The **MFA in Visual Design** is in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed within the curricular tables for this degree. This 60-credit degree provides students with the **competencies** necessary for reflection, for exploration, for research in each of its five options: Digital Media, Graphic Design, Illustration, Photography, Typography.

Visual Design graduate students often have more than one pursuit: an inward pursuit of self-reflection (what they are curious about, what they are passionate about) as well as an outward pursuit of what the world needs and is lacking. Many practicing visual designers engage in a form of research every day in their practice – solving problems for clients and projects (materials, content, process) and finding connections between their own pursuits (self, world, conflicts, intersections) – but do not have the time or space to dedicate themselves to thorough study. Thus, Visual Design has provided time and space for reflection, for exploration, for research.

Visual Design students, through their research, seek and find ways of linking these two pursuits (the inward and the outward; the self and the world). Results may be tactile or technological, poetic or political,

social or educational. Their research and results challenge how one thinks, how one connects, and how one learns about others. Their research ultimately allows them to practice in a more meaningful and fulfilling way.

Under the guidance of a thesis committee, students develop a thesis project based on their own unique research. Students are encouraged to explore various media, processes, and methods while developing their topics. The thesis requires both visual and written components.

b. With regards to **levels of achievement**, all applicants must meet portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must also follow UMass Dartmouth's admissions procedures detailed in the University Catalogue. UMass Dartmouth requires students to complete college requirements in a satisfactory manner according to the degree sought.

Through the presentation of a variety of philosophies and viewpoints, faculty teach visual design as an art form, a craft, or as information dissemination for education, business and commerce, or the entertainment industries. Students are expected to be broadly educated, articulate and literate, an active participant in all levels of a project, and not merely someone who dutifully packages the finished product. The 2- to 3-year program in Design requires full-time enrollment. A student's schedule will be formed in consultation with the thesis advisor and thesis In order to graduate from UMass Dartmouth, a student must successfully meet all the requirements for a specified major within a department or in an approved interdepartmental major.

Students in Visual Design may choose a three year program of study to complete their coursework. The average course load per semester is 9 credits, with an occasional semester that requires 12 credits. The student's schedule will be formed in consultation with his or her thesis advisor and thesis committee.

c. **Distance or correspondence learning** - N/A

d. **Multi- or interdisciplinary combination** - N/A

e. In terms of **electronic media**, the Digital Media program at UMass Dartmouth is an integrated digital art, design and technology program with the mission of providing future creative leaders the skills and knowledge to meet the design and communication challenges of the of the 21st century. A key objective is to facilitate and develop graduates who are broadly educated, articulate, scholarly, visually sophisticated and capable of active participation in all phases of the design process. Students specializing in Digital Media engage in concentrated studies in digital animation and interactive multimedia. The Digital Media Option offers students the opportunity to improve their critical thinking and aesthetic abilities while gaining an in-depth understanding of the strengths and weaknesses of various types of digital media and technologies. This level of knowledge can only be obtained through consistent, hands-on experimentation under the guidance of faculty who have considerable experience in these areas of study.

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

a. Applicants must meet **proficiencies** and portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must follow UMass Dartmouth's admissions procedures detailed in the University catalogue. www.umassd.edu/cvpa/graduate

- b. **Research and professional tools** include the thesis proposal, visual thesis exhibition and written report, oral defense – dates vary per program.
- c. In terms of conducting a **comprehensive review**, an oral defense of visual thesis and written report are required at or near the conclusion of degree study.
- d. The thesis represents the summation of training and education thus far. **Candidacy and final project requirements** state that a student must successfully complete all required coursework before beginning the thesis class. In writing the thesis and meeting the requirements for graduation, the student must attend to the benchmarks and timelines recommended. The recommended length of the thesis is between 20-30 pages, including references and appendices. In documenting the study, follow the conventions for scholarly writing as described in the MLA or APA Publication Manual. Thesis requirements can be found in the guide, *Requirements for Theses and Dissertations* (Summer 2014), available online at: www.umassd.edu/graduate/currentstudents

The thesis proposal is a 2–3 page essay that outlines a direction of inquiry, is clearly formed and congruent with studio work, identifies formal and conceptual directions of inquiry, outlines a focused plan of study for the year ahead, and must first be approved by the student's thesis committee before enrollment in the Writing Seminar. Writing seminar must be successfully completed in order to proceed to the thesis exhibition. MFA candidates will produce a significant, cohesive body of visual work that is mounted within a group exhibition. Thesis exhibition participation is contingent upon consistent graduate quality work, sustained growth, satisfactory development of work and concepts. Thesis Committee review is critical for assessing if sufficient progress has been made to enable participation in Thesis Exhibition. If suitable progress has not been made, the student must take a leave of absence.

- 5. Student progress toward program outcomes and **results** is monitored by mid-term and final reviews of the students' work each semester. Students work closely with their advisor and committee throughout the semester, and receive feedback from all Visual Design faculty members at the end of each semester. While graduate-level study is more individual than undergraduate-level study, many objectives are similar. Thus, upon successful completion of the MFA requirements in Visual Design, students should possess visual and written communication skills; the ability to perform critical analysis of communication, form, and concept; The ability to solve visual, conceptual, and communication problems through the process of independently-motivated trial, error, and refinement; Production expertise in their own field of study; Have familiarity with the history of their field, theoretical framework of their field, and contemporary work being done in their field; and the ability to present themselves in a professional manner appropriate to their field of study. A student's thesis project and written report, along with his or her portfolio of work created while in the program, represents an ability to meet program expectations.
- 6. In terms of **assessment**, one of Visual Design's greatest strengths is its commitment to individual research topics, and its ability to work cross-discipline with graduate students. At UMass Dartmouth, Visual Design research does not appear to be just one thing; it is holistic. The faculty members themselves practice design in an inclusive way, and encourage their graduate students to do the same.

A challenge for Visual Design is that students do not apply for the MFA in Typography, as many see it as too specialized. Visual Design needs to better understand the role of Typography in the MFA program overall and consider changing it from an Option to an opportunity for study within the options.

Other strengths are the greater sense of community (with the recent studio move from CVPA to the Star Store campus), the opportunity to exhibit, and state-of-the-art media labs and technology.

7. A **rationale** for continuation of the program:

The Typography program has been discontinued due to no applicants over the past five years. Applicants seeking a focus in the area can address this through related offerings in Graphic Design.

8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. The MFA in Visual Design is strong. There are few weaknesses to report at this time (10 years ago, a main concern was community). However, it is clear Visual Design spends more time on assessment at the BFA level. After building assessment and documentation of learning outcomes across the undergraduate curriculum, it could be worthwhile to do the same at the graduate level. This would allow for a better articulation of strengths, weakness, and potential changes at the MFA level.

As with the BFA program, Visual Design plans to present Visual Design MFA via social media—having a stronger presence and articulating the requirements and outcomes of its program.

The department looks to expand its recruiting efforts. One of Design's recruiting goals is to increase the number of first year majors by concentrating on students both within the state of Massachusetts, nearby states, and internationally. The department also seeks to offer more electives to extend awareness and outreach within the University as well as to the local and regional community. More internship opportunities would help collaboration and assist with student placement post-graduation.

Graduate Certificate Programs

The **Post-Baccalaureate Certificate** Programs (PBC) in **Fine Arts** and **Artisanry** are designed for artists who have earned the BFA or BA degree, yet would benefit from a concentrated immersion in a highly supportive yet critical academic/studio environment. The program requires a total of 9 credit hours in a declared studio area, determined in consultation with faculty advisor. Though not meeting the NASAD threshold for listing, these programs are noted here for informational purposes only.

www.umassd.edu/cvpa/graduate/artisanry/post-baccalaureatecertificate
www.umassd.edu/cvpa/graduate/finearts/post-baccalaureatecertificate

Emphasizing usability (how people read, navigate, and interact with web-based information), accessibility (web standards, HTML, CSS), and findability, the **Graduate Certificate in Web and Interaction Design** enhances a candidate's current knowledge of art and design with classes in Information Architecture, Typographic Web Design, and Designing User Experiences.

www.umassd.edu/cvpa/certificate/webinteraction

CURRICULAR TABLE

Program Title: Master of Art Education (MAE)

Number of Years to Complete the Program: 2 – 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 21

Program Supervisor: Cathy Smilan, Graduate Program Director

Faculty: Kathy Miraglia, Kristi Oliver and Cathy Smilan (PTLs: Peter/Maura Geisser)

Art Education, Studio or Related Areas	Art/Design History	Professional License	Total Number of Units
30 credits	3 credits	21 credits	33 - 51 credits
90%/56%	10%/5%	39%	100%

Professional Studies (33)

AED 530 Graduate Studio/Research	3cr	(Optional)	
AED 630 Grad Studio Arts-based Research	3cr	AED Professional License (PK-8 or 5-12)	(21)
AED 570 Art History/Criticism/Aesthetics	3cr	AED 500 Methods & Materials	3cr
AED 570 Special Topics 1	3cr	AED 501 Observational Strategies	3cr
AED 570 Special Topics 2	3cr	AED 505 Soc Phil & History of Art Ed	3cr
AED 570 Special Topics 3	3cr	AED 510 Curriculum Design	3cr
AED 600 Research Methodologies	3cr	AED 515 Special Needs: Current Issues	3cr
AED 616 Action Research	3cr	AED 512 Student Teaching Practicum	6cr
AED 618 Partnership	3cr		
AED 642 Thesis Proposal	3cr		
AED 643 Thesis Documentation	3cr		

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Artisanry (Ceramics)

Number of Years to Complete the Program: 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 13

Program Supervisor: Susan Hamlet, Graduate Program Director

Faculty: Rebecca Hutchinson, James Lawton

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

ATR Ceramics Option (36)

ART 591 Graduate Studio I: Ceramics	9cr
ART 592 Graduate Studio II: Ceramics	9cr
ART 691 Graduate Studio III: Ceramics	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Artisanry (Jewelry/Metals) **Number of Years to Complete the Program:** 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 5

Program Supervisor: Susan Hamlet, Graduate Program Director

Faculty: Susan Hamlet, Alan Thompson

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

ATR Jewelry/Metals Option (36)

ART 593 Graduate Studio I: Metals/Jewelry	9cr
ART 594 Graduate Studio II: Metals/Jewelry	9cr
ART 693 Graduate Studio III: Metals/Jewelry	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Artisanry (Fibers)

Number of Years to Complete the Program: 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 4

Program Supervisor: Susan Hamlet, Graduate Program Director

Faculty: Deborah Carlson, Charlotte Hamlin (PTL: Paula Erenberg Medeiros)

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

ATR Fibers Option (36)

ART 573 Graduate Studio I: Fibers	9cr
ART 574 Graduate Studio II: Fibers	9cr
ART 673 Graduate Studio III: Fibers	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Artisanry (Furniture Design) **Number of Years to Complete the Program:** 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 2

Program Supervisor: Susan Hamlet, Graduate Program Director

Faculty:

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

ATR Furniture Design Option (36)

ART 501 Graduate Studio I: Furniture Design	9cr
ART 502 Graduate Studio II: Furniture Design	9cr
ART 601 Graduate Studio III: Furniture Design	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Fine Arts (Painting)

Number of Years to Complete the Program: 2

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 5

Program Supervisor: Anthony Fisher, Graduate Program Director

Faculty: Anthony Fisher, Bryan McFarlane, Anthony Miraglia, Elena Peteva, Suzanne Schireson

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

FIA Painting Option (36)

ART 541 Graduate Studio I: Painting	9cr
ART 542 Graduate Studio II: Painting	9cr
ART 641 Graduate Studio III: Painting	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Fine Arts (Printmaking)

Number of Years to Complete the Program: 2

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 3

Program Supervisor: Anthony Fisher, Graduate Program Director

Faculty: Marc St. Pierre, Kurt Wisneski

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

FIA Printmaking Option (36)

ART 585 Graduate Studio I: Printmaking	9cr
ART 586 Graduate Studio II: Printmaking	9cr
ART 685 Graduate Studio III: Printmaking	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Fine Arts (Sculpture)

Number of Years to Complete the Program: 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 4

Program Supervisor: Anthony Fisher, Graduate Program Director

Faculty: Richard Creighton, Stacy Latt Savage, Eric Lintala

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

FIA Sculpture Option (36)

ART 533 Graduate Studio I: Sculpture	9cr
ART 534 Graduate Studio II: Sculpture	9cr
ART 633 Graduate Studio III: Sculpture	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Visual Design (Digital Media)

Number of Years to Complete the Program: 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 2

Program Supervisor: Ziddi Msangi, Graduate Program Director

Faculty: Scott Ahrens, Mark Millstein, Michael Swartz, Shawn Towne

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

DES Digital Media Option (36)

ART 583 Graduate Studio I: Digital Media	9cr
ART 584 Graduate Studio II: Digital Media	9cr
ART 683 Graduate Studio III: Digital Media	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Visual Design (Graphic Design)

Number of Years to Complete the Program: 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 6

Program Supervisor: Ziddi Msangi, Graduate Program Director

Faculty: Michelle Bowers, Janet Fairbairn, Laura Franz, Spencer Ladd, Yoon Soo Lee, Ziddi Msangi, Janine Wong

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

DES Graphic Design Option (36)

ART 551 Graduate Studio I: Graphic Design	9cr
ART 552 Graduate Studio II: Graphic Design	9cr
ART 651 Graduate Studio III: Graphic Design	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Visual Design (Illustration)

Number of Years to Complete the Program: 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 3

Program Supervisor: Ziddi Msangi, Graduate Program Director

Faculty: Jean-François Allaux, James Edwards, Bruce Maddocks

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

DES Illustration Option (36)

ART 523 Graduate Studio I: Illustration	9cr
ART 524 Graduate Studio II: Illustration	9cr
ART 623 Graduate Studio III: Illustration	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Visual Design (Photography)

Number of Years to Complete the Program: 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 0

Program Supervisor: Ziddi Msangi, Graduate Program Director

Faculty: Victoria Crayhon, Spencer Ladd, Sarah Malakoff

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

DES Photography Option (36)

ART 581 Graduate Studio I: Photography	9cr
ART 582 Graduate Studio II: Photography	9cr
ART 681 Graduate Studio III: Photography	9cr
ART XXX Graduate Studio Electives	6cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Visual Design (Typography)

Number of Years to Complete the Program: 3

Status: Degree for which Renewal of Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 0

Program Supervisor: Ziddi Msangi, Graduate Program Director

Faculty: Michelle Bowers, Janet Fairbairn, Laura Franz, Spencer Ladd, Yoon Soo Lee, Ziddi Msangi, Janine Wong

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

DES Typography Option (36)

ART 553 Graduate Studio I: Typography	9cr
ART 554 Graduate Studio II: Typography	9cr
ART 653 Graduate Studio III: Typography	9cr
ART XXX Graduate Studio Electives	6cr

Applications for Final Approval for Listing after Plan Approval

Certificate – 1 to 2 years: Artisanry, Fine Arts (undergraduate)

Master of Fine Arts – 2 years: Fine Arts (Drawing)

Certificate – 1 to 2 years: Artisanry, Fine Arts (undergraduate)

These certificates are intended for students without a bachelor's degree. Certificate students enroll in a condensed series of undergraduate studio and academic courses to develop appropriate technical skills and further develop their individual aesthetic for sustained professional work. These students work alongside CVPA students and are expected to perform on comparable technical and creative levels. Students may be full-time or a part-time.

It is expected that students who complete the 36-credit Certificate Program will have gained mastery of specific technical skills within the discipline and increased awareness of current trends and historical precedents of their specific media. The disciplines include: Ceramics, Drawing, Jewelry/Metals, Painting, Printmaking, Sculpture, Textile Design/Fiber Arts, and Wood/Furniture.

www.umassd.edu/cvpa/certificate/artisanry

www.umassd.edu/cvpa/certificate/finearts

Master of Fine Arts – 2 years: Fine Arts (Drawing)

The MFA in Fine Arts **Drawing** is a degree for students who wish to further their interest in observational and multi-media works on paper and other surfaces. The MFA is the credential that signifies the artist's capacity to work independently in a discriminating, distinctive, and professional manner.

www.umassd.edu/cvpa/graduate/finearts/drawing

2. MFA in Drawing Curricular table: page 97.

3. An assessment of compliance with NASAD Standards applicable to the program.

a. The Department of Fine Arts offers an **MFA in Drawing** that provides students with **competencies** in a sound fundamental base of knowledge and skills in the study of how the arts are integrated into daily life, thereby adding depth and dimension to the environment by shaping daily experiences. This degree is in compliance with the general standards recommended by NASAD. Course distribution falls within the percentages required by NASAD. The unit's breakdown is listed within the curricular table for this degree.

The MFA in Fine Arts **Drawing** provides an educational context, where drawing is the core activity related to other disciplines and an end in itself. MFA candidates advance their vision through intense focused individual studio activity that culminates in a cohesive body of work presented in the Graduate Thesis exhibition. Faculty members are nationally and internationally active professional artists, who work individually with students on weekly basis to develop their studio work. In addition to the studio experience, students take courses in art history, critical theory, and are encouraged to take university course offerings that cultivate their intellectual and aesthetic growth.

UMass Dartmouth requires students to complete college requirements in a satisfactory manner according to the degree sought. A cumulative grade point average of not less than 2.00 for all credits submitted for the degree must be attained in order to fulfill University degree requirements.

b. Students who choose to pursue an **MFA in Drawing** enter a rigorous two-year program. With regard to **levels of achievement**, students develop a graduate thesis based on their studio research under the guidance of a graduate thesis committee. Students are encouraged to explore various media, processes, and methods while developing their research. The thesis requires both visual and written components. Students are required to defend their thesis before their graduate thesis committee.

The department teaches the fundamental principles and skills of each discipline, enabling students to acquire the knowledge needed to produce a coherent, personal body of creative work. Upon graduation, students have a strong sense of their own originality and vision, as well as a developed sensitivity to the cultural and environmental demands of contemporary society.

c. **Distance or correspondence learning** - N/A

d. **Multi- or interdisciplinary combination** - N/A

e. **Electronic media** - N/A

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

a. Applicants must meet **proficiencies** and portfolio requirements as an element in the department's admission decision. Additional materials may be required. All applicants must follow UMass Dartmouth's admissions procedures detailed in the University catalogue. www.umassd.edu/cvpa/graduate

b. **Research and professional tools** include the thesis proposal, visual thesis exhibition and written report, oral defense – dates vary per program.

c. In terms of conducting a **comprehensive review**, an oral defense of visual thesis and written report are required at or near the conclusion of degree study.

d. The thesis represents the summation of training and education thus far. **Candidacy and final project requirements** state that a student must successfully complete all required coursework before beginning the thesis class. In writing the thesis and meeting the requirements for graduation, the student must attend to the benchmarks and timelines recommended. The recommended length of the thesis is between 20-30 pages, including references and appendices. In documenting the study, follow the conventions for scholarly writing as described in the MLA or APA Publication Manual. Thesis requirements can be found in the guide, *Requirements for Theses and Dissertations* (Summer 2014), available online at: www.umassd.edu/graduate/currentstudents

The thesis proposal is a 2–3 page essay that outlines a direction of inquiry, is clearly formed and congruent with studio work, identifies formal and conceptual directions of inquiry, outlines a focused plan of study for the year ahead, and must first be approved by the student's thesis committee before enrollment in the Writing Seminar. Writing seminar must be successfully completed in order to proceed to the thesis exhibition. MFA candidates will produce a significant, cohesive body of visual work that is mounted within a group exhibition. Thesis exhibition participation is contingent upon consistent graduate quality work, sustained growth, satisfactory development of work and concepts. Thesis Committee review is critical for assessing if sufficient progress has been made to enable participation in Thesis Exhibition. If suitable progress has not been made, the student must take a leave of absence.

5. Student progress toward program outcomes and **results** is monitored by individually maintained portfolios as well as critiques and reviews. Program faculty and advisors seek to ensure that student competencies are achieved through assessment forms with questions specifically targeting different aspects of our learning goals. Student learning is documented by faculty review of student work and attainment of artistic skill and aesthetic judgment, and the regular documentation through assessment forms.

Upon completion of the **MFA in Drawing**, students are expected to become professional practitioners in the discipline of drawing, as well as be equipped for other art-related careers. Ultimately, students should develop a respect for learning and the creative act, contributing to human culture with confidence and dedication.

Frequent presentations in each area by visiting artists, lecturers and designers, each representing diverse fields, supplement the student's education. Students are challenged to extend their creative involvement into the areas of object production, conceptual expression and design for industry. The goal is to instill the confidence and self-discipline necessary to sustain productive artistic careers.

6. In terms of **assessment**, the **MFA in Drawing** is comprehensive and distinctive in that it prepares students for competitive field in art through strong co-curricular programs – painting/sculpture/drawing/printmaking and individualized education. The Fine Arts Department has a well-organized advising system that assists greatly in its high student retention rate. FIA also offers students unique opportunities to study their craft overseas through international programs in China and Italy.

As an effort toward improvement, a stronger collaboration with University Admissions would assist with a recruitment effort that is currently placed on faculty. More opportunities for exposure to visiting scholars would broaden the breadth of the existing programs. There is also a lack of interdisciplinary collaboration between the department and CVPA and the University as a whole.

7. A **rationale** for continuation of the program: N/A
8. The department looks to expand its recruiting efforts in its **plans** to address weaknesses and improve results. One of FIA's recruiting goals is to increase the number of first year majors by concentrating on students both within the state of Massachusetts and nearby states. The department also seeks to offer more integration of curriculum across CVPA and develop/offer interdisciplinary courses to extend awareness and outreach to the local and regional community. More internship opportunities would also help collaboration and assist with student job placement post-graduation.

CURRICULAR TABLE

Program Title: Certificate in Artisanry (undergraduate) **Number of Years to Complete the Program:** 1.5

Status: Program for which Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 1

Program Supervisor: Alan Thompson, Chair

Faculty: Deborah Carlson, Susan Hamlet, Charlotte Hamlin, Rebecca Hutchinson, James Lawton, Alan Thompson

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
24 credits	6 credits	6 credits	36 credits
66%	17%	17%	100%

Foundations Studio (3)

FOU 1XX Foundations elective 3cr

ATR Electives (3)

Area of Study (Ceramics, Jewelry/Metals, Textile Design/Fibers)

ATR 2XX Artisanry Studio I 3cr

Intro Studio (6)

ATR 2XX studio course 3cr
ATR 2XX studio course 3cr

Art/Design History (6)

ARH XXX Art History Elective 3cr
ARH XXX Art History Elective 3cr

Intermediate Studio (6)

ATR 3XX studio course 3cr
ATR 3XX studio course 3cr

University Studies (6)

ENL 101 Critical Writing & Reading I 3cr
And/or

ENL 102 Critical Writing & Reading II 3cr
And/or

ENL 2xx Literature Elective 3cr

Advanced Studio (6)

ATR 4XX studio course 3cr
ATR 4XX studio course 3cr

CURRICULAR TABLE

Program Title: Certificate in Fine Arts (undergraduate)

Number of Years to Complete the Program: 1.5

Status: Program for which Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 1

Program Supervisor: Richard Creighton, Acting Chair

Faculty: Richard Creighton, Anthony Fisher, Stacy Latt Savage, Eric Lintala, Bryan McFarlane, Anthony Miraglia, Elena Peteva, Suzanne Schireson, Marc St. Pierre, Kurt Wisneski

Studio or Related Areas	Art/Design History	General Studies	Total Number of Units
24 credits	6 credits	6 credits	36 credits
66%	17%	17%	100%

Area of Study (Drawing, Painting, Printmaking, Sculpture)

Intro Studio (6)

FIA 2XX studio course 3cr
FIA 2XX studio course 3cr

Drawing Electives (6)

FIA 3XX drawing course 3cr
FIA 3XX drawing course 3cr

Intermediate Studio (6)

FIA 3XX studio course 3cr
FIA 3XX studio course 3cr

Art/Design History (6)

ARH XXX Art History Elective 3cr
ARH XXX Art History Elective 3cr

Advanced Studio (6)

FIA 4XX studio course 3cr
FIA 4XX studio course 3cr

University Studies (6)

ENL 101 Critical Writing & Reading I 3cr
And/or
ENL 102 Critical Writing & Reading II 3cr
And/or
ENL 2xx Literature Elective 3cr

CURRICULAR TABLE

Program Title: Master of Fine Arts (MFA) – Fine Arts (Drawing)

Number of Years to Complete the Program: 2

Status: Degree for which Final Approval for Listing is Sought

Current Semester's Enrollment in Majors: 4

Program Supervisor: Anthony Fisher, Graduate Program Director

Faculty: Anthony Fisher, Bryan McFarlane, Elena Peteva, Suzanne Schireson

Studio or Related Areas	Seminars or Related Areas	Total Number of Units
36 credits	24 credits	60 credits
60%	40%	100%

Degree Requirements or Related Areas (24)

ART 505 Graduate Seminar I	3cr
ARH 500 Method/Theory Art History	3cr
ART 506 Graduate Seminar II	
OR	3cr
ART 531 On Creativity	3cr
ART 515 Thesis Writing	3cr
ART 512 Visual Thesis	6cr
ART 516 Thesis Report	3cr

FIA Drawing Option (36)

ART 521 Graduate Studio I: Drawing	9cr
ART 522 Graduate Studio II: Drawing	9cr
ART 621 Graduate Studio III: Drawing	9cr
ART XXX Graduate Studio Electives	6cr

SECTION II. C. Programmatic Areas

ITEM MGP: Visual Arts in General Education

Courses in art and design are integral to University Studies, as general education is now known at the University (www.umassd.edu/universitystudies). (Section V, Appendix 11). Select courses in the various art and design disciplines qualify under category 3, *The Cultural World: Aesthetics and Interpretive Understanding*, item B, Visual and Performing Arts (3 credits). Students who complete an approved course will be able to: articulate the cultural context, history and formal and conceptual aspects of the art form studied; interpret and create informed responses (via writing, presentation, performance or artifact) to the art form studied through the analysis of the form, content, context and methods of production using appropriate disciplinary terminology; explain the ways in which the art form expresses the values that humans attach to their experiences.”

FOU 101/102, Foundations Colloquium, satisfies category 1, *Foundations for Engagement: Skills for the 21st Century*, item E, Foundation for Learning Through Engagement (2 credits). Intended to build community with new students, expectations are that “...students will be able to: express the rationale for a broad education, as described in the UMD Commitment to Student Learning; define engaged learning in the context of their major, discipline or community; apply the concept of engaged learning to their personal goals; explain how perspectives within one or more academic disciplines impact the community; explain how issues in the community can be understood within an academic discipline.”

Additional program requirements satisfy category 5, *The Educated and Engaged Citizen: Integrating the UMD Experience*, item B, Capstone Study (various senior seminars 3 credits). “Approved courses will give students the opportunity to integrate their learning and produce an original expression of knowledge or understanding. Students will also demonstrate mastery of both written and oral communication.” Item B, *Learning Through Engagement*, can be satisfied with a Study Abroad experience as well as courses approved for Service Learning credit. CVPA supports faculty lead travel in Italy, China and India. Each department has an identified student learning experience embedded in one or more required courses within the major.

ITEM EXH: Exhibitions

A number of exhibition sites provide a professional public “window” to the College of Visual and Performing Arts through its various displays of student and faculty work in well-lit hallways and display cases. The galleries are professionally run and provide excellent training in museum work and presentation for the students who assist the director and also students presenting their work here. Professional art serves as an inspiration for students to create art within the global art community. The art history seminar exhibition is completely hands-on and created by students every year. The curated exhibitions—some school-based, such as annual student exhibitions and occasional faculty shows, and other regionally curated shows —provide art and design students with an important educational opportunity as well as open the College of Visual and Performing Arts to other regional art students.

There are two exhibition spaces at the **Star Store campus**:

Professional exhibitions are shown in the University Art Gallery. The University Art Gallery is devoted to the presentation of national and international art through exhibitions and artist talk or lectures. These are marketed as a public component of the University both in local and national printed and online media and social networks in an effort to strengthen the visibility of the gallery and University within the community. There are also important collaborations with local partners in the community on individual projects and exhibitions. (See [exhibition](#))

Each exhibition is accompanied by the press release text sent to the media, postcard-invitations, and posters shared within the CVPA community, but also all other UMass Dartmouth departments and public areas.

Gallery 244, located nearby on the first floor, serves as a student run gallery and laboratory/incubator for student projects. The openings of the University Art Gallery and Gallery 244 often coincide and together create a vibrant atmosphere for the art supporting community. (See exhibition)

On the **main campus**, mainly exhibitions by students, faculty, and alumni are scheduled in the CVPA Campus Gallery. Lockable display cases on the first floor lower, known as Gallery One, are located outside the auditorium. The sculpture area at the Star Store has two third floor rooms used for site-specific installations. A similar room is available on the second floor for use by Fibers. (See exhibition)

Both galleries are professionally run by the Gallery Director and curated by the Gallery Committee. Each semester, the poster designed by CVPA faculty with the complete schedule of exhibitions and events is sent to 1200 local high schools and number of galleries, schools and professionals in New England and beyond.

Individual departments present annual exhibitions also off-campus in partner institutions in the community. The annual MFA graduate exhibition is presented each year to the larger art community in professional gallery in Boston. (Section IV. MDP II/F; items on display)

ITEM OPA: Other Programmatic Activities

Through its extensive exhibition program and visiting artist series, the College actively engages in providing visual education opportunities for the general public on the main campus and in New Bedford. There is a well-established and popular monthly event called *AHA! Night* (Art, History, and Architecture) that is held year-round every second Thursday in New Bedford. Students and faculty participate in this evening activity by displaying their artwork both in the Star Store and other galleries in the historic Downtown New Bedford Area. Lectures, performances, and exhibition openings often coincide with this community-wide event. The central location of the Star Store and prominent role in *AHA!* have resulted in acknowledgement as a key element in the recent revitalization in what has been called the “creative economy” of Greater New Bedford.