

ART DEPARTMENT DEVELOPMENT PLAN 2007-2010 INTRODUCTION

The Art Department is an integral part of the university's community contributing to the cultural and academic education of the student population. The department serves as a conduit for departments requiring academic concentrations outside their respective majors and as a supportive unit to those desiring supplemental visual experience to their chosen majors other than Art. We have full time tenured or tenure track faculty in the following areas, the year indicates the year hired:

Tenured or tenure track

Richard Gay (2004) (Art History), B.A., Berea College; M.A., University of Kentucky; Ph. S., Cornell University

Janette K. Hopper (2002) (Painting and Drawing) Art Department Chair, B.F.A., M.A., Boise State University; M.F.A., University of Oregon

Ann Horton-Lopez (1992) (Art Education) Graduate Coordinator, B.F.A., University of Southwestern Louisiana; M.Ed., and Ph.D., University of Missouri-Columbia

John Antoine Labadie (1994) (Digital Arts) DA and Digital Art Academy Coordinator, B.A., University of Dayton; M.A., Wright State University; Ed.D., University of Cincinnati

Tulla Lightfoot (2003) (Art Education) Undergraduate Coordinator, B.A., University of Connecticut; M.F.A., Instituto Allende; M.Ed., Ed.D., Teacher's College, Columbia University

Robison, Stephen (2004) (Ceramics) B.F.A., University of Wisconsin, Whitewater; M.A., M.F.A., University of Iowa, Iowa City

Ralph L. Steeds (1975) (Printmaking) Coordinator, B.A., Central State University; M.F.A., University of Oklahoma

Carla Rokes (2007) (Foundations) B.F.A., University of North Carolina Charlotte; M.F.A., Pratt Institute

Adam Walls (2007) (Sculpture) Winthrop University, MFA. Limestone College, BA, Art Education

Temporary:

James Biederman (2006) (Martha Beach Endowed Chair in Painting) M.F.A. Yale University
B.S. State College, NY

Margie Labadie (2007) (Digital) M. F. A. East Carolina University, B. A. Temple University

Amelia M. Trevelyan (2007) (Art History) Ph.D. University of California, Los Angeles, M.A. University of Michigan, BA University of Michigan

Emeritus:

Professor Emeritus Paul Van Zandt (1969) (Ceramics and Sculpture) Coordinator, B.F.A., Oklahoma State University; M.F.A., Tulane University

The Art Department offers the BA in studio arts and education and a minor in Media Integration. On the graduate level we offer a M.A. and M.A.T. in Art Education. The department has a long history of positive evaluations from various reviews and accrediting organizations and makes every effort to remain current in its philosophy to offer students a valued and effective experience at the university. The Art Department would like to add a minor in Art History and a BFA degree in Studio Areas.

The Art Department is growing rapidly. We have doubled our fulltime faculty since 2002 and increased our adjunct faculty commensurate with student growth.

The Art Department supports academic freedom and freedom of expression. We believe in a personalized hands-on educational process in Studio courses and an excellent preparation in Art History and Art Education on site with personal attention and mentoring in all areas. Our program is also involved in appropriate specific areas with internet courses.

PROCESS

The Art Department has used structured faculty meetings and informal discussions to arrive at this evaluation plan. All faculty members have contributed in writing for this report. Specific numbers and research have been furnished through the University Registrar and the Director of University Research and Planning and through calculations in the Art Department Office. Faculty have reviewed and approved this report.

ASSUMPTIONS

The Art Department is a solvent, contributing unit in the university structure with a departmental major population, which is in sync with the total population of the University at large. When the enrollment of the university is at ebb, the number of Art majors decreases; when the total enrollment is on the rise, the numbers of majors increases proportionately. The Art Department sees its role as being a viable contributing component of the university and geographic community as well.

UNIT VISION AND MISSION

As stated above, the vision and mission of the Art Department is to continue to be a positive contributing member of the academic community and to the larger geographic community. In its' Mission Statement, the department states, in part, "The mission of the Art Department is three fold:

Contribute a necessary and integral component to the mission of the University by providing opportunities for broad artistic and intellectual development of the University body.

Nurture and support the quality education of those who have chosen fine arts as a professional goal either as producing artists or as teachers”, or in preparation for a variety of art careers such as Art Appraiser, Art Director, Art Therapist, Computer Animator, Critic, Curator, Designer, Fashion Illustrator, Graphic Designer, Illustrator, Painter, Ceramist, Photojournalist, Sculptor, Digital Artist or Web Designer.

Contribute to the artistic enrichment of the larger community through exhibits, presentations, workshops and publications and visiting artists.

The Art Department is pursuing accreditation with the National Association of Schools of Art and Design so we would like to begin to address some of the requirements of that organization. The basic goals of accreditation are:

- To foster excellence in education through the development of criteria, standards, and guidelines for assessing educational effectiveness
- To encourage improvement through continuous self-study and planning
- To assure the educational community, the general public, and other agencies or organizations or organizations that an institution or program has both clearly defined and appropriate objectives, maintains conditions under which their achievement can reasonably be expected, appears in fact to be accomplishing them substantially, and can be expected to continue to do so
- To provide counsel and assistance to establish and developing institutions and programs
- To encourage the diversity of American education, and allow institutions to achieve their particular objectives and goals
- To endeavor to protect institutions against encroachment which might jeopardize their educational effectiveness or academic freedom

The Commission will grant membership only when every art and design unit of the applicant institution including graduate work meets the standards and guidelines of the Association.

Fine Arts: The program will continue to accomplish and improve the following.

- 1) *To promote excellence in teaching and learning as a primary focus in an environment of free inquiry and dynamic exchange between students and faculty.*

The Fine Arts Program promotes excellent in teaching and learning by providing students with quality preparation in the art history and studio courses in the visual arts. Faculty in the

program attend conferences in their area of expertise and in teaching those areas and are active in their professional organizations which keep them current in the knowledge base of their fields. There is a special nurturing relationship between students and faculty plus special events through out the year. Students are mentored to take part in exhibit and other growth opportunities locally and nationally.

2) To ensure quality academic programs and learning opportunities for the liberal arts, in preparation for diverse professions and for service to the region;

The Fine Arts classes respond to the growing needs of our state and respond to recent studies and findings in fine arts. The fine arts program serves not only art majors but through the largest offering general education requirements, Art Appreciation, as well as various other Fine Arts Choices. Distance learning courses including online opportunities and courses in alternative locations are offered through fine arts. The Art Education Program certifies teachers and the graduate program enriched existing teachers education. The Digital Arts program offers students opportunities in graphic design, various forms of computer-based arts and web design. The Art department's association with the Media Integration Studies minor (and the UNC Pembroke Digital Academy) provide a multidisciplinary, multi-departmental (Art, Mass communications, Music, English, Sociology and Philosophy) curriculum focused on multimedia arts.

Through exhibits, student tours, and foreign course offerings students and the people of our region are enriched. There is a newsletter that communicates and offers recourses to our alumni. We are offering courses in the evening and expanding summer offerings to enhance availability of our programs in our community. Our students are given information on careers and professional information and our faculty is examples of active fine artists. . The Art Departmental and Digital Academy websites provide up to date information on course offering, curricular and extracurricular activities, links to on campus and off campus resources and access to all faculty and staff emails and websites.

3) To encourage and support meaningful faculty research and development;

Our faculty is encouraged to and are actively exhibiting in one person, group, and juried exhibits in the region, nationally and internationally and publishing their research. Research is considered to be very important in the hiring and ongoing tenure process of our faculty. All faculty are actively continuing professional research in the arts and expected to continue. All faculty members are active members of organizations for their particular discipline and many serve in leadership positions. Through the furnished travel funds, they are able to present our research and teaching ideas and be in panels in regional conferences. It is a bit more difficult to find funding for international opportunities but the department is seeking help in this area and some have made international contributions. Our department is extremely well known for their research achievements and this enriches our teaching. Two of our faculties have had Fulbrights and others have exhibited and participated in projects in foreign countries.

- 4) *To recruit and retain students capable of achieving academic and professional success and of enriching the intellectual, cultural, and social community of the University;*

Because our department's accomplishments are written about often in conjunction with art events and accomplishments in the arts in the community's periodicals, a natural recruitment automatically exists. The word spreads of the quality of our programs and attracts excellent and serious students. Our students who are receiving the opportunity to excel and receive practical application of their skills in the educational process and after graduation are our best recruiters. We also attend all recruiting and community educational programs on campus representing the art department. We have had numerous students participating in International exchanges, winning awards, and taking leadership roles on campus. More students have gone on to graduate programs in the fine arts in the last several years than in the history of the department. Our new art gallery, if properly funded, can prove a social and cultural center for the university community and larger.

- 5) *to continue encouraging appreciation for diverse cultures and an active concern for the well-being of others; to instill in University of North Carolina at Pembroke*

The Fine Arts Program at the University of North Carolina at Pembroke prides itself on having a very diverse student body. Students are encouraged to share their life experiences through class discussion and through the creation of their artwork. Art History and Art Appreciation classes are taught with sensitivity to diversity in mind. Students have been involved in international exchange, working as interns at the Smithsonian and in cultural events on campus. Our faculty is racially and diverse in cultural background. We seek to bring in a variety of artists who represent a diversity of ideas, races, backgrounds, age, and sex. We are working in collaboration with American Indian Studies to expose our majors and the general student population to the contributions of Native Americans. We have done several joint projects with the Multicultural Office and hope to develop more collaboration that will be helpful to our diverse student population.

- 6) *To promote academic and scholarly excellence, the University's rich heritage, and the enhancement of the immediate and larger region.*

Each year awards are given to students in the spring for academic and scholarly excellence. The faculty is actively involved and invited to be jurors for exhibitions as well as participants, jurors of arts council's grants for artists in the community, and speakers and presenters in our region and nationally and internationally. We are proud of the Lumbee culture and our rich heritage and history of diversity and consider it one of our greatest assets. The arts are a natural part of this heritage and we continue to strive to offer more support to the university and the community.

Art Education will continue and enhance activities in the following areas:

1. *To promote excellence in teaching and learning as a primary focus in an environment of free inquiry and dynamic exchange between students and faculty.*

The Art Education Program promotes excellent in teaching and learning by providing students with quality preparation in the art education and studio courses in the visual arts. Faculty in the program attend conferences in their area of expertise and are active in their professional organizations which keep them current in the knowledge base of their field. The art education classes respond to the growing needs of our state and respond to recent studies and findings in art education.

- 2. To ensure quality academic programs and learning opportunities for the liberal arts, in preparation for diverse professions and for service to the region;*

We are proud that our five-year retention rate of teachers who graduate from our program is one of the highest in the state of North Carolina. This demonstrates that our program provides students with an education that prepares them for the realities that they will face as art teachers.

Online courses have been developed to allow working professionals to take courses that they otherwise might not be able to attend. This is especially important for lateral entry teachers who have been granted temporary license but who must complete a course of study leading to full licensing by the state. The Art Education program is committed to online courses to better serve these students and will continue to develop them as the need arises.

- 3. To encourage and support meaningful faculty research and development;*

Faculty in Art Education belongs to the National Art Education Association and the North Carolina Art Educators Association. Faculty member serve on State boards and actively present at regional and national conferences. They are active exhibitor and publishers. They serve as art consultants and advocates.

- 4. To recruit and retain students capable of achieving academic and professional success and of enriching the intellectual, cultural, and social community of the University;*

Art Education faculty has met regularly with art teachers of Robeson County by attending and presenting updates from the UNCP Art Department at their regularly scheduled monthly meetings. Faculty and students are collaborating with community entities in research and artistic projects for example, students from the Art Department taught art classes to all third graders at the Long Branch Elementary School.

There is a need to update technology for example the new computer hardware, software and digital camera enabled faculty to do presentations for art teachers and students at the annual Staff Development Weekend of the North Carolina Art Education Association. Students and teachers attending this conference came from all parts of North Carolina enhancing the reputation of UNCP.

5. *to continue encouraging appreciation for diverse cultures and an active concern for the well-being of others; to instill in University of North Carolina at Pembroke*

The Art Education program at the University of North Carolina at Pembroke prides itself on having a very diverse student body. Students are encouraged to share their life experiences through class discussion and through the creation of their artwork. Art History, Art Methods and Art Education classes are taught with sensitivity to diversity in mind.

Students are also exploring ideas of diversity in their Teacher Candidate Work Samples that they create for fulfillment of the degree in Art Education. In this artifact students learn to analyze the effectiveness their teaching has across gender, ethnic and cultural lines.

6. *To promote academic and scholarly excellence, the University's rich heritage, and the enhancement of the immediate and larger region.*

Pre-service teachers create curricula dealing with the heritage of our immediate region. Through study of the North Carolina Visual Arts Standards, they learn what other art teachers are doing across the state and our nation.

Undergraduate art education majors join their professional organization, The National Art Education Association. Members of this organization receive the association's monthly magazine: "Art Education." They also receive "By Design" and the "NC AEA Journal" the art education research publication of which one of our faculty has been recently appointed the editor. It is hoped that student will be able to help in the publication of the "Journal" and gain an understanding of the article selection process.

In response to area principals who expressed a need for help getting their first year and lateral entry teachers to pass their PRAXIS II exam, UNCP Art Ed Faculty held a workshop for teachers and students. UNCP's Art Ed Program also began a lending library program for teachers studying for the PRAXIS II exams in Art.

PROPOSED GOALS AND OBJECTIVES

The goals and objectives of the Art Department are to continue the following and enhance and grow activities in the areas listed below:

- 1) To increase interdisciplinary and interdepartmental collaborations by broadening the impact of the department in the area of interdisciplinary cooperation with other departments and community entities. Courses have been offered in collaboration with the Honors Program (ART/BRD/MUS 380-90 (Media Integration Intro) is offered by the Honors college every other academic year and Art Appreciation, Art 205 has been offered. American Indian Studies requires Art History 427, North American Indian Art history. American Indian Studies and Art are planning a Summer Institute. Art Department faculty will realize a Team Taught course in Web Design with Computer Science: Art 256 and CS 130.

The Media Integration Studies minor / and Digital Academy project with the departments of Art, Music, Mass Communications, English, Sociology and Philosophy is a multifaceted activity which employs the expertise of each department to enhance the student's prospects for intellectual growth, enhanced artistic abilities, and employability upon graduation. This endeavor has resulted in four co-offered courses, which are team-taught by all three departments. The Media Integration Program has been approved as an Academy since 2003. The Art Department currently has three courses in Media Integration Studies: ART 380 Media Integration Intro (BRD 380, MUS 380); ART 458 Media Integration Production (BRD 458, MUS 458); and ART 480 Projects in Media Integration (BRD 480, MUS 480).

- 2) To grow and evolve the Digital Academy. The Digital Academy now offers an interdisciplinary minor, which can be evolved toward a major; both the minor and the developing major will be focused on creative digital activities reaching beyond the current model of collaboration. The Digital Academy provides unprecedented interdisciplinary opportunity to the greater university community and constituency. This interdisciplinary working group focuses on creativity digital activity and programs and practices, which promote digital literacy.

The result, over a period of years (since 1997), has been that UNC Pembroke, a represented by the MI/DA collaborative, been at the forefront of student-focused programs and activities which integrate digital tools. Examples of this include: the UNCP MI/DA membership in the New Media Consortium – UNCP was the first in the state of NC to acquire membership in this competitive international organization; interdisciplinary, co-authored and co-offered courses offered by the Art, Mass Communications and Music departments; collaborations with University Computing and Information Services, the Sampson-Livermore Library, the Office of the Associate Vice Chancellor of Outreach and the UNCP Teaching & Learning Center to develop and sponsor programs and activities focused on things digital; the development and offering of online and in-person “Digital Content Consortium” conferences funded by external grants and corporate sponsors. Additionally, the Art department, along with the departments of Biology and Chemistry & Physics, with assistance from the Dean of Arts & Sciences, and the UNCP Digital Academy, has begun the establishment of the “UNCP Arts & Sciences Digital Imaging Facility.” With the loan of three new large format printers (42”) from the science department, this interdepartmental collaboration has taken steps toward a permanent, funded, facility which will offer large format printing and other forms of digital imaging to the academic departments within the College of Arts & Sciences. Plans call for the initial opening of this facility during the Fall semester of 2005.

New Faculty Member in Digital Arts is needed: \$65,000, \$5000 for furniture and equipment.

- 3) To grow and evolve the Art Department's relationship with the American Indian Studies Department. Through the American Indian Studies Program the Art Department currently offers a course focused on the Native American Art History of North America. The Art Department will collaborate with American Indian Studies to develop and offer

an additional course focused on the history and art of Caribbean, Central and South American Native Peoples Native Americans of the Pre-European era – from 1491 back into prehistory. We are in the planning process of starting a special program for Native American students and interested students from UNCP and other campuses for Art and American Indian Studies. Develop Summer Institute. New shared faculty member with American Indian studies \$65,000 with expertise in Native American Art History.

- 4) To continue and grow more courses for the Honors Program

Art Appreciation was developed to enhance the special needs of honors students. These students need to have their studies supplements with special activities such as a field trip to the Museum of Art in Raleigh to see the “School of Paris” exhibition. Students need to be able to explore different media and techniques to create art. Media Integration Intro is offered twice a year.

- 5) To continue to offer and add additional courses in the following branch campuses: Richmond Community College and Sandhills Community College.
- 6) To collaborate with the History Department who is planning a Woman Studies Program we wish to offer a course on Women Artists.
- 7) To plan blocked courses to link Art History courses with appropriate English courses in the future.
- 8) To continue and expand current offerings including courses in Art Appreciation, Art History, Art Education, Digital Arts as well as other content areas through Distant Learning both online and at other campuses. We continue to grow in this area. A professor from South Africa will offer a course titled Art and Technology, which will be taught for the most part online fall semester.
- 9) To propose a working relationship with the School of Business, at the request by the Dean of the School of Business, to integrate graphics and visual thinking into the business curriculum. This can potentially be achieved by utilizing the talents of regionally based advertising professionals as adjuncts and integrating them into a course structure which will satisfy the needs of both School of Business and the Art Department.
- 10) To address a request from the Department of Math and Computer Science to develop a track or academic concentration in computer graphics designed specifically for Computer Science majors. This request is under consideration and details for the request and other external academic entities will need to be addressed separately and negotiated relative to faculty loads, team-teaching credit, and times available. The Math Department would like to design a math course that would use as projects applications that would be helpful to artists such as algebra used for transferring and enlarging images and measuring for mats and frames.

- 11) To expand and formalize student opportunity to get professional experience doing graphics inside and outside of UNCP. In responding to requests from other departments for example from the Native American Resource Center to be considered as a collaborator in future graphics and media integration endeavors and music, the students gain professional skills and actual work experience. We would like to formalize this activity. .
- 12) To expand the area of Art History to be included as an Area of Concentration and moving towards an Art History Minor. The one area the Art Department has always felt a need to expand is that of Art History. It is the collaborative desire of the Art faculty to evolve Art History into an Area of Concentration for Art majors as are the areas of Painting, Sculpture, Printmaking, Ceramics, Computer Graphics and Art Education.. Moreover, Art History needs to be expanded to aid Studio graduates to be better equipped when applying to graduate school. Furthermore, most graduate programs require more art history than is currently required from this department. Even though the students are accepted to the respective M.A. and M.F.A. programs on the strength of their artistic abilities, historically many students have been required to take undergraduate art history courses to make up for this deficiency. Finally, additional art history course work is needed for the Art Education majors so that they are better informed in the subject area upon their entry into the classroom. At present Art History is a major component in the K-12 curriculum and is not expected to diminish in its importance in the foreseeable future. Note above the collaboration with other disciplines. New Faculty Member in Art History with emphasis in Native American Arts to be shared position with American Indian Studies or skilled curator for new museum collection: \$65,000, \$5000 for furniture and equipment
- 13) To expand the gallery budget and programs. As a university, we are becoming more sophisticated and our public view is very important. We will have a better gallery space in the renovated building. We have had no funding to direct or run our gallery to date. It is time to have a gallery budget within the art department, which would include funding for visiting exhibits and speakers, refreshments for receptions, postcards for publicity and exhibit installation costs. Our gallery serves students and the community at large and is very important to the university. Presently, the Art Department Chair request funding for the gallery each time the needs arise. We wish to develop a course to accompany gallery activities where students would learn about gallery management.
- 14) Fund, build and develop a permanent Art Museum and Exhibition Space to be shared is vital to our university which is in an isolate area with no recourses in this area. There is a donor who would like to give the university a print collection and a Native American Arts collection. We need a museum quality area to store these artifacts in and a space to have a permanent collection. We need a professional to direct this gallery and this permanent collection along with our student gallery.
New Faculty: Museum Director and Curator of Permanent Collections: \$65,000, 5,000 for furniture and office equipment; Funding for postcards and gallery programs \$6,000
Facility Needed and Collection Furniture Needed.

- 15) Build a budget and annual plan for travel to events and in particular to see art in exhibits, museums, and galleries. We need funding to use the UNCP bus for these trips twice a year. Last year our student group raised enough funds to hire a University van to travel to Washington, DC to view the art of our nation's capital. Funds should be solicited from Academic Affairs and private sponsors to fund such trips as part of the education of our students.
- 16) Replace phased retirees and temporary faculty: Add Foundations fulltime tenured faculty and replace phased Sculptor and Printmaker faculty. 65,000 each.
17. Add Staff Positions: Digital studios technology specialist to maintain computer labs, install new software, advise department on purchase and use of new technology and instruct staff faculty and staff on technology issues. \$30,000

Full time studios technician who is expert use of power tools /etc and in safety and health issues for studios and who can supervised studios when faculty are off duty in evenings and weekends.\$ 30,000
18. Add additional secretary to implement added programs and insure coverage of Departmental needs.30,000 dollars and 6,000 for additional office furniture and equipment.
19. Add additional studio spaces for BFA candidate studios.

EVALUATION

Evaluation for proposals 1 - 19, will be input from the Art Department faculty and students and other principle departments that will be involved in any collaborative endeavor to determine the success in each area. Measurement of quality and appropriate direction will be obtained by both written and verbal evaluations from the students involved in the respective programs, the faculty who will have primary responsibilities for teaching and evaluation the courses, along with the appropriate departmental administrators. Develop E portfolios to evaluate Departmental programs and student growth and quality.

Evaluation of the proposed area of concentration in Art History will be realized by the number of students who have demonstrated success in acceptance to graduate school without restrictions and those who perform well on the Praxis and other Art Education certification exams. Graduating students will fill out a form that will give information to use to keep in touch with them to formalize findings in the area of professional goals.

Student Art Department Assessment Art Department, BA

Goals:

1. Students will acquire proficiency in an area or areas in the visual arts
2. Students will achieve their personal goals of becoming professional artists if they so choose.
3. Students may become employed in a variety of art related careers.

4. Students will develop the work habits necessary to create a portfolio in art which will enhance their ability to function in the professions of their choice.
5. The study of art history will enrich students' understanding of the world in which we live.

Objectives:

1. Students will be able to create original artwork in specific media that expresses personal ideals, values and philosophies.
2. Art students must possess a comprehensive understanding of the visual arts, crafts, and art history.
3. Art students will develop an appreciation of the art of diverse cultures.
4. Art students will experience historical and contemporary art by visiting museums, galleries and artists' studios.
5. Students will obtain knowledge of safety and maintenance issues concerning materials, tools and equipment.
6. Students will develop critical thinking skills and use them to evaluate their own work as well as work of others in contemporary and historical styles.
7. Students will be well versed in new technologies, such as digital, as well as traditional techniques to create art.
8. Students investigate and develop aesthetic considerations through self-criticism and critical analysis.
9. Students obtain knowledge of design elements and principles in both 2d and 3d art.
10. Students will communicate effectively with their creative work.
11. Students will be able to explain the ideas behind their art in public speaking and writing
12. Students will master vocabulary specific to discourse within the world of art.

BA Art Education Assessment

Goals:

1. Students will acquire proficiency in an area or areas in the visual arts.
2. Students are prepared candidates for professional careers as museum educators and public and private art schoolteachers.
3. Students will receive the initial multi-level license from the state of North Carolina Department of Public Instruction.

Objectives:

1. Art education students will integrate their understanding of the visual arts, crafts, and art history and apply it to the field.
2. Students will master various techniques, materials and studio procedures of art production and be able to translate these processes into sequentially based curricula.
3. Students will identify and understand the developmental stages (both cognitive and affective domains) and structure lessons that are developmentally appropriate.
4. Students will take an active role in instructional planning, presentation, and assessment, taking into consideration the diversity of our Nation's population.

5. Students will study traditional and contemporary art education movements, theories and issues and use them in their classrooms.
6. Students will gain knowledge of elementary and secondary methods of instruction in art education including art history.
7. Students will be able to create original artwork in specific media that expresses personal ideals, values and philosophies.
8. Art students will experience historical and contemporary art by visiting museums, galleries and artists' studios.
9. Students will observe and complete an internship in various schools settings.
10. Students will obtain knowledge of safety and maintenance issues concerning materials, tools and equipment.
11. Students will develop critical thinking skills and use them to evaluate their own work as well as work of their students.
12. Students will be well versed in new technologies, such as digital, as well as traditional techniques to create and teach art.
13. Students investigate and develop aesthetic considerations through self-criticism and critical analysis.
14. Students will communicate effectively with their creative work.
15. Students are able to explain art work to their students.
16. Students will master vocabulary specific to discourse within the world of art.

MA and MAT Art Education Assessment

Goals:

1. Students will strengthen their commitment to the goals of education in a democratic society and use the underlying principles of those goals to guide decisions about practice.
2. Students will develop ways of working with families and other members of the community to reform schools so that all children may learn meaningfully and equitably.
3. Student will become active members of various professional communities, develop leadership abilities, and seek opportunities to function as leaders within those communities.
4. Students will develop the disposition to strengthen both subject-specific and pedagogical knowledge-bases through systematic research and inquiry on practice.
5. Students will construct (or revise) a conceptual framework for teaching and learning which reflects the philosophical, moral, and pedagogical complexities of teacher decisions about the education of culturally and developmentally diverse learners.
6. Students will develop the disposition to reflect critically on the connection between their conceptual framework for teaching and learning (theory) and the effectiveness of their practice on diverse learners.

Objectives:

1. Students will extend their knowledge base and competencies by reading, analyzing and discussing professional literature.
2. Students will assume the role of a collaborative leader and guide colleagues in curriculum planning.

3. Students will gain a greater understanding of the needs and methods of teaching diverse learners.
4. Students will gain advanced understanding of classroom management that will enable them to mentor colleagues.
5. Students will extend their competencies in technology for instruction, record keeping and data analysis.
6. Students will strategize and implement age appropriate art activities and art history lessons dealing with cultural diversity.
7. Students will obtain knowledge and experience enabling them to become leaders in the field of education.

Art Department Plan for the Assessment of Student Learning –Spring 2005

Studio Art:

1. Portfolio review
2. Critiques
3. Research Papers
4. Exams
5. Presentations
6. Senior Exhibition
7. Senior Exhibition Critique*

Undergraduate Art Education:

1. Portfolio Review
2. Critiques
3. Research Papers
4. Exams
5. Presentations
6. Senior Exhibition
7. Senior Exhibition Critique*
8. Successful clinical observations
9. Successful student internship
10. CARE Matrix
11. Teacher Candidate Work Sample
12. Passing the PRAXIS II exam

* As of Fall 2006 seniors participating in Senior Critique will be given standardized questions, which they will answer with a formal written reflection and oral presentation.

MA and MAT degrees:

1. Comprehensive exam
2. Oral examination
3. Research thesis or studio graduate exhibit
4. Program portfolio

General Abilities and Assessment Methods

Foundation

1. Communication skills- Project discussions and project critiques
Art project solutions
Reading, assigned chapters, independent research

Process

1. Thinking skills
Creative ideation of the assigned project
Creative material/media application
2. Informational Skills
Library & Computer research
3. Listening, lecture/project presentations, slide/video presentations
4. Visual, observation/perception of art objects
5. Conceptualization/Making of art objects

COMPETENCIES

1. Media application with development toward mastery
2. Intellectualization of the concepts of design

BREAKDOWN OF DISCIPLINES AND PROJECTS

Art History

Introduction

Art History is considered very important by the Art Department because we wish our students in art education and fine arts to have a strong knowledge of their predecessors and their contemporaries who are considered the leaders in their field. These artists, their working methods, the historical and cultural contexts of their work and the theoretical apparatus needed to engage with its content, contribute inspiration and a necessary backdrop for the art instruction. Courses in art history encourage students to think critically about the intellectual and conceptual content of their work and environment.

In the past students took 9 credits of advanced art history courses. Making major curriculum changes in our art history programs, we now require 6 credits of survey and 9 credits of advanced art history of all our art majors who entered the program after spring 2003. We added a two semester Survey of Art History Course, which is required by our majors as a prerequisite to advanced art history courses. Native American Arts is offered through both the art department and through the American Indian Studies Program. Numerous Art Appreciation courses are offered for students from throughout the university to fulfill their general education requirements. In Art 205- Art History and Appreciation we had 543 SCH this Spring 03 up from 414 in Spring 01 and up from 393 in Fall 00.

Since 2001 numerous courses are also offered online and on branch campuses through distance learning they include Modern Art History, Renaissance Art History and Japanese Art History. We have just added upper-level classes in Greek and Roman Art, Medieval Art and an online course in Technology and the Arts as a Special Topics one-time course.

2. Process

Same as in main document

3. Assumptions

The Art Department is accredited by NASAD, which requires quality art history instruction delivered by a PhD in Art History. Our Art Education majors need to perform better in art history as a part of passing their state certification exams. Our students need to be better prepared for transfer. We have students who would like to have a minor in art history so our objective is to expand our offerings to facilitate these needs. American Indian Studies has requested and we would like to furnish an additional course in Pre-Columbian Arts, which will require additional faculty with expertise in this area. We have been approached to offer a course that would be in the Woman Studies Program. We hope to develop courses in other areas for example Asian or African Arts. Many of these courses would be offered under other departments and programs as well as for art majors.

A good knowledge of art history presents a gauge or standard by which students are able to ascertain what a culture holds valuable in the visual arts.

We will continue to develop more online courses in this area. We need more state of the art technology to deliver these courses to our students. We are renovating our building and we need to have equipment installed permanently in our rooms to deliver our visual lectures to our students. We need to augment our collections of images that will be used in art history and studio courses. We wish to make our students more aware of art criticism and contemporary artists, which requires new visual resources. \$10,000

Proposed goals and objectives

Our goal is to fulfill the following student learning objectives by furnish our students with quality art history offerings. In order to accomplish this task we will:

Departmental Objectives

- Continue to develop and offer additional art history courses
- Develop a minor in Art History
- Offer courses in collaboration with other departments and programs
- Give excellent presentation of our materials through improved and quality visual media and equipment
- Expand art appreciation offerings by hiring qualified adjuncts

- Seek funds to allow for special events, like guest lecturers, to enhance students' exposure to the field of art history.

STUDENT LEARNING OUTCOMES

Knowledge Objectives

Students will understand the following:

1. The role of the artist in a particular society.
2. Why the work of art was created.
3. The role of art in a particular culture.
4. The political forces, issues, and influences that impact the making, viewing, and experiencing of art.
5. The expressive content with resultant appeal to the emotions.
6. The intellectual content with an understanding of the arts appeal to the intellect.
7. The symbolic content and interpretations of meaning.
8. The role and representation of women in art.
9. The formalistic analysis of art objects.
10. Theoretical and philosophical considerations in the production and study of art.

Performance Objectives

The fundamental measures consist of students' ability to articulate coherent oral and written descriptions and analyses of works of art.

For example: The student will be able to:

1. Define and use appropriately art terminology
2. Describe and analyze the formal elements of a work of art, resulting in its emotive and aesthetic
3. Identify the artists and titles of works considered to be the canon of art
4. Identify and describe artistic styles and movements
5. Identify the geographical origins and time period of works of art
6. Research, identify and analyze the historical, social and cultural contexts in which art is made and viewed
7. Understand the basic philosophies and theoretical frameworks that are useful in the study of art
8. Investigate the meaning the work of art had for the culture that produced it, and the meaning it holds for society and the individual today

Evaluation/Assessment

Students will be assessed by performance in individual courses. Assessment will include written exams and research papers. Majors will orally answer questions during their exhibit exit review that addresses the performance objectives. The art education majors will show their competence in art history when they pass their certification exams.

Listing the departmental objectives that are accomplished will be one assessment of programs. We will analyze the results of the art education students' results in their state certification exams.

Art History enrollment will be compared with previous semesters. The reports of students who transfer will be noted. Did they have adequate credits and preparation in art history?

Drawing

Introduction

The drawing area at UNCP is very significant as a discipline of its own as well as a foundation for all of our concentrations. We have added more introductory and figure courses in 2001 – 2003 and more intermediate and advanced students are expected in the near future. This will mean the scheduling of more courses in the evening and the use of more faculty time in drawing. For 2005, we are working on a consistent suggested syllabi and curriculum for incoming adjunct faculty for foundation courses so students will receive necessary preparation for advanced courses.

Student Learning Outcomes

Knowledge Objectives:

The student will understand the following:

1. the basic drawing techniques and medias
2. personal modes of exploration
3. formal elements and composition
4. art vocabulary
5. historical and contemporary references

Performance Outcomes:

The student will be able to:

1. Use charcoal, graphite, conte crayon, ink, and ink wash and experimental /nontraditional media. Each medium requires different techniques both dry and liquid medium will be practiced as they relate to graphic imagery.
2. Develop drawings that will show life forms as structural, anatomical, and expressive images.
3. Develop drawings that originate conceptually or perceptually or both.
4. Apply principles of composition and develop observational skills.
5. Develop personal work that expresses the individuality of the artist.
6. Evaluate own work and apply and make constructive criticism to their own and others work orally and/or in writing.
7. Recognize a variety of artistic approaches from historic and contemporary masterworks.
8. Follow correct studio safety and clean up and disposal techniques.
9. Demonstrate a workable knowledge of perspective, cast shadows, form, and lighting and line quality used in traditional and expressive forms.
10. Demonstrate the knowledge of design concepts by the execution and presentation of drawings.

11. Investigate drawing through assigned and self-imposed problems.

Students are assessed course by course through student evaluations and portfolio review. The student draws an initial drawing to show skill and knowledge status. The student draws a final drawing to show learning advancement.

Painting

Introduction

The Painting Studio is gaining very little space in the planned renovation. According to the Locklear Hall Schematic Design plan, the painting studio is currently 23'-6" x 37'-4" or 877.25 square feet. Our students are very crowded and they need to make larger work in the advanced courses. We need to double our space or else offer more classes to control the size of the numbers in this studio in order for students to have a quality and safe studio experience. Adding classes would necessitate the addition of more faculty. We also need to add a venting system to make the space a safer environment for all. We hope to offer a BFA program in the future. In order to attract students and pass NASAD specifications we will need to develop an area where BFA students can have small individual studio spaces. Add new Painting Professor: 65,000 and 5,000 for furniture

Knowledge Objectives

The student will understand:

1. the basics of painting
2. personal modes of exploration
3. composition
4. color theory
5. historical and contemporary references.

Performance Objectives

The student will be able to:

1. Construct, stretch and prime various painting grounds
2. Mix colors on a palette.
3. Apply paints to foundation
4. Apply principles of color theory and composition.
5. Develop observational, compositional, and paint handling skills.
6. Develop individual expressive content and style.
7. Apply and make constructive criticism to his/her own and others work orally and in writing.
8. Recognize a variety of artistic approaches from historic and contemporary masterworks.
9. Know and follow correct studio safety and clean-up techniques.
10. Prepare a painting for presentation
11. Develop techniques of painting, impasto, glazes, washes, collage, etc.
12. Investigate the painting medium through self-imposed problems

Students are assessed course by course and majors are assessed in graduation exhibit and faculty questions. Students also assess assessment of program improvement and excellence at that time and by faculty.

Printmaking

Introduction

For years the print department has been able to introduce to its students all the traditional printmaking processes generally taught at much larger universities. Lithography both plate and stone, intaglio etching, all types of relief printing and silk screen printing both photo and stencil methods were taught.

All the above named processes are currently being taught except silkscreen printing. It was decided to discontinue the instruction of silkscreen printing because of the toxic nature of the solvents used in the production of oil base screen prints. Until recently water based (nontoxic) silkscreen supplies could not produce the professional results desired. Recent developments in the formulation of water base inks and solvents make the reintroduction of screen-printing very desirable. Of all the hand printing processes silk-screening is the most useful in the production of multicolor prints. Wood block printmaking and Silk-screen printmaking is a two-principle hand printing method that does not require expensive printing presses to produce. Students learning these methods can easily teach them in secondary art classes. The artist can produce them at home in a limited space and after (the initial stage of set up) a limited budget.

It is important for the student studying printmaking to have a working knowledge of all the traditional printmaking processes. This is true for the student wishing to be a teacher in the public school, the university setting or for the print student wishing to continue the study of printmaking in graduate school.

A print department budget increase would be needed to reintroduce silkscreen printmaking back into the printmaking curriculum. Another section of printmaking may be needed to teach all the traditional printmaking processes when silkscreen is taught again.

The print shop has available three printing presses:

From American French Tool, a Floor model, hand operated Conrad Etching press with a 26 1/4 in x 48 in press bed. This press can be used to print large scale wood blocks, collographs, monotypes and all manner of intaglio processes.

From Takach cooperation, A Takach, Vari-Speed Motor Driven, floor model lithography press with a 34 in x 60 in press bed. This press is capable of printing large stone or metal plate lithographs and monoprints on plastic plates.

From American French Tool, a Conrad combination tabletop etching or lithography press with a 36 in x 47 in press bed. This press is also used to print monotypes.

A professional, 24 in x 36 in thermostat controlled hot plate for aquatint and intaglio processes.

The print shop has a state of the art exhaust system with out lets over the Takach lithography press, over the primary clean up sink and at the intaglio inking and clean up station.

The shop is equipped with acid storage cabinets and flat files for student paper and print storage.

The print shop also furnishes all the required inks, chemicals, equipment and tools needed to produce the traditional and most experimental printmaking processes that are taught in the print studio.

The print shop would like to acquire photo developing machine for photo silkscreen process; the facilities for silk screening; commercial vacuum forming table for making shapes and holding paper flat; as well as more contemporary squeegee equipment. This cost should be \$3,000.

Student Learning Outcomes

Knowledge Objectives:

The student will understand the following:

1. various techniques of printmaking including, intaglio, relief printing, stencil processes, and metal plate and stone lithography
2. history and historical development of the most common traditional processes of printmaking.
3. the tools, equipment and materials needed to produce black and white and color prints in multiples and monoprints

Performance Outcomes:

The student will be able to:

1. Use all the various techniques of printmaking including, intaglio, relief printing, stencil processes, and metal plate and stone lithography and experimental processes.
2. Develop and pursue personal aesthetic considerations in printmaking.
3. Evaluate one's own work in printmaking through self-criticism and analysis.
4. Investigate the printmaking processes through self-imposed problems.
5. Utilize composition, space, and color theory as they relate to the printmaking processes.
6. Utilize the tools and materials as they relate to traditional and experimental methods of printmaking.
7. Explore various approaches to printmaking.
8. Produce original, personal graphic statements.
9. Use professional craftsmanship and studio practices.

Students are assessed course by course and majors are assessed in graduation exhibit and faculty questions. Assessment of program improvement and excellence are also assessed by students at that time and by faculty.

3D Area

Introduction

The department has been fortunate in that the academic year 2004-05 has seen an addition of a full time faculty member with primary teaching responsibility for the area of Ceramics. Historically, one faculty member whose energies were divided between the two disciplines had taught Ceramics and Sculpture. That faculty member now has sole responsibility for the teaching of Sculpture, bringing it into a true matriculating course structure. Currently, each area has a full complement of students in the respective introduction and advanced sections, insuring their continued viability to the total curriculum of the Art Department.

Scheduling remains a problem since each studio class period consumes a larger than usual portion of the class day. An effort is made by the Department Chair and the faculty to schedule each course with the minimum of conflict with the rest of the curriculum. However, due to the variety of class needs by each student total conflict-free scheduling is difficult if not impossible at times. Equipment is steadily being upgraded in both areas and will consistently be in need of not only upgraded items but replacement equipment as well. Sculpture tools and equipment along with those of Ceramics have a finite life expectancy and need replacement periodically.

Sculpture has the following major sculpture equipment:

- 1 - 100 pound capacity Metal Melting Furnace
- 1 - Lincoln Arc Welder
- 1 - Oxyacetylene Welding set
- 1 - Millermatic Mig Welder
- 1 - Plasma Cutter
- 1 - 175 PSI Air Compressor
- 1 - Sand/Bead Blaster Unit
- 1 - Ryobi 10 inch table saw
- 1 - Stand-up Drill Press

Plus a variety of small hand-power tools and hand tools.

Ceramic has the following equipment

- 1 - 28 cubic ft. Geil gas kiln
- 1 - Olympic 6 Cubic ft. gas kiln
- 1 - 5 cubic ft. Skutt Electric Kiln
- 1 - L&L 5 cubic ft. Electric Kiln
- 2 - Motorless Kick Wheels
- 4 - Combination Kick and Motorized Wheels
- 4 - Electric Wheels

1 - Blue Bird Clay Mixer

ADD FUTURE NEEDS

In the future more space is needed for this area. One immediate solution would be to put up a roof to increase protection for outdoor work areas. More space is needed for sculpture and ceramics. Safety and health issues must continue to be addressed such as venting, effective storage and space for activities.

Sculpture

STUDENT LEARNING OUTCOMES

Knowledge Objectives:

The student will understand the following:

1. Methods & techniques for the manipulation of design elements and principles into visually stimulating three-dimensional compositions
2. Appreciation for the process of making art.
3. Various artists and styles of three-dimensional art.

Performance Outcomes:

The student will be able to:

1. Develop competency at manipulating the visual elements and principles into various 3 dimensional forms via classroom discussion, assigned projects and critiques.
2. Become familiar with the basic characteristics of various art materials
3. Learn to train the eye to make better selections involving the art in one's environment.
4. Develop an adequate background for entering specific areas of art. Explore the full extent of their creative potential.

General Abilities and Assessment Methods

Foundation

1. Communication skills- Project discussions and project critiques
Art project solutions
Reading, assigned chapters, independent research

Process

1. Thinking skills
Creative ideation of the assigned project
Creative material/media application
2. Informational Skills
Library & Computer research
3. Listening, lecture/project presentations, slide/video presentations
4. Visual, observation/perception of art objects
5. Conceptualization/Making of art objects

COMPETENCIES

1. Media application with development toward mastery
2. Intellectualization of the concepts of design

Ceramics

STUDENT LEARNING OUTCOMES

Knowledge Objectives:

The student will understand the following:

1. Methods & techniques for the manipulation of design elements and principles into visually stimulating three-dimensional compositions
2. Appreciation for the process of making ceramics.
3. Various artists and styles of art made from clay.

Performance Outcomes:

The student will be able to:

1. Develop competency at manipulating the visual elements and principles into various 3 dimensional forms via classroom discussion, assigned projects and critiques.
2. Become familiar with the basic characteristics of clay.
3. Learn to train the eye to make better selections involving the art in one's environment.
4. Develop an adequate background for entering specific areas of art. Explore the full extent of their creative potential

For 3D Design

TEACHING/LEARNING METHODS

Teaching methods include individual-to-individual instruction, lecture, demonstrations, and audio-visual presentations. Students will perform library/Internet research, attend critiques and create art projects.

STUDENT LEARNING OUTCOMES

Knowledge Objectives:

The student will understand the following:

1. Methods & techniques for the manipulation of materials and the design elements and principles into visually stimulating three-dimensional compositions
2. Appreciation for the process of making art.
3. Various artists and styles of three-dimensional art.

Performance Outcomes:

The student will be able to:

1. Develop competency at manipulating the visual elements and principles into workable designs via classroom discussion, assigned projects and critiques
2. Become familiar with the basic characteristics of various art materials
3. Learn to train the eye to make better selections involving the art in one's environment.
4. Develop an adequate background for entering specific areas of art. Explore the full extent of their creative potential

Students are assessed course by course and majors are assessed in graduation exhibit and faculty questions. Students also assess assessment of program improvement and excellence at that time and by faculty.

Digital Arts Introduction

In 1994, graphics computers, related software resources, and a limited number of peripherals were made available to students although no formally named courses in computer arts were taught and no Art Department faculty were designated as instructors -- Mass Communications Department faculty were employed for this purpose on an intermittent basis.

In 1994, after a nationwide search a fulltime tenured faculty person was added to the Art Department for the specific purpose of developing a digital arts program. At that time there were three Amiga computers available to the art students. In the Art building email and net access functions were limited only to faculty, no functional color printers were available, and CDs could not be read or burned on the equipment in the Locklear Hall facility. The digital program was moved to the Apple computing platform. Since 1994 the computer-based studio curriculum and the necessary equipment has steadily grown. In 1997, a minor was added and then in 1998 a "computer graphics" studio concentration

In 2003, all of the computer graphics courses were rewritten and several new course offerings were added. In the Fall of 2003 the program was renamed the "Digital Arts" studio concentration and the fulltime tenured faculty member was named coordinator.

At the beginning of 2004 the DA studio concentration is among the largest in the UNC Pembroke Art Department in terms of undergraduate students declared as studying in the area. Digital Arts program student successes. Students graduated from the UNC Pembroke computer graphics/ digital arts studio area over the years have regularly won a wide variety of prizes and awards, including those from the following groups and organizations: exhibitions with the North Carolina Arts Council; awards from the American Advertising Federation – more than 100 to date; an internship with the Smithsonian Institution; many medals, ribbons and placements in regional national and international juried exhibitions. And, perhaps most important, dozens of DA students are now employed in myriad capacities and geographical locations in work focused on digital arts and digital design activities. Examples of such employment include students who work as graphic designers for newspapers in Chapel Hill, Fayetteville, and Charlotte, North Carolina; for graphic design firms in Raleigh, NC, in Buffalo, NY; and in Los Angeles, CA, and for silkscreen, web design, outdoor advertising and clothing companies throughout the United States.

From 1994 onward, all programmatic decisions involving hardware, software, curriculum development, digital equipment maintenance and the acquisition of digital program resources have been made by the Digital Coordinator. The Digital faculty member has also been responsible for the selection, ordering, installation, maintenance, upgrading and troubleshooting

of three generations of Apple computers which have come through the Art Department studio since the first Apple 7100 machine arrived in the fall of 1995. Moreover, the DA coordinator has also had responsibility for locating and maintaining funding. Beginning in 1995 a combination of internal and external grants as well as regular infusions of funding from University Computing and Academic Affairs have brought more than \$200,000.00 into the Art Department Digital Arts and Media Integration studio programs. Since 1994 there have been dozens of grants and interdisciplinary funding efforts authored by the DA coordinator and his collaborators. These efforts have resulted in the DA studio being populated with what is unarguably the most up-to-date digital studio now available to UNC Pembroke students.

Digital education and training of faculty. The time spent investigating, researching, learning and relearning hardware and software related to the DA program since 1994 cannot accurately be calculated. Finding the means necessary to engage in the constant troubleshooting and reeducation necessary in order to provide professional level information technology resources is, and will continue to be, a challenge for faculty, program coordinators and administrators as this set of interrelated issues is a common theme in literature focused on academia. Moreover, the development of the DA and Media Integration studio areas has required the identification and acquisition of considerable support resources during the last nine years and will require additional resources to provide necessary upgrades and expansion resources in the future.

Digital Arts faculty. Since 1994 through the Fall of 2003 the Digital Arts studio area has functioned with one fulltime faculty member. In the Fall of 2003 this situation changed with the arrival of an Art Educator who could also teach digital with experience in the Apple computing platform, who now teaches the Art 230/ DA 1 course. In the Spring of 2004 an additional adjunct faculty member joined the DA teaching group who holds an MFA in Printmaking as well as recent university level teaching experience in the digital arts and who also possesses significant professional experience in graphic design and now teaches two digital courses (Art 250/ Communication Design & Art 202/ Introduction to the Digital Arts) and (Art 256/ Web Design).

Current Digital Arts courses. The Digital Arts studio area serves students in the Art Department and on the UNCP campus (in general) across a wide range of curricular possibilities. Currently the DA program and concentration offer the following courses: one course (Art 230/ Digital Arts 1) within the Art Department core structure; one course (Art 202/ Digital Art Appreciation) within the general education elective curriculum; offers a series of upper level studio concentration courses (Art 300/ DA2; Art 330/ DA3; Art 430/ DA4), digital design courses (Art 250/ Communication Design; Art 256/ Web Design; Art 251/ Data Information Design), cooffers one course within the honors college (Art 380-90/ Media Integration Honors), and cooffers upper level media integration courses (Art 458/ Media Integration Production; Art 480/ Advanced Media Integration) with the departments of Mass Communications and Music.

Digital Arts program collaborations. Since 1998 the DA program area has also collaborated with the Provost, the Dean of Arts & Sciences, and the departments of Mass Communications to offer interdisciplinary courses and other services and activities, under the name of "The Media Integration Project." Such services and activities include the following

Digital Arts Studio Equipment

The DA studio has on hand and available for student use, the following hardware and software:

Computers & Monitors:

12 Apple G5 units with CD burners and 22" monitors ... all run Apple OSX 10.3+. These machines are the main teaching units for the DA classes.

2 Apple G4 units with CD burners and 21" monitors ... all run Apple OS 10.3+ These machines are the special units in support of the DA classes which provide additional scanning, CD/DVD burning and printing capabilities.

Scanners

10 USB letter-sized flatbed scanners

1 SCSI tabloid sized flatbed scanner

2 Firewire tabloid sized flatbed scanners

Printers

4 medium format (13"X19") inkjet printers

1 large format (17"X22") inkjet printer

2 letter-sized (8.5"X11") inkjet printer

3 42" wide format HP plotters (in association with the "Digital Imaging Facility")

Cameras

5 digital still cameras

2 digital video cameras

Also on hand , a variety of tripods, filters, battery chargers, cables, and bags necessary and/or useful for these resources.

Other Hardware

2 external DVD burners

10 USB external 100 MB and/or 250 MB zip drives

Graphics Tablets. 10 USB Wacom 5"X7" graphics tablets with stylus pens and wireless mice

A variety of USB hubs, digital media card readers, drives, adapters and cables.

Note #1: With the completion of the Locklear Hall renovation the DA studio will expand from the current single facility (#109) to 2 rooms (#109 & #110). Support and new equipment will be shifted into this second room.

Software

Adobe Photoshop 7.0, Illustrator 10, InDesign, Acrobat 6.0, Painter 8.0, the Corel Creative Suite, MacroMedia Dreamweaver MX and various other plugin applications are installed on all machines. All machines have internet access and are equipped with web browsers, email and word processing software as well.

Several machines have additional applications installed such as Apple Keynote, NewTek Lightwave, audio editing and vide editing applications and other graphic and multimedia applications.

Note #1: It is anticipated that an upgrade to all teaching applications will be forthcoming some time during Fall 2005.

Digital Arts Student Learning Outcomes

Knowledge Objectives: Students will

1. Carefully and deliberately accomplish a specified variety of formal and informal digital techniques including, analog-to-digital and digital-to-digital input methods, methods of digital data manipulation, and methods of digital data output.
2. Understand and utilize specified information regarding the history, development and current practices of the most common digital techniques and processes.
3. Observably benefit from a overview, with the implementation of significant hands-on experience, of the tools, equipment and materials needed to produce a specified of digital products: online work, printed output, mixed and new media works and sequenced as well as interactive media.

Performance Outcomes: Students will

1. Effectively and productively utilize a variety of specified digital techniques to produce a range of original digital output production.
2. Effectively and productively develop and elaborate personal aesthetic considerations with respect to the digital arts.
3. Effectively and productively practice self-criticism and structured critical analysis.
4. Investigate and productively the digital arts processes through self-generated activities.
5. Effectively and productively utilize composition, space, and color theory as they relate to the digital arts processes.
6. Effectively and productively utilize the tools and materials as they relate to traditional and experimental methods and digital arts processes.
7. Effectively and productively explore various approaches to digital arts processes.
8. Effectively and consistently produce original, personal digital arts statements.
9. Effectively and consistently practice professional craftsmanship and studio practices.

Upgrades and replacement of computing resources. Agreements with UCIS have the digital studio on a three-year replacement cycle for CPUs (central processing units (ie. computers) with operating system and/or application upgrades accomplished on an “as needed” basis. Broken and/or down items are replaced on as “as needed” basis. It must also be stated that funding external to the university has been essential to the growth and maintenance of the digital arts studios. Additionally, were it not for regular infusions of funding from the Office of Academic Affairs the Digital Arts program would have languished in studios populated with outdated resources of little use to those focused on working in contemporary academic or commercial environments.

Upkeep, upgrading, installation and troubleshooting of computing resources.

Art department personnel, together with Media Integration/ Digital Academy faculty collaborators are currently responsible for everything regarding non-PC computer resources after said resources have been delivered to the UNC Pembroke campus. This has been the case since the inception of the computer graphics/ digital arts program in 1994-1995. Although UCIS has, since the arrival of the current administrators, been open to discussion and suggestions in this regard, it is hoped that the near-term evolution of the UCIS function will include Apple, and related software and hardware, support. Plans for development of the digital arts studios. Computer hardware, software, peripherals and materials utilized within the many areas that compose the digital arts evolve relatively rapidly. The last decade of information technology

development has shown us that significant, if not profound, change in any of these interrelated technologies can be expected on a biannual or annual basis. Such developmental issues must be intelligently addressed in order to offer a digital program that utilizes the equipment and software appropriate to a program focused on contemporary studio practice. In order to prepare students for the work world or to pursue independent or graduate studies in the digital arts it is essential that the digital studios be as up to date with respect to hardware and software as is feasible. As such, certain areas of study/production must be selected given the likelihood that these areas will prove to be most valuable to those matriculating at UNC Pembroke. It is the judgment of the Coordinator of Digital Arts that there are several areas of study that far outstrip other possibilities with regard to the practicality of investing funds for academic programs.

These areas are: 1. digital photography; 2. web design; 3. large format printing; 4. videography; 5. animation; 6. graphic design and multimedia/new media production. Each of these areas is discussed below.

1. Digital photography. The rapid change in contemporary photography from chemical to digital has provided one of the greatest revolutions in imaging in the late twentieth and early twenty-first centuries. At the beginning of the twenty-first century professional practice within the realm of photo-based imaging has led the way into digital practice. This direction will not be reversed. As such the need for persons trained in photographic imaging through the intercession of digital technologies has grown every year since the mid-1990s. Additionally, students matriculating in digital courses within the UNCP Art Department have requested instruction in and skill development regarding digital photography on a regular basis. And, in fact, digital cameras are the single most common digital equipment purchase Art Department students make at this time. In 2003 the sale of digital cameras has now superseded the sale of film cameras in the United States. It is predicted that the trend in this direction will not soon abate. In order for the Digital Arts function to make progress in offering useful and contemporary curriculum it will be necessary to acquire the necessary equipment and related resources to establish a credible studio environment in this studio area.

2. Web design. The world has gone to the web. Even so, there is no creatively focused web design courses currently offered within the Art Department curriculum. In January 2004, Art 256/ Web Design will be developed as an online offering and will be made available to students by the Fall semester of 2004. We anticipate that this course, and related design courses will be of great value to nascent graphics professionals, teachers and graduate students. Web design @ has been proposed, accepted by the faculty of the Art department and will move through the curriculum approval process during the Fall semester 2005.

3. Professional quality large format printing. Since its inception, the UNC Pembroke computer graphics/ digital arts program has been severely limited with respect to printed output. Although the Art Department digital student has been at the forefront of printed Digital image production on the campus, it is also accurate to state that, up to this time, Art Department students have not been able to study or utilize professional-level printers. The introduction of RIP (raster-image processing), large format (larger than 12"X18") is a step that will separate our current program from one that is capable of training students and producing work in a professional environment. In the Fall of 2005 the UNC Pembroke Digital academy and the Art department will become

involved, along with the Biology and Chemistry & Physics departments, in the implementation of the UNCP Arts & Sciences “Digital Imaging Center.” This facility will offer faculty and students access to three large format (42” wide) HP 800 plotters. This facility will profoundly change the possibilities for faculty and students in the College.

4. Videography. Experiments in video arts date back to the 1960s with full-fledged video arts majors following shortly thereafter. With the advent of digital video equipment and relatively low cost video editing software in the late 1990s, fine arts video moved ahead to become one of the most popular and productive of all the digital arts. Such work utilizes much of the same hardware and software as other digital disciplines but also requires specialized setups such as, but not limited to, multiple monitor arrays, software and large external hard drives. Supplementary literature, training materials, library non-print resources and related studio equipment will also need to be considered in order to provide a professional working environment that is also motivating to the students working in the area of videography.

5. Animation. Animation course work is one area commonly asked for by incoming and prospective students. But at this time there is but a single animation course offered on the UNC Pembroke campus and that is focused mainly on the needs of the Mass Communications department television facility. Work in animation utilizes much of the same hardware and software as its constituent disciplines but also requires specialized setups such as, but not limited to, multiple monitor arrays, software and large external hard drives. Supplementary literature, training materials, library non-print resources and related studio equipment will also need to be considered in order to provide a professional working environment that is also stimulating to students working in the area of animation.

6. Graphic design. Graphic design, also called advertising art and/or commercial art and/or communication design, is where many digital art students will initially make a living in the visual arts. Although such work utilizes much of the same hardware and software as other digital disciplines it is a dramatic increase in the supplementary literature, training materials, library non-print resources and related studio equipment that will also need to be considered in order to provide a professional working environment that is also current and inspiring for those studying in this area.

7. Multimedia/new media production. In order for students to pursue digital studio work in the Art Department combining graphics, photography, sound, video and web these areas of study must receive attention in the long term plans of the Art Department. Such work utilizes much of the same hardware and software as its constituent disciplines but also requires specialized setups such as, but not limited to, multiple monitor arrays, software and large external hard drives. Supplementary literature, training materials, library non-print resources and related studio equipment will also need to be considered in order to provide a professional working environment.

Studio area summary: As noted above, although these areas of digital studio practice are indeed interrelated with respect to certain technologies, skills and professional practices, it is also true that specific hardware, software and specialized equipment will be necessary to take each of these areas forward over the next few years. Additionally, each of these digital studio areas

represents different cultures within the fine and commercial arts and in this regard each discipline must be addressed as a stand-alone area of study within the digital arts in order to provide strong and future oriented study for those involved. In order to allow students to clearly understand such distinctions in as they have evolved in professional practice, it is strongly suggested that both print and non-print resources both within the Art department and the Sampson-Livermore Library must be dramatically increased in terms of both quantity and quality. Failure to do this will inhibit the ability of professors to offer comprehensively referential courses and will put Digital Arts students at a significant disadvantage in terms of understanding the history and current practice within the disciplines under study. Moreover, it is essential to elaborate certain of the Digital Arts studio area beyond single course offerings so that students may have the opportunity to pursue advanced study in their digital studio areas of choice.

An example of this would be to offer digital photography as a two or three course series that could allow for more breadth and depth in this popular area of digital practice. Finally, in order to more fully offer the digital arts and media integration courses to Art Department students, as well as students across a broader spectrum of other majors throughout the University, it is suggested that a second full-time faculty position in digital art be allocated as soon as possible. Faculty and facilities will need to be added in order of priority and development in this area. Costs, programs and grants will be implemented to enrich this area.

Digital Arts will be integrated into existing programs as faculty and facilities allow supplying students with contemporary applications.

Students are assessed course by course and majors are assessed in graduation exhibit and faculty questions. Assessment of program improvement and excellence are also assessed by students at that time and by faculty.

Art Education

Introduction

The Art Education program is an integral part of the Art Department at the University of North Carolina, Pembroke. Its curriculum offers a balanced program of general, specialty and professional studies at the undergraduate and graduate levels and is designed to prepare candidates for professional careers as museum educators and public and private school art teachers. Students graduating from the Art Education program at UNCP at the undergraduate level will receive the initial multi-level license from the state of North Carolina Department of Public Instruction, and will be prepared to teach art for grades K through 12. Students graduating at the graduate level will be eligible for the more advanced license granted by the state.

Students take a full range of studio classes, which develops their technical competence in the various art media. In addition, they develop their ability in the visual arts as groundwork for future teaching by demonstrating professional awareness and communication skills. Students must also be able to evaluate art products and procedures, defend their evaluations and develop assessment strategies to utilize in their future classrooms.

Students graduating at the masters level extend their knowledge base in the field of art education through study of professional literature, theories and practice in art education. They will become reflective practitioners, increase their computer proficiency, and enhance their planning skills through advance study of art materials and methods, curriculum content, methods of organization for instruction, the classroom environment, and knowledge of students and their needs. Students in the Masters of Arts program (MA) will aggressively pursue research in pedagogy, art history, or creative skills. With this additional knowledge and experience, the teacher will be prepared to take the role of a collaborative leader in their schools, district or communities.

The Art Education program educates students in the areas of art history, criticism, aesthetics and production of art through the activities of inquiry, production, observation and practice. Students develop a philosophical basis for planning and implementing curricula for diverse society. The Art Education program is accredited through the National Council for the Accreditation of Teachers Education (NCATE), and the Southern Association of Colleges and Schools (SACS.)

Process

- a. Students in the Art Department demonstrate artistic competency by having a senior student show.
- b. Art education students must possess a comprehensive and integrated understanding of the visual arts, crafts, art history, criticism and aesthetics.
- c. Students will be knowledgeable about the various techniques, materials and studio procedures of art production. They will be able to translate those processes into sequentially based curricula. Therefore, they will gain knowledge, in the classroom and during field experiences, of the structure, procedures, and processes found in schools as related to the special area of art education.
- d. Students will know and understand the developmental stages (both cognitive and affective domains) and be able to structure lessons that are developmentally appropriate.
- e. Students will take an active role in instructional planning, presentation, and assessment, taking into consideration the diversity of the population.
- f. Students will become familiar with traditional and contemporary art education movements, theories, and issues. As part of their art theory instruction, students must demonstrate knowledge of the fundamental principles, and the language of art.
- g. Students will become familiar with elementary and secondary methods of instruction in art education including art history. Art history courses enhance the abilities to understand the historical development of art.

Assumptions

1. Teacher shortage: The Art Education program will continue to be a vital part of the Art Department. Given the critical shortage of teachers in our state, student numbers in the program are expected to remain the same, or grow.
2. We are especially proud of our MA program, which remains the second largest in the state system. This MA degree will allow students to enter Ph.D. or Ed.D. programs on other campuses, such as Eastern Carolina state (which is in the process of getting their doctoral program approved.)
3. In response to North Carolina's teacher shortage, the Art Department and the School of Education are collaborating to develop an additional masters level degree. The aim of this degree will be to enlist those with undergraduate degrees in art to become teachers in our state. This degree will be the Masters of Teaching, with a concentration in the visual arts (MAT.) It is expected that this degree will enlarge our number of graduate students and making this area of Art Education even more important to our community than ever. To insure that these MAT students have the necessary qualifications to become outstanding Art Educators, an additional course will be added to our offerings. This course will be a studio course in art methods and is anticipated to build studio art skills in areas of the visual arts that are essential to the K-12 curricula and to the North Carolina Visual Arts Standards.
4. A new faculty person has been added to the Art Department in the area of Art Education, which allows more courses to be offered at the undergraduate and graduate levels.
5. Art Education faculty will continue to expand efforts in recruitment of undergraduate and graduated students. To this end, the School of Education has granted computer hardware to the Art Education Program so that presentations can be created and taken to the field with recruitment in mind.
6. New computer hardware and digital cameras will also be used by Art Education students to prepare them for their future careers.
7. Adjunct faculty has been hired to help teach classes in Art Education that cannot be covered by permanent faculty.

Unit Vision and Mission

The Art Education program at UNCP is committed to providing all its students with the highest quality education.

Undergraduate B.A. in Art Education: The University of North Carolina at Pembroke's Art Education program is designed to prepare candidates for professional careers in visual art education. The Art Education program nurtures the development of teachers in their academic endeavors of the visual arts including the components of art history, criticism, aesthetics and production of art. The curriculum for the art education program offers a balanced program of

general studies, specialty studies and professional studies at the undergraduate level to assure a well-rounded education for candidates. Through the activities of inquiry, production, observation and practice, students of art will begin to carry out the integration of these four disciplines. The North Carolina State Department of Public Instruction, the National Council for the Accreditation of Teachers Education (NCATE), and the Southern Association of Colleges and Schools (SACS), accredits the Art Education program.

The M.A degree in Art Education: At the master's level, the Art Education course of study is intended to serve as an extension of the established undergraduate art education program and provide individual instruction and program offerings beyond the baccalaureate for those individuals who wish to pursue a higher level of achievement in their chosen field. Course work is geared to providing students mastery in the knowledge, skills, and values necessary for success and responsible citizenship in a complex and changing world. A particular strength of the University of North Carolina at Pembroke is the excellence, breadth, and diversity of the institution's faculty and students.

Convinced that research and scholarship, including artistic creation, are essential for excellent teaching, the University pursues aggressively an active research and scholarship program in education and the art department pursues an active role in enhancing artistic creation. The University is dedicated to using research to improve the quality of life its land and its people.

Goals and Objectives:

- a. Art education students must possess a comprehensive and integrated understanding of the visual arts, crafts, and art history including art of diverse ethnic groups in America.
- b. Art education students must possess a comprehensive and integrated understanding of the visual arts, crafts, and art history including art of diverse ethnic groups in America.
- c. Students will be knowledgeable about the various techniques; materials and studio procedures of art production and can translate those processes into sequentially based curricula.
- d. Students will gain knowledge, in the classroom and during field experiences, of the structure, procedures, and processes found in schools as related to the special area of art education.
- e. Students will be knowledgeable about the various techniques; materials and studio procedures of art production and can translate those processes into sequentially based curricula.
- f. Students will gain knowledge, in the classroom and during field experiences, of the structure, procedures, and processes found in schools as related to the special area of art education.

- g. Students will know and understand the developmental stages (both cognitive and affective domains) and be able to structure lessons that are developmentally appropriate.
- h. Students will take an active role in instructional planning, presentation, and assessment, taking into consideration the diversity of the population.
- i. Students will become familiar with traditional and contemporary art education movements, theories, and issues. As part of their art theory instruction, students must demonstrate knowledge of the fundamental principles, and the language of art.
- j. Students will become familiar with elementary and secondary methods to enhance their abilities to understand the historical development of art education.

The Masters of Arts in Education goals and objectives:

- a. Extend the NCDPI competencies currently required for initial AA@ licensure by expanding the art educator's knowledge base through experiences such as analytically reading art education professional literature, analyzing and discussing art education publications, theories, current practices in education and research.
- b. The program will extend master students' competencies through self-reflection and self-evaluation of their planning skills.
- c. Computer competencies will be enhanced.
- d. Students will engage in advance study of curriculum content, methods of organizing for instruction, materials, the classroom environment, and knowledge of the students and their needs.
- e. Students will be proficient in art techniques in the different art media and be able to appropriately modify these techniques for K-12 levels instruction.
- f. Students will be sensitive to cultural diversity and able to teach a variety of lessons that reflect the art of different ethnic groups.
- g. Students will have a strong background in art history and be able to incorporate art history in their teaching plans.

Assumptions

- a. Masters of Teaching in Art Education (MAT): This degree is expected to attract more students to our masters program.
- b. We assume that as the enrollment for the university grows, the enrollment for those in the Art Education at the bachelor's level will grow as well.

Proposed Actions

a. Undergraduate students receive an excellent background in studio courses at UNC Pembroke; however, this might not be the case for those admitted into the M.A.T. program. For this reason an additional course at the graduate level will be created to get these students' skills up to speed and insure that they are knowledgeable in all media necessary to make their teaching career a success.

b. Art Educators propose to develop presentations that can benefit children in art programs or art teachers in Robeson and surrounding counties. These presentations will also be used to gain notoriety for UNCP's Art Education program and attract master level students.

Evaluation/Assessment

a. UNCP has had an excellent record in that students that graduate from the Art Education program are still teaching in their field after many years. We hope to continue to keep in touch with our graduates and track their careers.

b. We will know if the presentations we create will attract students if the enrollment in our program increases.

Gallery

Introduction

Since 1986, an art department faculty member has served as the part-time gallery director. This responsibility was in addition to those of a full-time professor. Beginning fall 2005, a faculty member will have one course release time for developing and managing the gallery.

The art department gallery has always been, and will continue to be, a valuable teaching facility. It serves an important function as the venue for senior exhibitions required of all graduation art students. The senior exhibition, the capstone event for art majors, must be completed and passed in an acceptable manner. Before receiving an undergraduate degree in art, students must participate in the senior exhibition and the art faculty critiques student work hung in the gallery.

Given that the closest art museum is in Fayetteville, North Carolina, an on-campus, professional gallery can serve as a requiring tool for majors and it can increase the university community and the general public's awareness of the art world both within and outside Robeson County. To this end, all exhibitions require publicity and receptions.

The Art Department wishes to see this area expanded to include a permanent art museum that can house collections of prints and Native American Arts, as well as furnish excellent traveling exhibits that will enhance the prestige and cultural life of the university and larger community.

The Art Department with help from the University at large will seek grants and patrons to develop this area.

Goals and Objectives:

1. Develop the gallery into a cultural venue for the university and general public, while maintaining its teaching emphasis
2. Increase the university community and the general public's awareness of the art world outside Robeson County
3. Acquire funds to enhance the quality of quantity of exhibitions available
4. Advertise exhibitions via newspapers and mailers (postcards)
5. Coordinate and support other exhibition areas on campus, coordinate permanent collections, and extend visiting artist program.
6. Develop security system of the gallery to accommodate traveling exhibitions that will require such protection.
7. Arrange national and international juried competitions and important invitational exhibitions of visual arts.

Assumptions

1. The art gallery will be supported and funded by the university, supported because of the opportunities that could be offered to our students and to the general population.
2. The gallery will actively seek outside funding.
3. The gallery will serve as a venue for senior shows, invitational exhibitions, juried high school competitions, and traveling exhibitions from outside Robeson County.
4. Funds will be made available for student assistants to monitor the gallery and assist with receptions etc.

Proposed Actions

1. Elaborate upon the gallery's webpage to include: past exhibition, current exhibition, directions to the gallery, etc.
2. Actively seek grants to fund exhibitions and gallery needs.
3. Request a portion of student activities fee, be allotted for the gallery's needs.
4. The gallery director will seek traveling exhibitions, organize exchange exhibitions, and juried competitions, and exhibits, which feature, but not be limited to, the art of both department faculty and students.
5. The gallery director will need more release time or a fulltime person may be required to accomplish all listed goals and to enhance the quality of the offerings. The gallery director may want to establish a traveling resource center for the state of NC for example or be involved with the planning of a new art museum facility that is also planned.

Evaluation/Assessment

The success of the gallery can be evaluated in the following manners:

1. Attendance of gallery sponsored events (art openings and lectures); we will count heads at openings.
2. Feedback from visitors in the form of a suggestion box and/or comment book.
3. Coverage in local papers, which would bring recognition to the art department and the university in general.

Art Department Trips

Introduction

In order to enhance Art Department course work curriculum, it is necessary to schedule special trips so that students can see original art.

Trips are scheduled to take advantage of special opportunities that may arise for example the opening of an exhibit at the Mint Art Museum in Charlotte in which a faculty member was one of the exhibitors. Students were also able to see original artwork in the permanent collection as well.

Students attend professional conferences in their areas. These conferences, such as the North Carolina Art Education Association fall conference, introduce students to state professionals, and prepare them for their future careers. Conferences such as these are opportunities for students to network and meet dedicated teachers that will soon become their colleagues. Attending keynote sessions and presentations help students understand the unique problems, concerns and breakthrough in their field. Conferences are a way for students to be involved in young artists and teachers to interact with colleagues stateside and nationally.

Process

Students and faculty currently carpool to museums and conferences in our region. Faculty in other classes understands the importance these field trips to the total education of our students and excuse their absences so that they can attend these important events.

Assumptions - Future Development

Field trips to view original art and attend conferences will always be a necessary part of the art curriculum. To function effectively, the Art Department will need to have in the department budget moneys to use the UNCP bus to take field trips.

- a. We wish to expose our students who little exposure to actual art because a photo reproduction cannot compare to seeing the original. Photo reproductions are deceptive because of size of image. Also, the photographic process smoothes out important stylistic effects such as brushwork, and surface texture and actual color. In order for students to fully understand their discipline, they must see the work in the original.
- b. Students from disadvantaged background do not have the funds to travel to museums or conferences on their own which necessitates group trips to important functions. Field trips to view original art or to attend conferences in which to learn new

- information about a discipline promote excellence in teaching and learning and provide a forum for dynamic exchange between students and faculty attending. They provide learning opportunities in the visual arts that cannot be provided any other way.
- c. Viewing original art increases appreciation for diverse cultures and helps students understand the concerns of others. Students who have traveled to foreign countries to study or do art tours as part of their academic curriculum have enriching personal and artistic experiences that they will never forget and will continue to enrich their lives. They in turn form relationships that enrich the lives of others in our area, our state, and our country and in the world.

Proposed Goals and Objectives:

The Art Department proposes to expand their ability to take students on field trips and conferences. These trips contribute to the Mission of the University as a whole, and significantly contribute to student learning. The Department would like to offer an opportunity for international travel to view European Art at least once in every student's career in our program. Trips to view art in Washington, D.C. and New York will be offered every year.

Students will be encouraged to attend national conventions. Students will be encouraged to make presentations of their own at conferences, thus joining the professional organization as active members, rather than as passive participants. Students will be encouraged to submit artwork, or other materials for exhibition at these conferences.

Summer class will be created that will encourage international travel so that students can experience multicultural art first hand and meet the artists that create it. Digital or photographic work will also be brought back from international travel to be used as teaching resources. Video productions of international artists will be created so that students can see how art is produced in different countries. In this way, students will have a better appreciation of the concerns of artists, and their place in their societies.

Proposed Actions:

The Art Department proposed to find funding for these important trips. The Department plans to communicate more effectively how important seeing original artwork and attending conferences is to the total plan of education. The Department plans to work more with motor pool to use the UNCP bus to provide travel for large student groups.

Art students have organized to create the UNCP Arts Organization. The Art Department faculty who provide them with a faculty advisor and take this group seriously will support these students in their plans. Art Education majors should also create a student chapter of the National Art Education Association.

Evaluation/Assessment

Faculty evaluates the effectiveness of a field trip by the reaction of the students in their various classes. Evaluation sheets for extra-curricula travel will be created so that students can have input. This input will alert organizers to problems or concerns, as well as point out what is working well, so that future events can be refined to run as smoothly as possible.

Faculty and student input will allow organizers prioritize and develop trips that will compliment specific curricula.