

Justification for Additions and Augmentation of Art Department Academic Plan

The Art Department has more than doubled the number of art majors since the original writing of the plan. We have had growth in the number of student credit hours up from 1017 Fall 1999 to 1689 Fall 2003. We have added four tenure track faculty positions and 5 adjunct faculty members. The original plan did not contain enough specifics and we wish to furnish more information about where the Art Department is now and where we would like to see it go in the next 5 years. As well, we will furnish the tools that we will use to assess our objectives and programs in our varied disciplines. We will also furnish data on personnel, equipment and facilities that we will need to accomplish these goals. We will discuss partnerships with other departments.

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 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.

ART DEPARTMENT DEVELOPMENT PLAN 2002-2007 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:

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

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

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

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

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

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

We also have the Martha Beach Endowed Chair, which is currently in painting and is held by Tarleton Blackwell (2003), A.S.S., Gupton-Jones College; B.A., Benedict College; M.A., M.F.A., University of South Carolina.

The Art Department offers three degrees; a B.A. Degree in Studio Art, a B.A. Degree in Art Education with Certification in grades K-12, and an M.A.Ed in Art Education and planning stages are quickly moving to completion for a M.A.T. degree with an emphasis in Art Education. Several graduate courses will be required in the Art Department. Also offered is a Degree in Education with a Concentration 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.

The department is growing rapidly which is indicated by the following figures. **In the Art Department** overall "Undergraduate SCH for Spring 2003 is 3175" up from "1239 Fall, 2001"

For Fall 2002 we had 45 undergraduate Fine Art majors and 38 Art Education majors.

For Fall 2003 we have 70 undergraduate Fine Art majors and 34 Art Ed. Majors

For Spring 2004 we have 140 Art majors. We have 11 graduate students.

The Art Department supports academic freedom and freedom of expression and believes in a personalized hands-on educational process.

PROCESS

The Art Department has used structured faculty meetings and informal discussions to arrive at this evaluation plan. Since the department has only four full time faculty, it has had an opportunity to have informal conversations throughout the working day and for each faculty member to have the ability to make contributions on a spontaneous basis as well as during planned faculty meetings. In 2003 the Art Department had six full time tenured or tenure track faculty and has added two additional positions in 2004. Each area coordinator has submitted in writing rough drafts 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. The draft was submitted to each faculty member and then corrected and edited into the same style and then approved by the majority of the faculty.

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. At present the Art Department has an average of around 100 combined undergraduate majors and a population of 10 to 15 in the Masters program. 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 two 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, and specifically 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, Layout Artist, Painter, Photojournalist, Sculptor, or Sign Painter.

Fine Arts

- 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. 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.

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

Our faculty is actively exhibiting in one person, group, and juried exhibits in the region, nationally and internationally. 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. 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. Our department is extremely well known for their research achievements.

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 several students participating in International exchanges, winning awards, and taking leadership roles on campus.

5) Students a continuing 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.

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

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 belong to the National Art Education Association and the North Carolina Art Educators Association. Dr. Ann Horton-Lopez is an officer on the Board of the North Carolina Art Education Association and is Division 4 Regional Director. She has produced a text *Preparing to Teach Elementary School Visual Arts*, which was published by XanEdu, a division of ProQuest Education Publishing, Inc. Dr. Horton-Lopez also had art education articles published and was an actively participated in art exhibits and juried photography exhibits. She plans to produce a text for an art education secondary methods course. She has developed three Art Education distant learning courses and is in the process of developing another distance learning course for the M.A.: Art Education program. She and Dr. Lightfoot recently gave a presentation to area teachers at the North Carolina Art Education Association state conference on The Shroud of Turin; using PowerPoint presentations in your classrooms.

Dr. Lightfoot has presented papers at the National Art Education Association (NAEA) meetings. She will be presenting a paper on classroom management technique at the NAEA national convention in Denver, April 2004. Dr. Lightfoot has also proposed to study pedagogy and methodology of art educators of other cultures. She is preparing to work with faculty in our sister schools in China and observe and videotape teachers at the elementary and secondary levels there. Collaborating with Mike DeCinti of the Department of Mass Communications, she plans to turn the knowledge that she gained in China into presentations, lesson plans, videotapes and teaching resources in multicultural arts education. She plans on presenting this information regionally as well as nationally. This study will continue to study the art of other ethnic groups in our state and she plans to travel to Mexico the following year.

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;

With the new computer hardware and software granted to the Art Department Program from the School of Education, Art Education faculty are planning to create presentations in Art Education to aid in recruitment of new students. Faculty expects to travel to school districts in Robeson and neighboring counties meeting teacher candidates for our MA and our proposed MAT programs.

Faculty and students volunteer to do art projects with area schools, such as Rosenwald School in Fairmont, NC and are part of their school improvement plan. Involving art students in projects such as these encourage students to consider a career in education. Children who participate in these workshops are introduced to UNCP and will hopefully apply when they reach college age.

5. Students a continuing 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. Dr. Lightfoot hopes to involve students in her exploration of other cultures by having cultural exchanges of art teachers. This will promote our university abroad and give students and teachers a chance for foreign travel, allowing them to experience diversity first hand.

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

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

Undergraduate art education majors are also encouraged to join their professional organization, The National Art Educator Association. These students will be able to receive the association's monthly magazine, "Art Education" and start a student chapter on the UNCP campus.

Graduate students in the MA program are encouraged to do research that aids to the knowledge of the rich heritage of our area and of our state. Students have researched topics such as the W.P.A. murals in North Carolina and are currently researching the symbolism of native Lumbee art. The Art Education program will continue to guide students in their research theses.

PROPOSED GOALS AND OBJECTIVES

The goals and objectives of the Art Department are:

- 1) To increase interdisciplinary and interdepartmental collaborations. To broaden the impact of the department in the area of interdisciplinary cooperation with other departments. Already in process is the Media Integration/ Digital Academy project with the departments of Art, Music, and Mass Communications. This activity 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. To The Media Integration Program has now been approved as an Academy. Our Digital Art Curriculum has grown and developed we currently have three courses ART 380 Media Integration (MCM 380, MUS 380); ART 458 Media Integration Production (MCM 458, MUS 458); and ART 480 Projects in Media Integration (MCM 480, MUS 480).
- 2) To grow and evolve the Digital Academy. Among the long-term goals of the Digital Academy is to develop and offer an interdisciplinary minor, which can be evolved toward a major, which will be focused on creative digital activities reaching beyond the current three-department 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, 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 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.

- 3) To grow and evolve the Art Department 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. During the spring of 2004 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 from other campuses for Art and American Indian Studies. We hope that this program will begin in Summer 2005.
- 4) We are working with the Honors Program to offer a new section of Art Appreciation that will be geared to the special needs of these students and collaborate with other disciplines.
- 5) We also have offered art courses in the following branch campuses: Richmond Community College and Sandhills Community College.
- 6) In collaboration with the History Department who is planning a Woman Studies Program we wish to offer a course on Women Artists.

We are looking into linking Art History courses with appropriate English courses in the future.

- 7) We are currently offering a variety of courses in Art History and Appreciation, Art History, Art Education as well as other content areas through Distant Learning both online and at other campuses. We are continually working to continue growth in this area.
- 8) 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.

- 9) 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.
- 10) To address a request from the Native American Resource Center to be considered as a collaborator in future graphics and media integration endeavors.
- 11) 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: \$65,000, \$5000 for furniture and equipment
- 12) 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, I request funding for the gallery each time the needs arise.
- 13) A permanent Art Museum and Exhibition Space to be shared by the university is missing. 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: Gallery 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.

- 14) It is very important to our students who are isolated to travel to events and particularly to see art in exhibits, museums, and galleries. When we go with students to view art, our only recourse is to ask students to carpool. We would like to be able to use the UNCP bus for these trips twice a year. Our student group is very active and wanted to plan a trip to see art in Washington, DC but the expense of the bus was so much that the plans were dropped. Our department should be sponsoring such trips as part of the education of our students. It also would be good to have funding for one overnight stay when we go to Washington DC. In kind services of UNCP bus plus \$3000

PROPOSED ACTIONS

Beginning with the academic year 2001-02, the Art department will have an opportunity to track the new Media integration interdisciplinary offerings, which are being offered for the first time during the fall semester. Since this is the first semester of implementation, any areas of concern that relate to staffing, course-load equity, resources, (both budgetary and equipment related), will be addressed by the principles involved in the project. After such preliminary evaluations have taken place, a more realistic approach to the goals and objectives for the Art department will be possible. In the meantime, dialogues will be established between the Art department, the School of Business and the department of Math and Computer Science on the most appropriate manner to realize each request beginning the fall semester, 2001. At that time, the Art Department should have some knowledge of its resources, both in budget and faculty, to make realistic recommendations relating to the implementation of the Art department's proposed goals and objectives. After the above evaluations have been made, a proper and realistic approach to the interdisciplinary requests can be addressed by all departments involved.

In reference to the desire of the Art department to expand the requirements for additional Art History in the Art program, any new faculty, after the requested position of Painter has been realized, would be screened for academic expertise in the History of Art. It would be ideal if in the near future a prospective faculty member with a **PHD** degree in Art History would have the sole responsibility to teach two upper level Art History courses for Art majors as well as two survey courses for the general population each semester, giving continuity to the Art program on the area of Art History.

Add Gallery Director and Collections Coordinator, \$65,000, \$5000 for furniture
Add Ceramist and Art Historian

EVALUATION

Evaluation for proposals 1 - 14, will be of the form in input from the Art Department 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.

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.

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, the historical and cultural context of their work, and their ways of working contribute inspiration and a necessary

backdrop for the art instruction we are giving to all our students. In the past students took one semester of Art Appreciation followed by advanced art history courses. We now require 6 credits of survey and 9 credits of advanced art history of all our art majors after in 2002 making major curriculum changes in our art history programs. 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.

2. Process

Same as in main document

3. Assumptions

The Art Department is in the process of preparing for NASAD accreditation, which requires quality art history instruction delivered by a PHD in Art History. We do not have a faculty member with these qualifications so we need to hire 1 faculty member specifically for Art History and Appreciation. 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 more 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. We have been approached to offer a course that would be in the Woman Studies Program. We are developing a course in Japanese arts and would like to develop an African Arts Course. Many of these courses would be offered under other departments and programs as well as for art majors.

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.

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

- Offer quality instruction by hiring a fulltime tenured Art Historian with a PHD
- Offer more courses
- Offer a minor in Art History
- Offer courses in collaboration with other departments and programs

- Give excellent presentation of our materials through improved visual media and equipment
- Establish a coordinator in this area to make recommendations to the chair in instruction, curriculum, and purchase of support materials.
- 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.

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 symbolic content and interpretations of meaning.
7. The relationship of artists to nature.
8. The role and representation of women in art.
9. The formalistic analysis of art objects.

Performance Objectives

The fundamental measures consist of students' ability to articulate coherent descriptions and analyses and to identify images.

For example: The student will be able to:

1. Describe an art object using the formal element.
2. Define and use art terminology.
3. Identify art objects and/or styles of art.
4. Research the political forces, issues, and influences of a work of art.
5. Compare and contrast art objects, styles, and cultures.
6. Interpret the meaning of art to the particular society, to us now, to his/herself.
7. Identify the geographical and time period of art objects.
8. Describe the emotive and aesthetic qualities of the artwork.

Evaluation/Assessment

Students will be assessed by performance on individual courses. 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.

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.

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. Assessment of program improvement and excellence are also assessed by students 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 are the two-principle hand printing methods that do 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.

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 though 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

When Professor Van Zandt arrived, His position was to teach all courses in ceramics and sculpture, both of which were established and very viable concentrations with the enrollment one would expect of such areas. Over the past 34 years, sculpture has waxed and waned due to scheduling and equipment problems; specifically since I was the only 3-D faculty member, the advanced sculpture courses had to be platooned over the academic year, skipping a semester each academic year which did not allow for the development of the required continuity to sustain it as a populated discipline. During this time, ceramics maintained a faithful following, even through difficult and often near impossible scheduling problems. Today, both Ceramics and Sculpture are populated as expected and meeting each semester with Sculpture experiencing a steady increase in the upper level courses. Scheduling is still a problem for both areas, but serious students seek ways to experience the courses. The equipment is steadily being upgraded in both areas and future students should be able to enjoy the efforts that have been put forth in the past to insure successful continuation of both disciplines. With proper class scheduling and continuing equipment replacement and upgrading both areas should enjoy a profitable future in the Art curriculum. We recommend the addition of a Ceramics Position in order to help scheduling and furnish needed Faculty for the increase of students and need for more places for students in this area for the growing student population.

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

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. Assessment of program improvement and excellence are also assessed by students at that time and by faculty.

Space in the 3D area is a real issue. We hope that the renovation will add much needed space for this area. We also must address the need for venting as well as safety and health issues to be a priority.

Digital Arts

Introduction

Early digital days. The history of the computer as a studio tool in UNC Pembroke Art Department studios dates to the introduction of a minimal digital environment during the 1993-1994 academic year. At that time graphics computers and 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. Although computers had been the of some independent study work in the department, no curriculum had been developed and no long-term plan of action for the development of computer-based arts was in place. After a nationwide search John Antoine Labadie was brought to the UNC Pembroke Art Department for the specific purpose of developing a digital arts program. Dr. Labadie brought a digital background as an art director, graphic designer, and scientific illustrator to the task of developing this new computer arts studio program. On Labadie's arrival in the Fall of 1994 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 Amiga units, of varying vintages, were made by the Commodore Company, which went out of business in the Spring of 1994. Dr. Labadie's first official decision regarding the nascent computer arts program was to move to the Apple computing platform.

Growth of the Digital Arts program to date. Since 1994 the computer-based studio area has steadily grown from the severely limited "problem seminar" offerings of that first year, to a minor in 1997, and then to a "computer graphics" studio concentration in 1998. In the spring of 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 Dr. Labadie was named coordinator of the Digital Arts (DA) studio area. 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.

Digital Arts program funding. | During the development of the DA program, 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 John Labadie. In this regard, Dr. Labadie has 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, Dr. Labadie has also had responsibility for locating and maintaining funding this program during this time. 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 Labadie 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 Dr. Labadie as its sole instructor. In the Fall of 2003 this situation changed with the arrival of Dr. Tula Lightfoot in the Art Department. Dr. Lightfoot, who has a background in digital art and deep experience in the Apple computing platform, now teaches the Art 230/ DA 1 course. In the Spring of 2004 an additional faculty member will join the DA teaching group. Margie Labadie, 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, will begin teaching two digital courses (Art 250/ Communication Design & Art 202/ Introduction to the Digital Arts) and the development another course (Art 256/ Web Design) to be offered in the Fall of 2004.

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/ Introduction to Digital Arts) 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), co-offers one course within the honors college (Art 380-90/ Media Integration Honors), and co-offers 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:

10 Apple G4 units with CD burners and 17” monitors ... all run Apple OS

10.2+. These machines are the main teaching units for the DA classes.

4 Apple G3 units with CD burners and 21” monitors ... all run either

Apple OS

10.2+ or OS Apple 9.2. These machines are the special units in support of the

DA classes which provide additional scanning, CD/DVD burning and printing capabilities.

Scanners

12 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

1 letter-sized (8.5”X11”) inkjet printer

DVD burners

2 external Firewire CD/DVD reader-burners

Zip Drives

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

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

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

Note #1: We are anticipating an upgrade to Apple G5 units in the Spring of 2005.

Note #2: During the Fall of 2003 a request has been made to UCIS increase the group of “teaching” machines from 10 to 15.

Note #3: 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 video 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 2004.

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 an overview, with 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 century. 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.

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.

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 can not 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. We assume that there will be a new degree at the master's level, the 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

The art department has had a part time art department gallery director since 1986. For the last 17 years the gallery director has also been a full time instructor within the department with all the responsibilities expected of a full time instructor within this institution. There is a need for release time for a faculty member to direct the gallery and if a new gallery can be obtained and permanent collections there would be a need for a fulltime position as gallery director and collection manager.

The art department gallery has always been seen as a valuable teaching facility. A tool used by the art department faculty to increase the art students, the university population and the general public awareness of the art world outside this region (Robeson County) the closest art museum is in Fayetteville North Carolina. The art gallery also serves a very important function as the venue for the senior art student exhibition. The senior art exhibition, (Senior Show is the capstone event for the art student.) Before graduating with an undergraduate degree in the art department the senior show must be completed and senior show critiques passed in an acceptable manner.

Over the last 17 years the task of the gallery director has grown from hanging a few senior shows and presenting exhibitions by local and regional artists to a full-fledged university art gallery. The gallery director during the past 5 academic years for example, organized, displayed and arranged openings for approximately 45 exhibitions. These exhibitions require publicity and receptions. These exhibitions have been senior shows, invitational exhibitions and high school juried competitions. Over the last five years the responsibilities of the part time gallery director have grown to the point where a full time gallery director is needed. There is also a need to

coordinate and support other exhibition areas on campus, coordinate permanent collections, and extend visiting artist program.

The form and purpose of the art department art gallery has grown beyond the scope of a part time gallery director. A full time gallery director with the knowledge to organize and run a truly professional gallery is needed. The art gallery should be supported and funded by the university, supported because of the opportunities that could be offered to our students and to the general population. The opportunity to experience the visual arts needs to be enhanced because these opportunities are currently not easily available. The gallery director should have grant writing skills, curatorial ability, and the knowledge to organize and run a professional art gallery. With a full time position as the gallery director would be able to procure important traveling exhibitions, organize exchange exhibitions and juried competitions, and exhibits, which feature both the art department faculty and the art students. There would be time to arrange national and international juried competitions of visual art and important invitational exhibitions.

The art department continues to see itself as being a viable contributing component of the university and community at large. Filling the position of a full time gallery director and the support through adequate funding would further enhance the art department contribution to the university and community at large.

The Art Department wishes to see this area expanded to include a permanent museum of art that can house collections of prints and Native American Arts as well as furnish excellent traveling exhibits that originate here to the university and larger community. The Art Department with help from the University at large will seek grants and patrons to develop this area.

Art Department Trips

Introduction

The Art Department has a gallery that displays original artwork. This gallery exhibits work of contemporary artists and is a valuable teaching resource in the visual arts. However, in order to target individual media and studio curriculum, it is often necessary to schedule special trips so that students can see original art in the studio area that they are studying. An example of this would be a recent trip to Brook Green Sculpture Gardens in Pawley's Island, South Carolina. This is the largest sculpture garden in the Southeast, containing more than 550 sculptures by 300 plus artists. Students can view photo reproductions of these three dimensional works, but only by seeing the original sculptures can students fully appreciate them. By taking students on a field trip to view these sculptures, the professor can point out the textures of the materials. Students can experience the size of the artwork, and they can identify more fully with the problems and concerns the sculptor had when creating his or her work of art.

Trips are also scheduled to take advantage of special opportunities that may arise. An example of this is when our very own faculty member, Tarleton Blackwell exhibited his original paintings in the Mint Museum of Art in Charlotte, North Carolina. This was a wonderful opportunity for students to see the original artwork and hear presentations by museum staff educators. Students were also able to see original artwork in the permanent collection. As with sculpture, seeing

original art gives students a better appreciation of the process involved in the creation of the piece.

Students also 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 Art Education in the state and in our country.

Process

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

Assumptions - Future Development

Field trips to view original art will always be a necessary part of the studio curriculum, as will attending conferences in the area of Art Education. It would be beneficial for students to attend conferences in the area of the Digital Arts as well. Students in the UNCP Art Organization, a recognized student group, are planning a trip to Washington D.C. to see the Smithsonian museums and galleries. Students are eager to see as much original art as they can and will try to raise money and consciousness so that these trips are possible.

- a. To function effectively, the Art Department will need to have the use of the UNCP bus in order to take large groups of students to various museums and events. We will also need a budget to allow for student field trips.
- b. Since many of our students are from the surrounding area we understand that they may not have had the opportunity to view original art in their K-12 experience. We also see that a large proportion of our students did not have much art prior to coming to UNCP. Seeing original art is very important to these students. 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 of paintings. Many times the colors or reproductions are not true to life. In order for students to fully understand their discipline, they must see the work in the original.
- c. Students from disadvantaged background do not have the funds to travel to museums or conferences on their own. Attending as a part of a group is an ideal way to make certain that student get this important art experience.
- d. It is imperative for the above reasons, that future art educators have the opportunity to see original master artwork.
- e. 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. These field trips enrich the curricula in our studio and art education areas.

- f. Proposed trips to Washington, D.C. for example are an exciting extracurricular event that will enrich the lives of our residential as well as commuter students giving them an opportunity to view art from all over the world and not just from our area.
- g. Viewing original art increases appreciation for diverse cultures and helps students understand the concerns of others. Viewing original art is an experience that will enrich student's learning and love for the arts. There is nothing to compare with seeing the original statue of David by Michelangelo, for example. Students who were able to travel to Italy with Dr. Hopper in the summer of 2003, for example, have had an experience that they will never forget, and one that will enrich their lives. Through the creation of their own artwork, or through their teaching, they will enrich the lives of others in our area, our state and country.

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 at least every other year.

Students will be encouraged to attend national conventions in Art Education where they will listen to presentations of concern to our country as a whole. 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 for the Studio Art and Art Education major. The Department plans to work more with motor pool to use the UNCP bus to provide travel for large student groups.

Faculty has proposed international study already in Europe and Central American. A successful summer study program in Italy occurred in 2003. Visual images from these trips are already being used in classes and have been found to be excellent resources. Students who were part of international study have evaluated their experiences. All information will be taken into account and used for planning future travel such as this.

An Art Department faculty member has proposed to go to China to study art production in the schools, and to make a video presentation to use as a learning tool in our classrooms. It is hoped that this presentation will be used as a resource for UNCP students and area teachers as well. It is hoped that it will spur ideas that will provide more multi-cultural art instruction in our regional schools.

Art students have organized to create the UNCP Arts Organization. These students will be supported by the Art Department faculty who provide them with a faculty advisor and take this group seriously. UNCP Arts Organization members are already raising funds for their proposed trip to Washington, D.C. Faculty will identify other funding sources to help these students achieve their goal for viewing original art.

Art Education majors should also create a student chapter of the National Art Education Association. These students should meet on a regular basis and form a strong cohort group. This way they will also be able to raise funds, which will enable them to have the group's officers, or designated student presenters to attend national conferences. Those who attend will be able to report back on current trends and concerns of their discipline to other members.

Evaluation/Assessment

Faculty evaluate 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 should have input as to what trips would occur. Understanding the concerns of faculty will allow organizers to develop trips that will compliment specific curricula.