UNDERGRADUATE PROGRAM CHANGE

Proposal for a Program Change

Department Theatre, Art and Graphic Design **Submission Date** 28 February 2013

Major ☐ **Minor** ☐ **Concentration** ☒

Semester of Implementation Fall 2013

Retroactive? (If yes, please specify catalog year) No

I. Summary of Proposed Program Change:

	CURRENT	Check Box if no Change	PROPOSED CHANGE
Program Name	Bachelor of Fine Arts Degree, Visual and Performing Arts	X	
Credit Hours	120	X	
Course(s) to be Added			DSAM 100, 101, 102, 103, 105, 200, 204, 205, 210, 221, 226, 300, 310, 325, 326, 330, 350, 400, 410, 421, 462.
Course(s) to be Removed		X	
Indicate courses to be substituted for removed courses			DSAM 221, 322, 330
Course(s) to be Changed			ART 246, 322, 345, 346, 401, 425, 445
Other Changes			Adding Graphic and Animation Design (DSAM) Concentration to BFA; Revising Catalog Copy for clarification and to incorporate previous changes

II. Proposed revision in catalog description of program.

A. Provide current catalog copy. (*Attach extra sheet.)*

B. Provide proposed revisions in catalog copy – use **bold** for new information, ~~strike through~~ for deletions, and *italicize* changes.

See Attachment

III. Rationale for proposed changes. *Attach extra sheet if necessary.*

We propose to create a four-year undergraduate major in Graphic and Animation Design that will provide its graduates with the skills needed to be effective designers, communicators and creative problem solvers. But before creating a major, we will create a concentration in Graphic and Animation Design under the existing BFA in Visual and Performing Arts.

With the advent of the internet the availability of information has grown at a staggering rate. Graphic and Animation design has grown more important as a result of this growth. Designers must address the growing complexity of knowledge, our technological advances, and our ability to communicate globally and across cultures. It is imperative that we educate the next generations to be nimble thinker, as well as nimble designers.

An effective designer is able to analyze, understand, critique and use images and information persuasively. They understand the effectiveness of narrative, story-telling, typography, composition, visual organization and hierarchy. Designers also must employ rhetoric, interactive media, computer programming, game theory, simulation design, marketing and perceptual psychology in order to effectively communicate.

Our student designers will collaborate and integrate their course work with other disciplines across campus. Students will be taught how to effectively organize and present complex visual information, how to communicate using images, type, animation, simulation and illustration.

Growing access to affordable technology allows untrained individuals to manipulate visual information. These amateur designers often do this poorly or worse, unethically. Because of this there is a growing need for trained visual communicators who can evaluate, create and present information effectively.

The arts and humanities often have difficulty fitting into the need for more science, technology, engineering and math (STEM) graduates. It must be pointed out however that in 20 short years, the impact of the technology revolution upon graphic design and Animation design has been profound. This revolution has completely altered how designers do their job. Graphic designers who once worked closely with professionals in such areas as pre-press, typesetting, paste-up and image editing and color correction, have now had to take on all those tasks. The skill set and software knowledge is profound, as is the difficulty in staying current, with new software updates every 18 months. To address these challenges this program is dedicated to giving students the skills to be adaptive problem solvers. Instead of being a software mill—instruction limited to teaching specific versions of specific software—students learn what different software does, and which program works best for solving the problem at hand. We will stress flexibility, initiative, critical analysis, the need to stay current in the field and the value of life-long learning. This will develop graduates who are nimble, can anticipate change, and who accept the challenge of learning new skills.

Simulation and animation is now completely digital, and in the same time frame we have seen an exponential growth in the number and complexity of video games and simulations. Complex 3-D modeling, motion graphics, the manipulation and creation of images, and the integration of sound are all skills needed for effective animation. Simulations are common in medicine, the military, crime scene and historic recreation, anthropology, aerospace as well as cinema special effects. All of this fits clearly in the technology needs of STEM initiatives.

IV. Resource Assessment

A. Estimate any change in staff requirements that would result from this program change.

None for new concentration within BFA Program.

B. Estimate the amount and cost of any extra equipment, library resources, computer hardware or software, or other resources that would be required to carry out this program change.

We expect an initial outlay of $1500 - $2500 dollars for library resources (particularly to stock titles for animation, simulation, and 3D-modeling), and then $800–$1200 every two years or so to keep library holdings current.

V. Affected Departments or Programs:

If the proposed program changes could have an impact on other departments or programs, the appropriate affected chairs or program directors should be notified of the proposed changes.

A. List other departments/programs that might be affected:

Mathematics and Computer Sciences; History, Political Science and Philosophy, Department of Theater, Art and Graphic Design; Biological and Environmental Sciences; English and Modern Languages; Psychology; Sociology, Anthropology and Criminal Justice; Accounting, Economics, Finance and Real Estate; Management, Information Systems and Security, Marketing, Communication Studies

B. Individuals contacted and date contacted:

October 2012 - Wayne McWee, Department of Theater, Art and Graphic Design

November 14, 2012 - Naomi Tsigaridas, Communication Studies

February 12, 2013 - David Shoenthal, Mathematics and Computer Sciences; David Coles, History, Political Science and Philosophy; Mark Fink, Biological and Environmental Sciences; Rhonda Brock-Servais, English and Modern Languages; Eric Laws, Psychology; Brian Bates, Sociology, Anthropology and Criminal Justice; Bennie Waller, Accounting, Economics, Finance and Real Estate; John Gaskins, Chairman of Management, Information Systems and Security, Marketing.

SIGNATURE PAGE
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Department Theatre, Art and Graphic Design Program Name Graphic and Animation Design ((DSAM)) Concentration

VI. Approvals	Date Received	Date Approved	Signature
1. Department Curriculum Committee Chair	_____	_____	_____
2. Department Chair	_____	_____	_____

The Department Chairs, whose programs may be affected, have been notified:

Department _____ Date Notified _____
Department _____ Date Notified _____
Department _____ Date Notified _____

3. College Dean	_____	_____	_____
4. College Curriculum Committee	_____	_____	_____
5. Educational Policy Committee	_____	_____	_____
6. *Faculty Senate	_____	_____	_____
7. *VPAA	_____	_____	_____
8. *OAIR (notification only)	_____		_____

9. *BOV/SCHEV - VPAA will submit materials for approval

10. Date received by Registrar _____

*Substantive change (see definition and consult EPC chair prior to submitting materials)

All curriculum proposals/changes are processed in the date order received. In order to be included in the next academic year's catalog, all paperwork must be submitted no later than:

February 1st to the College Curriculum Committee
March 1st to the Educational Policy Committee (EPC)

Submission within the deadlines does not guarantee processing in time for the next academic year's catalog.

Revised June 2012