STATE COUNCIL OF HIGHER EDUCATION FOR VIRGINIA

Program Proposal Cover Sheet

1. Institution **Longwood University**	2. Program action (Check one): **New program proposal __X___** Spin-off proposal _____ Certificate proposal _____
3. Title of proposed program **Graphic and Animation Design**	4. CIP code **10.0301**
5. Degree designation **Bachelor of Fine Arts (B.F.A.)**	6. Term and year of initiation **Fall 2015**
7a. For a proposed spin-off, title and degree designation of existing degree program 7b. CIP code (existing program)	
8. Term and year of first graduates **Fall 2019**	9. Date approved by Board of Visitors
10. For community colleges: date approved by local board date approved by State Board for Community Colleges	
11. If collaborative or joint program, identify collaborating institution(s) and attach letter(s) of intent/support from corresponding chief academic officers(s)	
12. Location of program within institution (complete for every level, as appropriate). Departments: Theater, Art and Graphic Design College: Cook-Cole College of Arts and Sciences Campus: Main Longwood Campus (Farmville) Distance Delivery (web-based, satellite, etc.) None at the present, likely some classes will be offered online, but less than 50% maximum.	
13. Name, title, telephone number, and e-mail address of person(s) other than the institution's chief academic officer who may be contacted by or may be expected to contact Council staff regarding this program proposal. • Christopher M. Register, Graphic and Animation Design Program Coordinator, Department of	

Theater, Art and Graphic Design, 434.395.2295, registercm@longwood.edu

• Ms. Sharon Menegoni, Longwood University's SCHEV liason, 434.395.2845, menegonism@longwood.edu

TABLE OF CONTENTS

Description of the Proposed Program

Program Background

Comment [RP1]: Removed the word: "Overview" from heading.

Longwood University requests approval to initiate a Bachelor of Fine Arts (B.F.A.) degree in Graphic and Animation Design (DSAM) under CIP 10.0301. The proposed program will reside in the Department of Theater, Art and Graphic and Animation Design (TAGD) and be administered by the Cook-Cole College of Arts and Sciences (CCCAS). The target date of the program's initiation is the Fall of 2015.

This four-year undergraduate major in Graphic and Animation Design will provide its graduates with the skills needed to be effective designers, communicators and creative problem solvers. Longwood University's Graphic and Animation Design program will provide students with a rigorous and comprehensive four-year education in all facets of Graphic Design, Visual Communication Design, and Animation/Simulation and Time-Based Media Design. Humans are primarily visual beings, and as such, their primary means of understanding the world around them is through visual content. Designers and animators, skilled in understanding the power of effective visual communication, are well positioned to contribute positively and effectively in a world growing more complex in visual information.

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 in visual communication design.

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.

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

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 visual communication 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 sets and software knowledge needed by designers and animators are complex, 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 marketplace 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 has gone digital as well, and 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.

Since 1982, Longwood has offered a concentration in Graphic Design within the Studio Art program. This concentration has shown steady growth over the last 32 years, particularly in the late ‘90s and early 2000s as the technological revolution occurred in the profession with the advent of desktop computers and software that fundamentally changed the job of the graphic designer.

In 2013, in a response to our student’s needs to acquire the new skills required for effective communication design, Longwood expanded the concentration and renamed it the Graphic and Animation Design Concentration. The most fundamental change in the program was creating an entirely new foundations curriculum which addressed the foundational skills and knowledge needed by designers and animators. The four previous art foundations courses required were removed, and seven new graphic and animation design foundations courses were incorporated. The new courses focus on building the student’s skills, knowledge and experience in this challenging field in the ever-changing landscape of technology and visual communication. The curriculum has incorporated hand skills, problem solving techniques and interdisciplinary experiences. The graphic design curriculum has been developed around current methods and practices, and encourages students to compete nationally in refereed competitions, in addition, it achieves this through real client interaction with the student-run design agency Design Lab.

The Longwood concentration aims to address the growing need of skilled visual designers in the 21st Century. It is the only such program in Southside Virginia, and will serve as a new opportunity for residents of this underserved area, in a field which has been identified as a STEM degree. The current DSAM concentration alone has grown to be as large as the five Studio Art concentrations combined.

Mission

The mission of Longwood University is to develop "…citizen leaders who are prepared to make positive contributions to the common good of society."[1]

The primary mission of Longwood's Graphic and Animation Design program is to prepare students to be able to observe and analyze visual information, to think critically, communicate both visually and in writing, and to be able to engage in—and execute—a systematic approach to visual problem solving. This includes effective research and cross disciplinary problem solving methodologies, concept generation, concept development and critical analysis.

Students are provided with a solid foundation in traditional and digital craft and tools skills. The DSAM program promotes exploration, the use of narrative and story-telling, organization, and visual information systems to be able to craft an appropriate message for a specific audience. Mot Juste Communication Services in India describes what services and skills they offer clients, which is clear statement of the skills needed by any designer in the 21st century.

> "Our role in the production of a printed document covers professional typesetting, layout, page make-up, scanning, proofing and processing the material to prepare for print. With our language strengths and strong systems in place for error-free proofing, experienced graphic designers, and excellent knowledge of typography and contemporary layout ensures that your document is prepared perfectly and elegantly for print production." [2]

This new program, in conjunction with an excellent liberal arts foundation, will graduate students with the skills and flexibility to excel in the marketplace of today and tomorrow. We will be educating the citizen designers and citizen leaders of the future.

Online Delivery (if applicable)

Comment [RP2]: Added

Currently there are no courses designated as being delivered online. However the program plans to develop and offer courses through various means of teaching modalities, including face-to-face, hybrid and online delivery. The current faculty members are both trained in the online delivery of course content using Canvas.

Accreditation (if applicable)

Comment [RP3]: Updated text

A goal of this program is to be accredited by NASAD (National Association of Schools of Art and Design). NASAD Accreditation is usually a three-year process, and requires data collection spanning a three-year period. After a self-study is completed and the data collection begins, and

[1] http://www.longwood.edu/president/4731.htm Accessed 24 January 2014.
[2] http://www.motjuste.biz/prepress-and-print-services/prepress-print-services/typesetting-and-layout Accessed 7 January 2014.

prior to the on-site visit by the accrediting team, NASAD recommends that a consultant be brought on campus to evaluate the facilities, curriculum and program. The Graphic and Animation Program is confident it will acquire accreditation, but will need time prior to any on-site visits to gather enough of the data required. It seems feasible that after graduating a cohort from the new program (four years), we could begin the process of accreditation and expect to be able to achieve accreditation within 7–10 years from the institution of the new degree.

Admissions Criteria

Admission to the B.F.A. program in Graphic and Animation Design will be dictated by the admissions policies of Longwood University and approved by the Longwood University Board of Visitors. The Office of Admissions will administer admission to the University. The criteria used by the Office of Admissions is as follows:

1. Minimum college preparatory work: English (4 units), Mathematics (3 units), Sciences (3 units, 2 laboratory courses), Social Sciences (3 units), Foreign Language (2 units), Fine or Practical Arts (1 unit), Health and Physical Education (2 units).

2. Minimum acceptable GPA of 2.5 on a 4.0 scale.

3. A high school senior rank in the top 50% is desirable.

4. Minimum SAT on a sliding scale combined with GPA: 950 for 3.00 and above GPA; 960 for 2.70—2.99 GPA; 980 for 2.50—2.69 GPA.

5. Personal characteristics and achievements criteria / GED scores—if applicable.

6. Laptop computer requirement.

Mid-ranges for enrolled freshmen:
GPA: 3.06 – 3.62
SAT: 960-1100
ACT: 19-24

Target Population

The Graphic and Animation Design major will target students interested in more traditional Graphic Design areas including Brand, Identity, Advertising, Publication, Interactive and Mass-Media Design, as well as students interested in Animation, Simulation, and Time-Based Media Design. This degree will interest students who want to pursue a more interdisciplinary approach to their program of study than that which is offered in programs associated with Fine Art degrees. Therefore the program requires major electives from 11 different disciplines. In addition, our first-year students will take classes in a foundations program that is geared to the

needs of a 21st century visual communicator and designer. All students will take courses in areas such as verbal communication, visual problem solving, digital technology and handcraft, and understanding and working with 2-,3- and 4-D space. Students studying Animation, Simulation and Time-Based Media Design will be immersed in the technology of 3-D modeling, motion graphics, and animation.

Curriculum

The Graphic and Animation Design curriculum has been developed to move students through a four-year degree that progressively builds upon knowledge gained throughout the program. The foundations program will lay down the basic key skills needed by visual designers. The curriculum stresses collaboration, experiential team projects where students integrate critical thinking skills, research, verbal and written communication skills as well as the knowledge and implementation of concept development and historical and contemporary trends and methodologies.

The proposed major employs strategies and practices outlined by the American Institute of Graphic Arts (AIGA) in their description of what designers do,

> " *…designers give form to the communication between their client and an audience. To do this, designers ask: What is the nature of the client? What is the nature of the audience? How does the client want to be perceived by the audience? Designers also explore the content of the message the client wishes to send, and they determine the appropriate form and media to convey that message. They manage the communication process, from understanding the problem to finding the solution. In other words, designers develop and implement overall communication strategies for their clients."*[3]

The proposed major requires a total of 120 credit hours. The curriculum will include 38 credits of General Education and 6 credits of additional requirements for the Bachelor of Fine Arts degree. Students will choose a concentration to pursue in the fall of their sophomore year. Those choosing Brand, Identity and Media Design will include 61credits of major requirements, and 15 credits of general electives. Those choosing Animation, Simulation and Time-Based Media Design will include 67 credits of major requirements, and 9 credits of general electives. Sample plans of study and course descriptions are detailed in Appendices A and B respectively.

Graphic and Animation Design major, B.F.A. degree
A. General Education Core Requirement / 38 credits
Goal 1: LSEM 100 Longwood Seminar / 1 credit
Goal 2: ENGL 150 Writing and Research / 3 credits
Goal 3: Literature goal / 3 credits
Goal 4: Arts goal / 3 credits
Goal 5: Math goal / 3 credits (CMSC 121 is recommended)

[3] http://www.aiga.org/guide-designersatwork/ Accessed 8 January 2014.

Goal 6: Natural Sciences goal / 4 credits
Goal 7: Western Civilization goal /3 credits
Goal 8: Social Science goal /3 credits (PSYC 101 or SOCL 101 is recommended)
Goal 9: Diversity goal / 3 credits
Goal 10: Foreign Language goal / 3 credits
Goal 11: Physical Activity goal / 2 credits
Goal 12: Ethics goal / 3 credits
Goal 13: Active Citizenship goal / 3 credits
Goal 14: Experiential Learning goal / 1 credit (1 credit of DSAM 462 meets this requirement)

B. Additional B.F.A. Degree Requirements / 6 credits
Bachelor of Fine Arts Degrees require the following requirements along with General Education:
HUMANITIES / 3 credits; not in the discipline of the major.
SOCIAL SCIENCES / 3 credits; Students must take one of the following courses:
History 200, 354 or 360; Geography 241; or 3 credits at the 202 or above level foreign language.

C. Major requirements
1. All students must pass DSAM 100; 200; 300; 350; 400. These are 0 credit classes attached to the five assessments a passing grade (P) must be earned in all five as a graduation requirement.

2. CORE REQUIREMENTS / 24 credits

DSAM 101: Visual Problem Solving for Design / 1.5 credits
DSAM 102: Drawing for Design / 1.5 credits
DSAM 103: Handcraft and Color / 3 credits
DSAM 104: Digital Craft and Color / 3 credits
DSAM 105: Research Critique and Presentation for Design / 3 credits
DSAM 204: Surface, Space and Time I / 3 credits
DSAM 205: Surface, Space and Time II / 3 credits
ART 262: History of Western Art: Renaissance to Modern / 3 credits
DSAM 301: History of Graphic Design / 3 credits

3. Brand, Identity and Media Design concentration (22 credits)

DSAM 221: Graphic Design and Production I / 3 credits
DSAM 226: Typography I / 3 credits
DSAM 322: Graphic Design and Production II / 3 credits
DSAM 326: Typography II /3 credits
DSAM 330: Illustration and Digital Imaging / 3 credits
DSAM 421: Graphic Design Portfolio / 3 credits
DSAM 425: Interactive Design / 3 credits
DSAM 462: Senior Professional Project / 2 credits (1 credit for Goal 14)

4. Simulation, Animation, and Time-Based Media Design concentration (25 credits)

DSAM 210: Animation/Simulation I / 3 credits
DSAM 221: Graphic Design and Production I / 3 credits
DSAM 226: Typography I / 3 credits
DSAM 310: Animation/Simulation II / 3 credits
DSAM 325: Introduction to 3-D Modeling / 3 credits
DSAM 330: Illustration and Digital Imaging / 3 credits
DSAM 410: Intermediate 3-D Modeling / 3 credits
DSAM 421: Graphic Design Portfolio / 3 credits
DSAM 462: Senior Professional Project / 2 credits (1 credit for Goal 14)

D. Major electives

Brand, Identity and Media Design (15 credits)
Animation, Simulation, and Time-Based Media Design (15 credits)

Brand, Identity and Media Design concentration major electives

DSAM 246; 345; 346; 445: Design Lab/ 1–3 credits □(serves as theory, critical or practical)

□ THEORY *(choose 6 credits from the following list)*
ENGL 302: History of Rhetoric / 3 credits - preq. of ENGL 150
ENGL 303: Visual Rhetoric and Document Design / 3 credits - preq. of ENGL 150
ENGL 350: Linguistics / 3 credits - preq. of goal 3
PHIL 300: Logic / 3 credits - no preq.
GEOG 358: Map Design and Analysis / 3 credits - no preq.
MANG 360: Principles of Management / 3 credits
MANG 463: Project Management / 3 credits - preq. of MANG 360
MANG 469: Entrepreneurship / 3 credits - preq. of ACCT 240 and junior or higher standing
MARK 280: Fundamentals of Marketing / 3 credits - no preq.
MARK 380: Principles of Marketing / 3 credits - preq. of ACCT 242 and ECON 217 or permission of instructor /
MARK 381: Marketing Research / 3 credits - preq. of MARK 380 and MATH 172 or other approved Statistics course /
MARK 383: Consumer Behavior / 3 credits - preq. of MARK 380
MARK 484: New Product Marketing / 3 credits - preq. of MARK 380
PSYC 360: Consumer Psychology / 3 credits - preq. of PSYC 101
PSYC 384: Cross Cultural Psychology / 3 credits - preq. of PSYC 101
PSYC 400: Human Factors in Psychology / 3 credits - preq. of PSYC 101
THEA 340: Scene Design / 3 credits - preq. of THEA 240

□ CRITICAL *(choose 3 credits from the following list)*

ENGL 301: Rhetorical Criticism / 3 credits - preq. of ENGL 150
THEA 339: Fashion History and Décor / 3 credits - no preq.
SOCL 302: Sociology of Popular Culture / 3 credits - preq. of SOCL 101 or 102

□ PRACTICAL *(choose 6 credits from the following list)*
ART 250: Relief / 3 credits
ART 252: Instaprint / 3 credits
ART 457: Editions / 3 credits
CMSC 210: Web Page and Scripting / 3 credits - preq. of CMSC 162
ENGL 301: Rhetorical Criticism / 3 credits - preq. of ENGL 150
ENGL 319: Technical Writing / 3 credits - preq. of ENGL 150
GEOG 358: Map Design and Analysis / 3 credits - no preq.
THEA 225: Elements of Theatrical Design / 3 credits - no preq.
THEA 240: Technical Theatre / 3 credits - no preq.
THEA 241: Drafting for Theatre / 3 credits - preq. of THEA 240
THEA 339: Fashion History and Décor / 3 credits - no preq.
THEA 340: Scene Design / 3 credits - preq. of THEA 240
THEA 345: Costume Design / 3 credits - preq. of THEA 240

Animation, Simulation and Time-Based Media Design concentration major electives

DSAM 246; 345; 346; 445: Design Lab/ 1–3 credits □(serves as theory, critical or practical)

□ THEORY *(choose 6 credits from the following list)*
PHIL 300: Logic / 3 credits - no preq.
MANG 469: Entrepreneurship / 3 credits - preq. of ACCT 240 and junior or higher standing
MARK 484: New Product Marketing / 3 credits - preq. of MARK 380
THEA 225: Elements of Theatrical Design / 3 credits - no preq.
THEA 340: Scene Design / 3 credits - preq. of THEA 240
ENGL 356: Film I / 3 credits - preq. of ENGL 150□
ENGL 357: Film II / 3 credits - preq. of ENGL 150
ENGL 360: Genre Studies / 3 credits - preq. of Goal 3

□ CRITICAL *(choose 6 credits from the following list)*
ENGL 356: Film I / 3 credits - preq. of ENGL 150
ENGL 357: Film II / 3 credits - preq. of ENGL 150
ENGL 358: Women in Film / 3 credits - preq. of ENGL 150
ENGL 339: Fashion History and Décor / 3 credits - no preq.

□ PRACTICAL *(choose 3 credits from the following list)*
CMSC 210: Web Page and Scripting / 3 credits - preq. of CMSC 162
CMSC 325: □Mathematical Modeling & Simulation / 3 credits preq. of MATH 171, 261 or 270 & CMSC 160
CMSC 381: □Introduction to Graphic Programming / 3 credits preq. of MATH 261 and CMSC. 162

GEOG 358: Map Design and Analysis / 3 credits - no preq.
THEA 240: Technical Theatre / 3 credits - no preq.
THEA 241: Drafting for Theatre / 3 credits - preq. of THEA 240
THEA 345: Costume Design / 3 credits - preq. of THEA 240
THEA 339: Fashion History and Décor / 3 credits - no preq.

E. General electives

Brand, Identity and Media Design concentration (15 credits)
Animation, Simulation and Time-Based Media Design (12 credits)

F. Total Credits

B.F.A. with a concentration in Brand, Identity and Media Design	120
B.F.A. with a concentration in Animation, Simulation and Time-Based Media Design	120

Student Retention and Continuation Plan

Longwood University's commitment to students' successful transition to and retention in the university environment is demonstrated by its Student Success program, "*a major initiative … to increase institutional performance in the areas of student retention and graduation rates. Student Success consists of several vital services, the majority of which are integrated into an organizational unit that assists students as they transition from high school or other institutions to Longwood and as they progress toward graduation.*"[4]

Components of the Student Success program include:

Office of First Year Experience and Family Programs. This office is dedicated to supporting students' smooth transition to Longwood and their successful first year. This is accomplished through summer orientation and registration programs, a four-day New Lancer Days program immediately prior to fall classes, and a required one-credit general education course (Longwood Seminar) that offers an academic skill building curriculum to help students maximize use of the available university resources.

Center for Academic Success. This center provides a range of critical academic support services including tutoring, one-on-one academic counseling, testing, specialized support services, and a Writing Center.

Academic and Career Advising Center. This center integrates academic and career advising and also provides interview training, job fairs, résumé development, career interest testing, and access to career resources. Staff members in this office serve as liaisons to particular majors, and IES students will benefit from a dedicated liaison who will provide tailored programming and

[4] Longwood University (2013). Student Success. http://www.longwood.edu/studentsuccess.htm Accessed 24 January 2014.

counseling for the major.

Office of Disability Support Resources. This office provides support for students with disabilities, including counseling, advising, and exam proctoring. It also facilitates disability-based accommodations including equipment and a computer lab for assistive technology instruction and use.

Student success initiatives specific to the DSAM degree

In addition to services highlighted above, DSAM students will benefit from student success efforts within department of Theater, Art and Graphic and Animation Design. For example, all students will have a faculty advisor to mentor them through their four years. Students will meet with their advisors regularly, and as sophomores, in meetings with their academic advisors, will decide the concentration and restricted electives they will take to ensure they follow the best route in reaching their academic goals in the curriculum they help to create. DSAM faculty will employ measures to encourage a close-knit learning community within each cohort, and extend the well established culture of teamwork and collaboration developed in our Design Lab course across the entire program. In addition, yearly assessments (described later) provide feedback and benchmarks that contribute to student success.

Faculty

Comment [RP4]: Review for added text

16 full-time tenure-track faculty teach in the Department of Theater, Art and Graphic Design. Four faculty members will teach the DSAM core program. Since this program emphasizes an interdisciplinary approach, it will also draw from the experience of faculty from 11 different degree programs at Longwood University to teach the restricted major elective courses.

The current DSAM faculty has extensive and recognized experience. Each possesses more than 32 years experience in the field of graphic design, both as educators at the University level, and in the professional design field. They have worked as art directors, and design directors for the National Rifle Association in Washington, D.C, Time-Life Books in Alexandria, VA, Bosha Agency in Philadelphia, PA, and James Madison University in Harrisonburg. At those positions they worked for national and international clients including the United States Postal Service, the Discovery Channel, Williams-Sonoma, and DuPont. They bring extensive professional experience and insight into the classroom. This experience, as well as a combined teaching experience of more than 40 years will directly benefit DSAM graduates and ensure that they understand workplace dynamics, professionalism, time management and respect for deadlines.

In order to meet demand for the DSAM courses, two tenure track positions have been reallocated from positions held by retiring studio art faculty, and the elimination or combination of art courses /concentrations in the 2013-14 academic year. The program is currently searching to fill these two reallocated positions. One will be a specialist in animation, simulation, 3-D modeling and motion graphics. The second will have experience in interactive and time-based media design. All faculty will be equally involved with advising, assessment, curriculum development, and teaching courses in DSAM foundations.

Program Administration (if applicable)

The chair of the Theater, Art and Graphic and Animation Design department will administer the Graphic and Animation Design Program (DSAM). The Dean of the Cook-Cole College of Arts and Sciences (CCCAS) administers this department. The Dean of CCCAS and the chair of the Theater, Art, and Graphic and Animation Design department will appoint a program coordinator for the DSAM program. The program coordinator's duties include, but are not limited to:

1. Calling and presiding over meetings that deal with academic, administrative, or budget matters.

2. Providing leadership in the development and/or revision of curricula, including proposing new programs, cooperative programs, etc.

3. Assisting the chair in scheduling classes and in recommending course substitutions for students.

4. Approving all requisitions and/or travel before final approval by the department chair.

5. Assuming responsibility for catalog copy.

6. Assuming responsibility, in conjunction with the chair, for matters of accreditation and external assessment.

7. Assisting the chair in faculty development and recognition.

8. Assisting the chair in assigning workloads, replacing members temporarily absent, recommending adjuncts, etc.

9. Arranging and scheduling special events, and arranging publicity for such events.

10. Assuming responsibility for providing faculty advisors.

11. Assuming responsibility for developing and maintaining a student handbook, advising sheets, brochures, etc.

12. Assisting the department chair in student recruitment, screening and recognition. [5]

Student Assessment

Graduates of the DSAM program will have the knowledge and skills to meet the demands of the workplace relevant to the graduates' course of study (either visual communication or animation). This is due to the structure of the courses, which utilize aspects of professional practice such as team collaboration, research techniques, problem analysis, project management, and contemporary issues and ethics. Each student completes a year-long Senior Project, a capstone experience, in which the student controls all aspects of the project, start to finish, including concept, research, data analysis, budget, production schedule, and production.

[5] http://www.longwood.edu/assets/academicaffairs/FPPM_2013_14.pdf

Each semester between fifteen and twenty students take part in Design Lab, DSAM's student-run design agency. In Design Lab, teams of student designers handle all aspects of the design process, from client contact to project completion. Design Lab is an in-house internship.

Five Summative Student Assessments

Five summative student assessments are conducted over the four years of the DSAM program. All five student learning goals and eight learning outcomes (see Learning Outcomes) are assessed. A snapshot of each assessment follows:

1. First-year assessment (DSAM 100) – held midway through the first-year student's second semester. The faculty specifies five first-year projects for each student to present formally. A case study and a Problem as Given; Problem as Understood statement of one of the five projects are the written components that are assessed.
2. Second-year assessment (DSAM 200) – held midway through the second-year student's second semester. The faculty specifies five second-year projects for each student to present formally. A creative brief of one of the five projects and a résumé are the written components that are assessed.
3. Third-year assessment (DSAM 300) – held midway through the third-year student's second semester. The faculty specifies five third-year projects for each student to present formally. At this assessment, each student presents three possible senior project proposals for the faculty and student to review and assess. One proposal is chosen, and the year-long senior project is begun. The written proposals are the written components that are assessed. The senior project is a capstone project. It is defined, built, and completed by the student and incorporates research, information analysis and application, production schedules, budgets, and application of design skills.
4. Senior Project Mid-Review (DSAM 350) – held midway through the fourth-year student's first semester. At this assessment, each student presents his or her senor project at its mid-point, representing six months worth of effort. A senior project creative brief is the written component that is assessed.
5. Senior Project Final (DSAM 400) – held midway through the fourth-year student's second semester. At this assessment, each student presents his or her completed senior project, representing one year of effort. The written portions of the senior project are the written components that are assessed. Following a successfully completed senior project, the each student participates in a six-week seminar in which he or she develops a case study of the senior project. The students present their case studies to the rising senior class.

Learning Outcomes

Student learning goals and outcomes grow out of the five core competencies of the DSAM program. The five core competencies are: 1. Communication skills 2. Formal and Technical skills 3. Critical Thinking and Research skills 4. Conceptual skills 5. Historic and Contemporary Relevance. The core competencies are linked to the six general education competencies shared by SCHEV and Longwood University.

Students enrolled in the DSAM program will be assessed on the following five student learning goals and eight student learning outcomes:

1. Communication skills

Goal 1: Develop the ability to write and speak about both personal design work and the design work of others.

Outcome 1: Effectively write in a design context.

Outcome 2: Effectively speak in a design context.

2. Formal and Technical skills

Goal 2: Develop technical and formal skills, theories, and practices relevant to the student's area of study.

Outcome 3: Demonstrate a developing proficiency toward skillful use of materials, tools, and technologies relevant to the student's concentration.

Outcome 4: Demonstrate a developing proficiency toward skillful use of the terminology, theories, and practices relevant to the student's concentration.

3. Critical Thinking and Research skills

Goal 3: Develop and utilize conceptual thinking.

Outcome 5: Demonstrate proficiency toward successfully generating, arguing for, and deploying individual conceptual thoughts and ideas.

4. Conceptual skills

Goal 4: Develop critical thinking, problem-solving and research skills.

Outcome 6: Ability to solve communication problems including identifying the problem, researching, analysis, solution generating, prototyping, user testing, and outcome evaluation.

5. Historical and Contemporary Relevance

Goal 5: Strengthen understanding of historic and contemporary design knowledge.

Outcome 7: Demonstrate a broad understanding of the essential historical achievements cognitive, social, cultural, and technological relevant to the student's concentration.

Outcome 8: Demonstrate a broad understanding of contemporary issues related to the cognitive, social, cultural, technological and economic contexts relevant to the student's concentration.

Student achievement of learning outcomes will be assessed using a rigorous yearly portfolio review and two senior capstone professional thesis project assessments (see Five Summative Student Assessments). Percentage weights are assigned to each of the five core components. They are based on the level of the student's year of study, the faculty's expectations of the student's expertise, and what is emphasized in the curriculum in a give year.

Measures	Target	Learning Outcomes	Cycle and Reviewers
Measure 1: DSAM 100:	80% of DSAM 100	All eight learning	This assessment is

The first of the five assessments. The weights assigned for this assessment are: Communication: 25% Formal and Technical skills: 35% Conceptual skills: 15% Critical Thinking: 20% Historic and Contemporary Relevance: 5%	students will score 55 points or higher out of 100 points. Written component is a case study.	outcomes are scored.	conducted midway through the first-year student's second semester by two faculty in the student's area of study (i.e., Brand Identity or Animation). A standard rubric is used (see Appendix D).
Measure 2: DSAM 200: The second of the five assessments. The weights assigned for this assessment are: Communication: 20% Formal and Technical skills: 30% Conceptual skills: 25% Critical Thinking: 20% Historic and Contemporary Relevance: 5%	80% of DSAM 200 students will score 60 points or higher out of 100 points. Written components are a case study, a Problem as Given; Problem as Understood statement, and a résumé.	All eight learning outcomes are scored.	This assessment is conducted midway through the second-year student's second semester by two faculty in the student's area of study (i.e., Brand Identity or Animation). A standard rubric is used (see Appendix D).
Measure 3: DSAM 300: The third of the five annual assessments. The weights assigned for this assessment are: Communication: 20% Formal and Technical skills: 20% Conceptual skills: 25% Critical Thinking: 25% Historic and Contemporary Relevance: 10%	80% of DSAM 300 students will score 65 points or higher out of 100 points. Written components are the three senior project proposals.	All eight learning outcomes are scored.	This assessment is conducted midway through the third-year student's second semester by two faculty in the student's area of study (i.e., Brand Identity or Animation). A standard rubric is used (see Appendix D).

Measure 4: DSAM 350: The fourth of the five annual assessments. The weights assigned for this assessment are: Communication: 20% Formal and Technical skills: 20% Conceptual skills: 25% Critical Thinking: 25% Historic and Contemporary Relevance: 10%	80% of DSAM 350 students will score 70 points or higher out of 100 points. Written component is the senior project creative brief.	All eight learning outcomes are scored.	This assessment is conducted midway through the fourth-year student's first semester by two faculty in the student's area of study (i.e., Brand Identity or Animation). A standard rubric is used (see Appendix D).
Measure 5: DSAM 400: The fifth of the five annual assessments. The weights assigned for this assessment are: Communication: 15% Formal and Technical skills: 20% Conceptual skills: 25% Critical Thinking: 30% Historic and Contemporary Relevance: 10%	80% of DSAM 400 students will score 75 points or higher out of 100 points. Written components are the written portions of the senior project.		This assessment is conducted midway through the fourth-year student's second semester by two faculty in the student's area of study (i.e., Brand Identity or Animation). A standard rubric is used (see Appendix D).

Workplace competencies and employment skills

A sampling of advertisements for jobs in design and animation cite the need for the kinds of knowledge and skills possessed by graduates of the Longwood University DSAM program. The following is a list of the common workplace and employment competencies from a sampling of over 30 regional and national employment advertising and want ads.

Education: Four-year BA or BFA degree (in Graphic Design or Animation, depending on the job).

Competencies:

1. Communication: Verbal and written and interpersonal. Interpersonal communication demonstrates effective listening, note taking and inquiry. Verbal communications/presentations are clear, concise, confident, persuasive, and easily understood. Written communication is articulate, descriptive, supported by research and demonstrates command of spelling, syntax and thoroughness in articulation of problems and solutions.

2. Flexibility, initiative, adaptability: Flexible in processes and approaches to allow for change, modification, and improvement. Forward–looking and learns from experience to foresee problems, initiate solutions to prevent problems, and willingness to take on work to help the team. Adaptable to changes in direction of project, instructions, or outcomes.

3. Interpersonal Skills: Engages with others, considers the needs, capabilities and feelings of others and responds in an appropriate and collegial manner.

4. Planning: Understands the mission of the organization, and takes steps to plan, and create policies and procedures which assist in meeting that mission.

5. Resource Utilization: Effectively uses financial resources, equipment, materials, and facilities in a responsible and efficient manner which is not selfish or territorial, but inclusive and promotes the organization's goals.

6. Priority setting: Can effectively prioritize all the work that has to be done in a given time period, and devotes appropriate time and resources depending upon the importance or urgency of the task.

7. Self-Management: Evaluation and assessment of personal performance and achievements, and ongoing review and evaluation of the unit's performance relating to the organization's goals and missions. Accepts responsibility for mistakes and is proactive in fixing those mistakes.

8. Organized/Attention to detail: Demonstrates the ability to take directions, take notes, ask questions for clarification, and share notes and observations with others to obtain the widest and clearest view of a project. Plans for detailed review of each phase of a project. Plans for—and takes the time to—carefully review all work prior to production.

9. Time Management: Meets deadlines and multiple deadlines. Projects effectively planned for—and devote—the appropriate amount of time needed to complete a task. Proactive in foreseeing problems, and planning time for refinement and completion of projects. Works consistently and carefully on all phases of a project from the beginning. Demonstrates effective organization and

planning to keep multiple projects on track

10. Collaboration/Team player: Demonstrates the ability to work collaboratively with team members. Offers help and mentoring, takes initiative to assist others. Expect excellence from the team, but show compassion to other's abilities, and recognize early the strengths of each member of the team.

11. Current computer skills: Adobe Creative Suite or Cloud (Graphic Design). Current computer skills: Maya, ZBrush, Photoshop and AfterEffect from the Adobe Creative Suite or Cloud (Animation and Simulation Design)

12. Print and Digital Production knowledge: Understands the print and digital production environment, being cognizant of budgets, deadlines and limits of the production process.

13. Positive attitude: Maintains a positive attitude, even during difficult projects. Refrains from blaming others, takes responsibility for personal and group work, and offers encouragement and praise when needed.

14. Takes direction well: Listens to directions, takes notes, asks questions for clarification, willingness to show work in progress, and understands the value of effective critique.

Program Assessment

Longwood University's commitment to assessment is evident in the Mission Statement of the Office of Assessment and Institutional Research (OAIR).

The Mission of the Office of Assessment and Institutional Research (OAIR) is to promote campus-wide vigorous self-regulation and continuous improvement by:

- Engaging in systematic, ongoing, integrated, research-based planning and assessment/evaluation practice
- Facilitating program/service review and assessments
- Developing and maintaining the institution's electronic data repository
- Coordinating the development of reports to ensure the university and its programs satisfy the requirements established by the federal, the state, the regional accreditation, as well as various types of specialized professional accreditation agencies.[6]

[6] http://www.longwood.edu/assessment/ Accessed 9 February, 2014

Students evaluate their instructors through on-line and anonymous evaluations, which are analyzed by OAIR. These evaluations are a part of the faculty's annual performance reviews. Longwood University's OAIR requires all academic programs to submitted annual Student Learning Outcomes (SLOs) along with what actions—in the form of Action Plans—each program is taking to address any shortcomings in the SLOs as seen in the annual assessment results. Successes in the SLOs also are taken into account, with discussions on how to build upon those successes. The SLO reports are part of each program's annual self-assessment, which are reported to Weave OnLine, and comprise a part of a regularly scheduled Six-Year Annual Program Review. The Six-Year Annual Program Review is reported to the Faculty Senate's Committee on Academic Outcomes Assessment and Program Review, the Dean of the Cook-Cole College of Arts and Science (CCCAS), and the OAIR. The information culled from these reviews is used to make any necessary adjustments to programs.

DSAM Program assessment: The scores from the annual students evaluations are collected, compiled, and analyzed at the end of each year. Necessary program and curricular adjustments are made to ensure the quality of the DSAM program. Further, the DSAM faculty will review student transcripts and advising records to do the following:

- Identify trends in course completion and retention
- Ensure satisfactory progress by students
- Ensure students have timely access to necessary courses

DSAM seniors will take part in a Senior Satisfaction Survey. These surveys will be evaluated at the end of the year to gauge satisfaction with the program and make adjustments, as necessary. Social media, such as Survey Monkey will be used to monitor the success of DSAM graduates.

Benchmarks of Success

Comment [RP5]: Now a sub-heading

The following initial benchmarks will be used to gauge the growth and success of the program:

- The program will have 100 majors by the fourth year (AY 2018-2019)
  it is offered
- The program will have 119 majors by its sixth year (AY 2020-2021)
  it is offered
- Sixty percent of students starting the program will complete the program
  earning a BFA in four years
- Eighty percent of students starting the program will complete the
  program earning a BFA in five years
- Within a year of graduation, fifty percent of graduates will be employed

in some aspect of the visual communication or animation field
- Eighty percent of graduating senior will report satisfaction with the program

The DSAM faculty will review the progress of the benchmarks, with necessary adjustments made to the appropriate aspects of the program's curriculum as the program goes forward.

Spin-Off

The purpose of this program is not a spin-off degree program

Expansion of Existing Programs

Graphic and Animation Design (DSAM) will be an expansion of the concentration of Graphic Design previously in the Studio Art program. The DSAM concentration was developed between 2012–13, and approved in the spring of 2013. The concentration of Graphic Design in the Art program was eliminated in Fall 2013. The minor in Graphic Design in the Art program was also eliminated. The DSAM program is currently a stand-alone concentration in the Visual and Performing Arts B.FA. degree, administered by the Department of Theater, Art and Graphic Design. Approval of the DSAM concentration as a B.F.A. degree in Graphic Communications, General will result in the elimination of the current DSAM concentration. A minor in Graphic and Animation Design will be added at a later date.

Eight courses were eliminated from the Studio Art program with the elimination of the concentration in Graphic Design. There are 29 courses in the core of the DSAM program. 20 are new courses, six have new course prefix numbers, and three have new course names. Two faculty lines were reallocated to the DSAM program from retiring faculty in the Studio Art program during the academic year 2013–14.

Relationship to Existing Degree Programs

Comment [RP6]: New heading

Longwood University proposes that Graphic and Animation Design (DSAM) will be a stand-alone degree in the Department of Theater, Art and Graphic Design. All incoming freshmen choosing either Graphic Design (ART) or Graphic and Animation Design (DSAM) in Fall 2013 were enrolled in the DSAM program, which is currently a concentration in the Department of Theater, Art and Graphic Design. Graphic Design courses designated as ART have been removed from the catalog, and all courses required for the old Graphic Design concentration have been cross listed with an equivalent DSAM course. The Graphic Design (ART) courses required of sophomores, juniors and seniors are to be offered until all the students in the Graphic Design (ART) concentration have graduated. At that point, the cross listings will be removed. We do not anticipate any substantive changes to the DSAM concentration from what is being proposed as the DSAM degree, therefore students in the DSAM concentration will be offered the same classes as for the DSAM degree. No current degree programs will close as a result of the

initiation of the DSAM degree program, and the initiation of the DSAM degree will not compromise any degree programs in the Cook-Cole College of Arts and Sciences, nor at Longwood University. Other than for departmental administration and budgeting, the DSAM program will be a stand-alone degree in the Department, such as the Theater degree stands alone from the Studio Art program and the Graphic and Animation Design program. Currently all students in the Department of Theater, Art and Graphic Design earn a Bachelor of Fine Arts in Visual and Performing Art.

DSAM will conduct its own assessment of students, as well as administration of its curriculum, program review and evaluation. The committee structure of the Department combines faculty from all three programs. Committees (e.g., Promotion and Tenure, and faculty searches) consist of three members from the Department, with two representatives from the program affected.

Collaboration or Standalone

This is a standalone program. No other organization was involved in its development, and no other organization will collaborate in its operation.

Justification for the Proposed Program

Response to Current Needs
(Specific Demand)

"Everything that is not designed by nature is designed by someone."
Chip Kidd, internationally recognized designer and author[7]

Meredith Davis, Director of Graduate Programs in Graphic Design, Head of the interdisciplinary PhD in Design at North Carolina State University and a recognized thought-leader in design education, likes to tell the story where design can be and where it is currently. At an American Institute of Graphic Arts (AIGA), conference in Boston in 2005, Milton Glaser (one of most celebrated graphic designers in the United States) and Nicholas Negroponte (co-founder of MIT Media Laboratory and a pioneer in the field of computer-aided design) commemorated a talk both gave at an AIGA conference twenty years before. In 2005, Negroponte spoke about his One Laptop Per Child project, while Glaser showed his posters on human rights. It was clear to Davis and many in the audience that what had changed in twenty years was technology and not the practice of design.[8]

The advent of the Macintosh computer forever altered the way design and animation is done, and those technological changes continue to inform how design and animation is made. To be sure, design and animation have experienced great change. Job opportunities for graphic designers and animators have branched out over the last two decades into a myriad of exciting opportunities that were unimaginable when the Longwood University concentration in Graphic Design was first offered in 1982.

The point of Davis' story was not about how design is made, but how it is practiced and how student designers are educated. Rapid advances in technology have led to increased exposure of visual messages, to rapid globalization of the field, and to increasingly complex communications. A response to this increasing complexity is at the core of Longwood's proposed Graphic and Animation Design (or DSAM) program.

Megatrends driving demand

We are in the middle of (or some believe the early days) of several mass consumer phenomena that contribute to current and emerging demand for professional, trained designers and animators. With the Internet and personal computers came new ways to reach people all over the world with publications, visual information, learning opportunities, specialized niche information and targeted media – all of which depend on trained design professionals.

New platforms, technologies and niches
Below is information on some of the mega trends that are driving this demand.

[7] Kidd, Chip. (2013). *Go: A Kidd's Guide to Graphic Design.* Workman Publishing Company, Inc.
[8] Davis, Meredith. "Toto, I've a Feeling We're Not in Kansas Anymore." Presentation to AIGA Boston 2008. http://www.aiga.org/search.aspx?searchtext=meredith davis Accessed 9 February 2014.

Mobile computing: Tablets and Smart Phones. iPad, Nook, Kindle, Nexus, Galaxy, and other tablets have transformed access to media and visual information – all on a mobile platform. Tablet users are able to search, download and access materials on a "speed of need" basis as never before. According to the Business Insider, *"… tablet sales are expected to explode in the coming years."*[9] The Business Insider also notes that, "*The U.S. smartphone market is relatively mature, but globally, we are still early in the smartphone revolution."*[10]

Niche Publishing. The rapidly changing media landscape –including Internet access and tablet ownership – is a driver of niche magazine success as people demand and have access to more and more targeted content. The trend in niche publishing (traditional long-run printing, on-demand and short-run printing, as well as online digital delivery of content) reflects the desire of readers to connect with their communities of interest. The number of magazines published in the United States increased from 5,340 in 2002 to 7,390 in 2012, a growth rate of 38 percent.[11] According to the Pew Research Center's Project for Excellence in Journalism, "*Traditional newsmagazines have faced increasing competition from nontraditional niche or elite news magazines*." [12]

Magazine Publishers of America, Inc., which tracks sales of magazines as well as ad revenue, stated in October 2013, *"The audience for magazine media continues to show momentum, with print and tablet readership up +2.6% in the first half of 2013. In addition, the recently released 2013 Ipsos Affluent Survey (formerly known as the Mendelsohn Affluent Survey) showed 49.8 million affluents read a print magazine in 2013 vs. 47.1 million in 2012, a 6% increase. And, 6.9 million affluents downloaded a magazine app in 2013 vs. 4.7 million in 2012, a 47% increase."*[13]

Mary Berner, President and CEO of MPA (The Association of Magazine Media) stated, "*Marketers are shifting dollars in some instances from print to tablet editions, but continue to invest in magazine media. Print is improving and the tablet business is growing. Both advertising and audience continue to grow, demonstrating the importance of magazine media's immersive content to marketers and readers."* [14]

Learning with animation and simulation. Animation is a common tool in classroom teaching and learning and is cited as motivation to learning. According to a brochure entitled "Animation

---

[9] BusinessInsider.Com. http://www.businessinsider.com/bii-report-why-mobile-video-is-set-to-explode-2013-1 Accessed 25 January 2014.
[10] BusinessInsider.Com. http://www.businessinsider.com/bii-report-why-mobile-video-is-set-to-explode-2013-1 Accessed 25 January 2014.
[11] Statista.com. http://www.statista.com/statistics/238589/number-of-magazines-in-the-united-states/ Accessed 25 January 2014.
[12] Pew. (2012) Magazines: By the Numbers. http://stateofthemedia.org/2012/magazines-are-hopes-for-tablets-overdone/magazines-by-the-numbers/ Accessed 8 February 2014.
[13] 3rd Quarter Data Shows Positive Trend Continues For Magazine Media. http://www.magazine.org/industry-news/press-releases/mpa-press-releases/mpa/3rd-quarter-pib®-data-shows-positive-trend Accessed January 28, 2014.

[14] MPA. (2013). *3rd Quarter Data Shows Positive Trend Continues For Magazine Media*. http://www.magazine.org/industry-news/press-releases/mpa-press-releases/mpa/3rd-quarter-pib%C2%AE-data-shows-positive-trend Accessed 28 January 2014.

as a Learning Tool" from VIA University College in Denmark, by using animation, "*children develop skills and competences in storytelling, visual communication, cognition, emotional ethic and aesthetic aspects, observation and sensitive aspects, concentration, and problem-solving and innovative aspects.*" [15]

Cable channels, such as the Discovery channel, the History channel and the National Geographic Channel regularly use animation to educate us. A Discovery Channel documentary, "Exploring Time," used animation to show how our perception of time has been altered science. The Los Angeles Museum of Natural History used animation to introduce the Age of Mammals. University of California at Berkeley professor Kevin Padian used animation to show the movement of a pterosaur. Game Therapy is an emerging technique used by medicine. In Game Therapy, patients play animated videogames to recover from strokes and other physically debilitating illnesses. NASA uses animation to visualize how mechanical components fit together in its satellites and space ships. Engineers and architects use animation to prototype and consider buildings and machines before they are built or manufactured.[16]

eLearning. Global Silicon Valley Advisors (GSV), a firm that focuses on megatrends in the global education market, estimates that the eLearning education sector, which was worth $90.9 billion in 2012, will grow to $166.5 billion in 2015, and to $255.5 billion in 2017.[17] The projected growth rate from 2012 to 2017 is 23% annually.[18] Within this category, e-learning for K-12 is projected to grow 33% over the same time period.[19] GSV additional projects that educational gaming will grow by 44% from $2.0 billion in 2012 to $7.4 billion in 2017.[20]

According to author Margaret Driscoll in her book *Web-Based Training: Creating e-Learning Experiences*, web-based training (also referred to as e-learning) emerged due to increased globalization and "*…the emergence of the Internet as a major force for commerce.*"[21] E-learning refers to all "*…the technologies involved in process of designing, delivering, and managing instruction using computers*." eLearning – which can be synchronous or asynchronous, self-paced, and repeatable – can help overcome the limitations of time, travel expenses and distance.

Games-based learning. Games-based learning (sometimes referred to as "smart games," "serious games" or "edutainment") utilizes games that are designed for a purpose beyond pure entertainment. The fast growing field of games-based learning uses the concepts and technologies derived from computer entertainment games for training, simulation, advertising or

[15] Raustria.Wordpress.com. *The Use of Animation as a Teaching and Learning Tool to Engage Students' Interest in the Classroom.* http://raustria.wordpress.com/2010/09/24/the-use-of-animation-as-a-teaching-and-learning-tool-to-engage-students-interest-in-the-classroom/ Accessed 9 February 2014.
[16] Kumar, J. (2012). *Time-warp: Animation for Educational Growth*. http://www.thalo.com/articles/view/385/time_warp_animation_for_educational_growth Accessed 9 February 2014.
[17] EdTechDigest. *Trends / Summary of Education Sectors*. from: http://edtechdigest.wordpress.com/2012/06/19/trends-summary-of-education-sectors Accessed 28 January 2014.
[18] EdTechDigest. *Trends / Summary of Education Sectors*. http://edtechdigest.wordpress.com/2012/06/19/trends-summary-of-education-sectors/ Accessed 28 January 2014.
[19] Ibid
[20] Ibid
[21] Driscoll, M. (2010). Web-Based Training: Creating e-Learning Experiences. John Wiley & Sons. http://books.google.com/books?hl=en&lr=&id=SQb9GNZMV6cC&oi=fnd&pg=PP6&dq=graphic+designer+training&ots=Gid0cb0_J4&sig=1KBhnJjioTbzo8Y_lsjF9BOyoTY#v=onepage&q&f=false Accessed 27 January 2014.

education. Audiences include K-12 students, college students, consumers, and professionals in various fields including defense, industry, health care, emergency management, scientific exploration, and city planning.

Humanitarian, environmental and other nonprofit organizations also employ designers to create "games for change" focused on social issues and social change. The world of informal science education also creates educational web-based games, including the National Geographic Society that offers dozens of games about exploration, adventure, animals, water cleanups, and more.[22]

Trained graphic designers and animators are critical to the development of successful games-based learning programs that are successful in engaging, motivating, educating and training the players.

In addition to games-based learning, animators are increasingly employed to create instructional and educational videos. Some web sites offer animated videos at no cost (e.g., http://www.explania.com/en) while others have subscription fees (e.g., http://www.brainpop.com/). Another example is Cosmeo.com that offers content from the Discovery Channel as well as homework assistance for K-12 students.

Design in the 21st Century

Meredith Davis, notes that "*…the demands on design practice in the twenty-first century…are significantly different from those of the past,"* and that*, "…there is a general lag by college-level programs in responding to major paradigm shifts in the profession***."**[23]

Davis summarizes a number of current trends and unique challenges to contemporary design practice and education: *"… the pressures on knowledge generation exerted by the shift from a mechanical, object-centered paradigm for design practice to one characterized by systems that: evolve and behave organically; transfer control from designers to users or participants; emphasize the importance of community; acknowledge media convergence; and require work by interdisciplinary teams to address the complexity of contemporary problems.*"[24]

Because of the speed of technological change, and the emphasis on visual communication and visual problem solving, designers of the future will need to be skilled, nimble, adaptive, and forward looking. In addition, as stated in the American Institute of Graphic Arts (AIGA) "Designer of 2015 Trends", they will have to have extensive multi-disciplinary experiences:

> *"…designers need to experience meta-disciplinary study as well as training deeply in specific disciplines. They must understand the social sciences and humanities in order to understand the content they are asked to communicate and they must understand how to work collaboratively with other knowledge and practice specialists."*[25]

[22] National Geographic Society. http://kids.nationalgeographic.com/kids/games/Accessed 27 January 2014
[23] Davis, M. (2008). Why Do We Need Doctoral Study in Design? International Journal of Design. 2(3), 71-79. http://www.ijdesign.org/ojs/index.php/IJDesign/article/view/481/223. Accessed 27 January 2014.
[24] Ibid
[25] AIGA. (2008). Designer of 2015 Trends. http://www.aiga.org/designer-of-2015-trends/ Accessed 23 December 2014.

Notions of the master-apprentice model and on-the-job training seem quaint when considered along with the knowledge and skill, both theoretical and technical, demanded by increasingly complex design problems. That designers are artists is another old-fashioned, if commonly held, perception. Today's designer must be able to take his or her place at the table alongside an assembled team of planners drawn from business, marketing, communication, technology, and the social sciences. The visual design of the message in response to a given problem is just as important as the numbers, method, and science behind that message.

Changing demands of the profession dictate that the designer of the 21st century will need a skills set beyond that of his/her predecessor of even a couple decades ago. Where once designers were trained to make the complex simple, students must now be trained to make the complex clear. Where once we saw designs as impacting only a focused and targeted audience, we now know designs touch many aspects of society.

We are moving rapidly past the old thinking of just-what-the-client-ordered to focusing on the end user, not as an audience, as was done in the past, but as a person, a user of design. Successful interactive technologies, such as simulation, video games and websites, demand this. And so today's design students must understand how to craft user experiences—how the user will interact with the design. For example, high-dollar websites are user-tested sometimes by measuring a user's brain responses to split-second flashes of a web page.

Educating a design student to respond to problems as if complex issues can be solved in a single, reductive way is mostly no longer desirable. Educating them to believe that design is only about form is an outgrown notion. Today's visual message makers communicate through networks, which themselves demand knowledge of users and technology. By their nature, complex issues overlap into many other areas, including cultural, economic, and political.

Stated simply, design has consequences. Visual statements made through design and animation simply do not evaporate into the ether. In our digital age, they continue and can take on a life of their own, sometimes with unintended results. We must educate our visual message makers to fully understand the potential impact of the message they send on audiences beyond the intended one.

The spill-over impact of visual messages has always existed, but current technologies allow messages to spread almost instantaneously. Viral, a word we once used in describing the power of viruses to spread, now describes how quickly visual messages spread. Technology brings the world to us, but it also brings us to the world.

Visual messages have the power to influence thinking and action. In a world where pace of life and access to various technologies have conferred a greater and greater power on visual messages, there is a greater and greater need to consider who and what is affected by that message beyond the intended viewer. Visual message makers must bring a look-before-you-leap mentality to their work.

Sharon Poggenpohl of the Illinois Institute of Technology and editor of "Visible Language" and

Meredith Davis both cite German philosopher Jürgen Habermas to make a distinction between two overarching knowledge sets for designers: "know how" and "know that." [26] [27]

"Know how" (also referred to as "design as craft") is essentially the knowledge to conceive and create the design form or artifact. This knowledge was learned centuries ago and evolved as technology evolved. It is knowledge passed down through the master-apprentice model, and it is still the prevalent teaching methodology at design schools. This is because most design departments are situated within art schools that continue the master-apprentice model of teaching passed down from the medieval guilds. The primary concern of the master-apprentice model is the passing along of how to make a form.

"Know that" (also referred to as "design as discipline") is holistic, taking into account all aspects of design practice, including areas not typically taught in design education, chief among these are research, theory, and interdisciplinary studies. There is a rich history carved out by designers educated in the master-apprentice, "Know How" way.

[26] Davis, Meredith. "Toto, I've a Feeling We're Not in Kansas Anymore." Presentation to AIGA Boston 2008. http://www.aiga.org/search.aspx?searchtext=meredith davis Accessed 9 February 2014.
[27] Poggenpohl, S. (Undated)/ Constructing knowledge of design. *dartevents.org/questions_files/Poggenpohl.pdf* Accessed 8 February 2014

AIGA study on the "Designer of 2015"

During 2007, the AIGA and software giant Adobe assembled the Visionary Design Council (VDC) – a blue-ribbon panel of design educators and practitioners to look into the future and make predictions about the Designer of 2015.[28] Over five months, the AIGA, Adobe, and the VDC conducted more than thirty interview sessions with expert sources across the United States, followed by questionnaires at an AIGA's biennial design conference. The results of the findings were published as part of an online survey taken by over 1,500 respondents.[29]

In summary, the VDC's extensive research into the expectations placed upon designers in the future, led to a list of the set of skills and competencies they will need to employ.[30]

1. Ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful images

2. Ability to solve communication problems including identifying the problem, researching, analysis, solution generating, prototyping, user testing and outcome evaluation

3. Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design

4. Ability to respond to audience contexts recognizing physical, cognitive, cultural and social human factors that shape design decisions

5. Understanding of and ability to utilize tools and technology

6. Ability to be flexible, nimble and dynamic in practice

7. Management and communication skills necessary to function productively in large interdisciplinary teams and "flat" organizational structures

8. Understanding of how systems behave and aspects that contribute to sustainable products, strategies and practices

9. Ability to construct verbal arguments for solutions that address diverse users/audiences; lifespan issues; and business/organizational operations

10. Ability to work in a global environment with understanding of cultural preservation

11. Ability to collaborate productively in large interdisciplinary teams

---

[28] AIGA. (2008). Designer of 2015 Timeline. http://www.aiga.org/designer-of-2015-timeline/ - visionary-design-councilAccessed 1 February 2014

[29] http://www.aiga.org/designer-of-2015-timeline/ - visionary-design-councilAccessed 1 February 2014

[30] AIGA. (2008). Designer of 2015 Competencies. http://www.aiga.org/designer-of-2015-competencies/ Accessed 8 February 2014

12. Understanding of ethics in practice

13. Understanding of nested items including cause and effect; ability to develop project evaluation criteria that account for audience and context

In addition, AIGA conducted research and identified **six trends and challenges** for the designers of the near future:

1. Wide and Deep: Meta-disciplinary study and practice
2. Expanded Scope: Scale and complexity of design problems
3. Targeted Messages: a narrow definition of audiences
4. Break through: an attention economy
5. Sharing experiences: a co-creation model & focus on user-centered issues
6. Responsible outcomes: focus on sustainability[31]

Meredith Davis, a member of the VDC, went further. In an address at the AIGA national conference in Boston in 2008, she outlined additional factors she believes will inform design education in the 21st century.

- Increasing complexity in the scale of design challenges
- Thinking about the people for whom we design as participants in the design process
- Emergent and remix technologies; designing social interaction
- The importance of understanding community
- The demand for new knowledge base that supports new practices

Davis summarized what she sees as outdated assumptions that, nevertheless, currently governing design education:

- Students learn best through experiences that move from simple to complex
- Every student should be doing the same thing at the same time
- Individual performance and control of outcomes are among the highest priorities
- The computer is an extension of traditional tools and media
- Underlying principles of "good design" are universal
- Graduate education in design should follow the model of the fine arts and be about refining visual skills[32]

In an essay submitted to the International Council of Graphic Design Associations in 2011, Hugh Dubberly, principle of the Dubberly Design Office, a design and information consultancy firm, reflected on the state of design education.[33]

---

[31] http://www.aiga.org/designer-of-2015-trends/ Accessed 23 December 2013
[32] Davis, Meredith. "Toto, I've a Feeling We're Not in Kansas Anymore." Presentation to AIGA Boston 2008. http://www.aiga.org/search.aspx?searchtext=meredith davis Accessed 9 February 2014.
[33] Dubberly, H. (2011). A Proposal for the Future of Design Education. http://www.dubberly.com/articles/design-education-manifesto.html - more-5280Accessed 1 February 2014

"... design education still largely reflects design's origins in craftwork. Simply put: Design education is out of date. What is worse: Change is accelerating, and design education is stuck. It has little means to move forward. We must also take responsibility for re-inventing design education and integrating it into an organic system through which the discipline of design evolves.

"And what if we ignore the situation? What if we remain vague? What if we remain stuck?

"Design schools will become increasingly irrelevant. But more will be lost: some continuity of history, certain values concerning quality, and perhaps a sense of humanness. The world will fall further under the sway of those satisfied with making things work without making them delight.

"This need not be so. Our relationship to our technology is not inevitable. We design it. We have responsibility for it."

Dubberly called for a new design practice – one that responds to the new demands of the "information revolution."

In short, a 21st-century designer must be educated to understand what people want and need, what the context of the design problem demands, how things are planned, produced, and distributed, the effects of design action, and the tools and methods for exploring these issues. Additionally, designers must have familiarity with associated subjects, particularly anthropology and cultural studies, business, computer science, psychology and human studies, rhetoric and communication, and history.

This new design practice called for by the AIGA, Davis, Poggenpohl, and Dubberly will emerge from students learning in a revamped design educational process in Longwood University's DSAM Program that addresses the issues and recommendations they set out.

Aligning Longwood's DSAM program with the needs of the 21st century designer

Longwood's DSAM is committed to meet the challenge of anticipating what will make our students productive decades beyond their graduation. The DSAM program's goal, informed by the insights and thinking of some of the top design educators and practitioners, is to produce nimble thinkers who are able to anticipate change rather than react to it; to grasp the potential reach of visual messages; to see their craft as aligning as comfortably with science, business, and the social sciences, as with art; to be comfortable with the use of current and emerging technologies; and to know how to properly situate their work in societies and cultures that are both familiar and unfamiliar.

National Demand for Graphic Designers and Animators

Nationwide demand for designers is partly reflected in the number of schools offering graphic design programs. According to an article in Education News, there were 241 graphic design schools across the country in 2006, and there were 701 schools in 2010 – an increase of 291%.[34]

The article continues, "In the year 2006 there were 8,595 students who graduated from graphic design degree programs across the country, while in the year 2010, there were 13,490 students graduating from graphic design schools. Thus, in 4 years, there was a 57% growth in the number of graphic design graduates. This growth in the number of students graduating from graphic design courses is greater than the 12% growth nationally for students graduating from institutions of higher learning in general."[35]

Based on the prognostications of animation observers, the future growth of animation program can be predicted. A report in the online Markets and Markets, a full-service research company and consulting firm, see growth in the animation and gaming industries.

> "*There is a huge demand for 3D animation across the globe, and most of the animation industry players such as Disney Enterprises Inc, Adobe Systems Incorporated, and Sony Corporation are trying to grab a share of the 3D market.*
>
> *"Innovative gaming techniques such as massively multiplayer online games and online role playing games have given a new outlook to the gaming market. The U.S. registers the maximum number of patents due to government support and the presence of industry giants such as Microsoft Corporation, Electronic Arts Inc, and Disney among others.*
>
> "*The global animation and gaming market is expected to grow from $122.20 billion in 2010 to $242.93 billion by 2016. This represents a compound annual growth rate (CAGR) of 12.94% from 2011 to 2016.*
>
> *"Major driving force behind the animation market is government initiatives; whereas the gaming market is pulled up by greater penetration & accessibility to broadband internet."* [36]

A February article in the online Animation Career Review records the response of several of the top people in American and Canadian animation when they were asked to contemplate the future of animation. Here are some of their forecasts.[37]

---

[34] http://www.educationnews.org/career-index/graphic-design-schools/ Accessed 23 December 2013
[35] http://www.educationnews.org/career-index/graphic-design-schools/ Accessed 23 December 2013
[36] Markets and Markets.com. Animation and Gaming Market Size and Global Forecast. "Mobile, PC & Console Gaming & Animation (by Entertainment, 2D, 3D, Visual Effects, TV, Direct-to-DVD and Content) Market - Global Advancements, Business Models, Market Forecasts & Analysis (2012 - 2016). November 2011. file://localhost/(http/::www.marketsandmarkets.com:Market-Reports:animation-gaming-market-514.html) Accessed 9 February 2014.
[37] Wilding, Robin. "The Future of Animation is... A Look into Industry Professional's Animated Crystal Balls." file://localhost/(http/::www.animationcareerreview.com:articles:future-animation-look-industry-professionals-animated-crystal-balls%25E2%2580%25A8) Accessed 9 February 2014.

"*Growing strong and will continue to do so. Over the last two decades, animated movies have outperformed all other genres of film at the domestic and worldwide box office. I see particularly in the United States that there is no longer a cost incentive to export our work, and keep it here for our well-trained professionals."* — Arthur Kautz, Aniben

"*The future of animation is... LIMITLESS! Over the years, technology has advanced animation farther then most could have imagined. Each year we have new tools and techniques that allow us to create things quicker and easier then the year before. There is also a larger resource pool to pull artists from which I believe has helped grow the industry. Animation is used in all areas of our lives now and the only real limitation is one's imagination*." — Joe DiDomenico, Applehead Factory Design Studio

"*I'd be inclined to say that the future of 3D gaming is the creation and population of new markets, with existing markets continuing to grow*." — Glenn Barnes, Big Sandwich Games

"*The future of animation is interactive. The audience, no matter what the age group, is increasingly savvy in their knowledge of navigating and interacting with content. It's one thing to watch great animation, but the audience wants to experience this content in their own way. RichToons does animation of course, but we also create user experiences with games, apps, simulations, etc.--that add an extra dimension and make these experiences more personal*." — Rich Murray, RichToons

"*Everywhere. Powerful mobile devices, next generation game systems and HDTV are growing the demand and raising the bar on quality for animation."* — Brian Deans-Rowe, Stone Fence Studios

"*The future of animation is mobile. So is the future of many forms of content. Worldwide, more people are consuming content on mobile devices than on DVD or even in the cinema. Short-form animation and games, which require a lot of animation, are extremely popular. Across the world there are millions who have advanced mobile devices yet do not even have electricity in their homes. The demand for content is growing immeasurably and the artists and animators who strive to meet that demand will find great success."* — Terrence Walker

Demand at Longwood University for the degree program

The nationwide growth in graphic design is reflected in Longwood's program. Currently there are 91 students in the Graphic Design/DSAM concentration

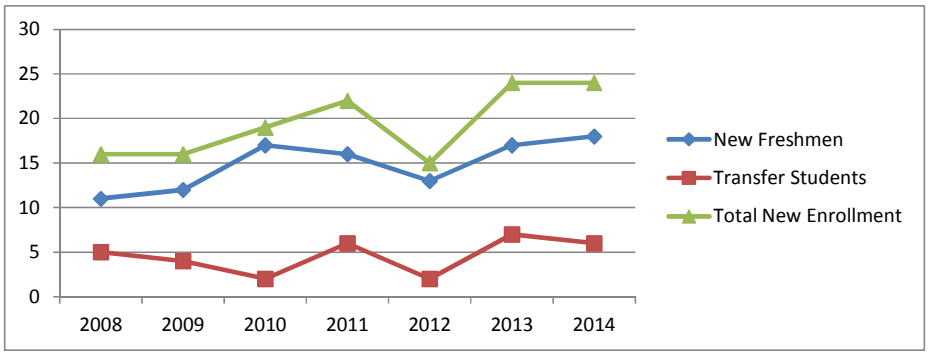
24 Freshmen and transfer students were admitted to the Fall 2013 DSAM concentration, while 67 students are enrolled in the Graphic Design concentration in the B.F.A Visual and Performing Art degree.

	New Freshmen	Transfer Students	Total New Enrollment
2008	11	5	16
2009	12	4	16
2010	17	2	19
2011	16	6	22
2012	13	2	15
2013	17	7	24
2014	18	6	24

In the period 2008 to 2014, Longwood has seen a 38.8% growth rate in new freshmen declaring Graphic Design as their concentration. The first year of the Graphic and Animation Design concentration is included in this figure. This translates to an average annual growth rate of 5.5% over seven years. The growth rate for the program that includes transfer students is 33.3%, with an average annual growth rate of 4.7%.

GRDE/DSAM New Freshmen Growth	
Growth Rate (GR) =	**38.89%**
Avg. Annual GR =	**5.56%**

GRDE/DSAM Growth Rate	
Growth Rate (GR) =	**33.33%**
Avg. Annual GR =	**4.76%**



Why Longwood University?

In 1982, Longwood College initiated a concentration in Graphic Design in the *Visual and Performing Arts, General* B.F.A. Degree (CIP 50.0101). In 2013, that concentration was replaced with a concentration in Graphic and Animation Design with the same CIP code. Longwood is asking that the current successful concentration become a new degree with a new CIP code. Upon approval of this new degree, Longwood will offer a *Graphic Communications, General* B.F.A. degree (CIP 10.0301) with two concentrations: 1. Brand, Identity and Media Design, and 2. Simulation, Animation, and Time-Based Media Design.

Longwood serves the area of Southside Virginia, and currently is the only institution in the region offering a B.F.A. concentration in Graphic Design. If approved, it will be one of four institutions in the Commonwealth offering a B.F.A. degree in Graphic Communications, General (CIP 10.0301).

Longwood currently has a successful four-year concentration in Graphic and Animation Design, and Longwood graduates are successful in securing employment in the field of Graphic Design. Longwood University does not officially track the percentage of graduates who go on to be employed in their field of study. However, faculty in the DSAM concentration did informal research on social media sites and from emails received by alumni. Using a list of Longwood University Graphic Design concentration graduates spanning from 2004 to January 2014, some statistical data was compiled. It revealed that in this ten-year period, 126 students were awarded B.F.A. degrees in Visual and Performing Art with a Graphic Design concentration. Research revealed that during that time span, 55 students were employed in graphic design jobs within a year of graduation. This translates to a 44% employment rate in the occupation within a year of graduation.

Of course this number may well be higher since many of the 71 students who were not considered employed in graphic design may be working in the occupation, but cannot be counted because evidence of their current employment or their employment history could not be determined from the available research.

Longwood's DSAM program also responds to the need for interdisciplinary experiences through its restricted elective requirements. Writing for the AIGA on the evolving expectations of a design education, Richard Grefe notes the "*associated subjects of study which have a particular relevance to the future practice of design*."[38] Those subjects include:

1. Anthropology and cultural studies
2. Business
3. Communication and Rhetoric
4. Computer science
5. Psychology and human factors
6. History

[38] http://www.aiga.org/evolving-expectations-for-design-education/ Accessed 23 December 2013.

All of the above are subjects or programs currently offered at Longwood University, and all of these subjects are part of the required electives in the proposed DSAM program.

Longwood: prepared to offer this major

Longwood's Graphic and Animation Design facilities are housed in Longwood's new and renovated Bedford Hall. Thanks to these renovations, the amount of space available to the DSAM program has tripled since summer 2012. Classrooms have state-of-the-art Smart Studios, printers and workspaces. This new degree will build upon the success of the former Longwood University Graphic Design concentration, and the Graphic and Animation Design concentration since it will add several new courses in animation, simulation, 3-D and virtual modeling to the program.

Flexible furnishings offer unprecedented ability for teamwork and collaborative projects. Longwood has prepared for this program by reallocating two faculty from the studio art program to teach courses in animation, simulation, 3-D modeling and interactive design. In addition, Longwood has purchased high-end, large-format printers, die-cutting machines, film plotters and foiling machines that are all available in the studios, as well as access to older technologies such as letterpress presses, polymer film exposure units and silkscreen equipment. All of this is used in the context of courses taught in highly flexible studios equipped with wireless and wired high-speed internet access and multiple Smart Board digital monitors in each studio. The rooms are comfortable, flexible, with excellent sound and projection capabilities. These spaces are equally suited to the study of animation and simulation design, which employs open source technology such as Maya. This allows students at no cost the ability to have the software they will use in class and professionally on their laptops.

Summary
In summary, as the world of mass-media, education and entertainment evolves, the demand for designers are needed for specialty magazines, smartphone apps, web sites, film, television, corporate education, educational simulation and animation and all forms of e-learning.

Professional designers need unique preparation in order to have the skills, creativity, knowledge and abilities needed to meet 21st century challenges.

Employment Demand

Employment in graphic design and animation and simulation design covers many areas of industry and commerce. All employers must communicate their mission, goals and brand quickly and effectively. Visual communication is a direct and powerful tool in getting out a message, selling a brand, or persuading a client or customer to take notice. The following list covering the multi-faceted aspects of graphic, animation and simulation design comes from the AIGA *Designers at Work* section of their website. It lists and describes the different roles designers play and the types of positions for which DSAM graduates will be qualified:

GRAPHIC DESIGN[39]

Digital design, multimedia design, type design, film title design, television graphics, exhibit design, signage design, package design, environmental design, design planning, publication systems, educational design, magazine design, illustration, identity design, systems design, corporate communication, nonprofit design, information design

ANIMATION AND SIMULATION DESIGN[40]

3D modeler, animator, art director, film and video editor, flash animator, graphic designer, stop motion animator, video game designer, animation director, background painter, cartoonist, character animator, character rigger, color key artist, compositing artist, concept artist, digital painter, director, effects animator, forensic animator, virtual modeling

Labor Market Data

In the charts (below) are projections data at the national and state levels for Graphic Designers, Art Directors, Multi-Media Artists, Animators and Illustrators.

Arts, design, entertainment, sports, and media occupations, 2012-2022 (BLS)

Occupational Title	SOC code	Employment, 2012	Projected employment 2022	Change 2012–22		Job openings due to growth and replacements
				Number	Percent	
Graphic designers	27-1024	259,500	276,900	17,400	6.7	86,000
Art Directors	27-1011	74,800	77.000	2,200	3.0	20,000
Illustrators (included with fine artists)	27-1013	28,800	29,900	1,100	3.8	7,900
Multimedia artists and animators	27-1014	68,900	73,200	4,300	6.3	20,600
Source: Bureau of Labor Statistics, Employment Projections program[41]						

Arts, design, entertainment, sports, and media occupations, 2010-2020 (VEC)[42]

Occupation Title	Occupation	2010	2020	Total	Annual Avg.	Total

[39] American Institute of Graphic Arts. *Designers at Work*. http://www.aiga.org/guide-designersatwork/ Accessed 15 December 2013.
[40] Animation Career Review. *Types of Jobs in Animation and Related Fields.* http://www.animationcareerreview.com/careers-animation/types-jobs Accessed 15 December 2013
[41] http://www.bls.gov/emp/ep_table_102.htm Accessed 21 December 2013
[42] https://data.virginialmi.com/vosnet/analyzer/results.aspx?session=occproj Accessed 25 January 2014

	Code (SOC)	Estimated Employment	Projected Employment	2010–2020 Employment Change	Percent Change	Percent Change
Arts, Design, Entertainment, Sports, and Media Occupations	270000	68,439	82,283	13,844	1.9%	20.2%

Graphic Design Nationally and State, 2010-2020[43]

State and National Trends[44]				
United States	Employment		Percent Change	Job Openings
	2010	2020		
Graphic Designers	279,200	316,500	+13%	12,380
Virginia	Employment		Percent Change	Job Openings
	2010	2020		
Graphic Designers	7,460	8,800	+18	370

According to the analysis by the Virginia Employment commission (VEC) the employment of Arts, Design, Entertainment, Sports, and Media Occupations is expected to increase 20.2% between 2010 and 2020.

Student Demand

Past and current experience, as well as research conducted by Longwood professors, demonstrates that there is ample student demand for a Graphic and Animation Design degree. Past enrollment in the Graphic Design concentration has steadily grown since 1998. The average incoming cohort of students graduating from graphic design between 2004 and 2013 was 10 students. In the academic year 2013-14, the graduating class is projected to be 20. The current enrollment of Graphic Design (Art concentration) and Graphic and Animation Design (DSAM concentration) is 91 students. We anticipate 20 to 30 students entering this program each year, resulting in a total of 80 to 120 students after 5 years.

Student demand was assessed through surveys conducted at Longwood of current Longwood students, and students visiting campus.

There were three surveys conducted at Longwood:

Survey #1 Longwood applicants, male and female (Spring 2014).

[43] https://data.virginialmi.com/vosnet/analyzer/results.aspx?session=occproj Accessed 25 January 2014

[44] http://www.careerinfonet.org/occ_rep.asp?optstatus=011000000&soccode=271024&id=1&nodeid=2&stfips=51&search=Go Accessed 25 January 2014

Survey #2 Current Longwood students who were undeclared, male and female (Enrolled Fall 2013).

Survey #3 Current Longwood students were enrolled in the Graphic Design concentration of the B.F.A degree in Visual and Performing Art, male and female (Enrolled Spring 2014).

Results in brief are reported below. See Appendix G for our surveys and raw data results from the surveys.

Survey Results

Survey #1 Survey of Longwood University applicants in the Fall 2013 and Spring 2014 who indicated interest in either Graphic and Animation Design or considered themselves undeclared. ***This survey is currently in progress.***

Survey #2 Survey of Longwood University students enrolled in the Fall 2013 and Spring 2014 who considered themselves undeclared as of January 2014. ***This survey is currently in progress*****.**

Survey #3: Survey of interest in the Graphic and Animation Design degree of Longwood University students currently enrolled in the B.F.A in Visual and Performing Art, Graphic Design concentration. This survey was conducted in January 2014. Of the 39 students responding to the survey, 49% strongly agreed that they would have been interested in a Graphic and Animation Design major had it been available when they enrolled at Longwood. Also, 36% of respondents agreed that they would have been interested in a Graphic and Animation Design degree had it been available when they enrolled at Longwood. A total of 34% of students responding to the survey either "strongly agreed" or "agreed" that they considered switching to the DSAM concentration from the Graphic Design concentration. This means overall, 85% of the respondents said they agreed that they would have been interested in the DSAM degree had it been available when they enrolled at Longwood, and 34% agreed that they considered switching to the DSAM concentration when they heard the program was being offered.

Interest in DSAM at Longwood University

Longwood University admissions staff, and faculty attending open houses and recruiting events are regularly asked about the availability of Graphic and Animation Design (game design, animation, editorial design, advertising design and interactive web design). Since (TK date),(TK #) of prospective students have indicated Graphic and Animation Design as a major interest, either through Longwood's online inquiry form, or at college fairs and high school visits. The current faculty in the DSAM program are regularly asked to supply information on the program or asked to meet with parents and students to discuss the program. See Appendix H for examples of correspondence from students expressing interest in a Graphic and Animation Design degree.

The survey was developed from three pools of students. Survey 1 was of current applicants to Longwood University by February, 2014, to establish if a DSAM degree would influence their decision about enrolling at Longwood University. Survey 2 was of current Longwood students who were undeclared as of January 2014, to see if a DSAM degree would be of interest, and sway their decision to stay at Longwood, and to pursue a DSAM degree. Survey 3 was of current Longwood Students who where in the old Studio Art concentration, to see if students who had chosen Longwood, and chosen graphic design would have been more motivated to come to Longwood, or to change their major had the program been offered.

At present the only substantive survey results gathered were from Survey 3. 39 students responded to the survey, of which 23 (59%) were female, and 16 (41%) were male. 33 (85%) had a high school diploma, 3 (7.5%) had an A.A. degree, and 3 (7.5%) had a Bachelor's degree. It is likely the 7.5% of Bachelors are actually in the high school diploma category, and might have been confused by the question, thinking the it was asking what their degree was going to be. 85% of respondents were in the Graphic Design concentration of the B.F.A degree in Visual and Performing Art. 5 (13%) were Graphic Design minors, and 1 (.03%) was in the other category.

STATE COUNCIL OF HIGHER EDUCATION FOR VIRGINIA
SUMMARY OF PROJECTED ENROLLMENTS IN PROPOSED PROGRAM

Projected enrollment:

Year 1		**Year 2**		**Year 3**		**Year 4 Target Year (2-year institutions)**			**Year 5 Target Year (4-year institutions)**		
2014 – 2015		2015 – 2016		2016 – 2017		2017 – 2018			2018 – 2019		
HDCT 24	FTES 24	HDCT 43	FTES 43	HDCT 62	FTES 62	HDCT 81	FTES 81	GRAD	HDCT 100	FTES 100	GRAD 19

Assumptions:

Retention percentage: 79%[45]
Full-time students 100% / Part-time students: 0%
Full-time students average credit hours per semester: 15
Full-time students graduate in 4 years

Definitions:
HDCT: Fall headcount enrollment
FTES: Annual full-time equivalent student enrollment
GRADS: Annual number of graduates of the proposed program

Duplication

SCHEV's online inventory for Graphic Communications, a sub category, Graphic Communications, General (CIP 10.0301) shows one institution in the Commonwealth offering such a degree program—Bluefield College. There is an additional sub-category in Graphic Communications, General (CIP 10.0301), and under that, there is a sub-category Animation, Interactive Technology, Video Graphics and Special Effects (CIP 10.304). Since our proposed degree program includes both graphic communications, and animation, simulation and time-based media design, we believe the Graphic Communications, General (CIP 10.0301) would be best suited for the proposed Graphic and Animation Design B.F.A. degree. In this narrative, Longwood will compare the DSAM degree against institutions offering four-year degrees in Graphic Communications, General (CIP 10.0301) and those offering four-year degrees in Animation, Interactive Technology, Video Graphics and Special Effects (CIP 10.304).

[45] http://www.longwood.edu/assets/assessment/CDS_2012-2013_Updated.pdf

The proposed program in Graphic and Animation Design is diverse and interdisciplinary, and covers many areas of study relating to the degree. Its core and concentrations cover graphic design, and its competencies (design, typography, layout, illustration, problem solving and visual literacy) but it also covers animation, simulation, time-based media design, interactive and web page design, as well as modeling and computer graphics. These are squarely components of Science, Technology, Engineering and Math (STEM) degree programs according to the U.S. Immigration and Customs Enforcement (ICE) arm of the Department of Homeland Security. "*The Department of Homeland Security (DHS) maintains the STEM-Designated Degree Program List. DHS originally released this list in April 2008 and has made subsequent updates since then.*"[46]

According to the ICE degree analysis, the following degree CIP codes were considered STEM:

STEM Degrees related to DSAM curriculum[47]	**CIP**
Digital Communication and Media/Multimedia	9.0702
Animation, Interactive Technology, Video Graphics and Special Effects	10.0304
Web Page, Digital/Multimedia and Information Resources Design	11.0801
Computer Graphics	11.0803
Modeling, Virtual Environments and Simulation	11.0804
Web/Multimedia Management and Webmaster	11.1004

Longwood University is the only public, four-year University in Southside Virginia serving an area of the Commonwealth hit hard by the loss of tobacco revenue and textile manufacturing. This region relies on Longwood to provide educational opportunities for retraining, and education in areas that lead to job growth. The region also relies on Longwood to offer an individual the possibility of personal betterment through education and increased knowledge and skills, particularly in STEM related professions.

This proposed DSAM program grows from an already successful program that has grown over the last 30 years, and serves students from all over the Commonwealth. It will bring expertise and skills to prepare students in the growing field of Graphic and Animation Design. Longwood also will be bringing to Southside a degree program that is nearly unique in the Commonwealth, and could serve students who otherwise would have to commute at least four hours should they want to pursue this program at another Virginia University. Graphic and Animation Design technologies allow practitioners to work independently, and not be location specific; therefore, graduates could stay in the area, and do much of their work from home.

Bluefield College's 10.0301 Graphic Communications degree program.

Bluefield College offers a 126 semester hour B.A. in Graphic Communications and is a stand-alone degree which draws from courses in Art, Communications and Business. It takes many of

[46] http://www.ice.gov/sevis/stemlist.htm Accessed 1/19/2014
[47] http://www.ice.gov/doclib/sevis/pdf/stem-list.pdf Accessed 1/19/2014

its course requirements from the college's Art program, which while common, is increasingly out of step with the current trends in graphic design.

The main **similarity** between the existing Bluefield College and Longwood University programs is that we understand the need for an integrated curriculum that draws from different disciplines, the need for practical, experiential learning opportunities such as internships, such as Longwood's Design Lab program, and the need for courses teaching the understanding of current software and how it is utilized in the profession.

The main **differences** between the existing Bluefield College and Longwood University programs are:

1. The courses listed as ART/COM at Bluefield, would be considered the Graphic Communications core classes at Longwood University. There are five ART/COM courses at Bluefield, three of which are courses teaching software skills. Longwood's DSAM program has eight courses in the core that were created solely for this major, and develop skills in handcraft, visual problem solving, drawing as a powerful means of communication, designing in 2-, 3-, and 4-D spaces, and research and presentation. Students then choose a concentration where they have an additional 22 to 25 credit hours specific to their concentration. Because of the rate of change in software, Longwood courses stress what the applications can do and when the designer should use that application. This lets them adapt to changes in future software and doesn't pin them down to a specific application or version.

2. All of the courses in the Bluefield core and restricted major electives are either communications, art or business courses. In addition, the program is 126 semester hours. Bluefield offers a minor in Graphic Communications. The Longwood DSAM program currently has no communications courses in the core or in its restricted electives. These were taken out of the original concentration at the request of the Communications Studies department because of concerns about their ability to cover the number of students with their current faculty. The DSAM program intends to introduce Communication courses to the restricted electives for both concentrations when the staffing issue is resolved. At that point, Longwood intends to offer a Minor in Graphic and Animation Design.

3. Bluefield College's Graphic Communications degree relies heavily on traditional art media such as painting, printmaking and photography. Longwood DSAM program eschews the idea that graphic design is simply "commercial art". Longwood's degree integrates major electives across campus. The program stresses that designers must engage in three areas of critical thinking and skill development. Longwood DSAM degree restricted electives draw from courses dealing with theory, courses engaged in criticism, and courses that offer practical skills and ideas from 11 different disciplines across campus.

George Mason University's 10.0304 (Animation, Interactive Technology, Video Graphics and Special Effects) Computer Game Design degree program

George Mason University offers a 120 credit hour B.F.A. in Computer Game Design which is a program in the College of Visual and Performing Arts. It is a stand-alone degree which has 53 to 54 credit hours of courses specific to game design (GAME) as well as courses in graphic design and digital media and studio art (AVT).

The main **similarities** between the existing George Mason University and Longwood University programs are:

1. Both have responded to the increased complexity of the discipline with more courses in the core dedicated to teaching the skills required by the technology.
2. GMU instituted a portfolio requirement in the Fall of 2011. While Longwood's program does not currently require a portfolio, it is likely it will as a means of managing enrollment in an already popular degree, with only four faculty to teach in the core.

The main **differences** between the existing George Mason University and Longwood University programs are:

1. GMU's Computer Game Design degree is specific to computer game design, with its core classes dealing with all aspects of game design, including music editing and writing, game platform analysis, and videography. Longwood's DSAM believes that simulation will be a growth area for all types of professions, from aerospace, criminal justice, anthropology, education and manufacturing. We are developing our students to be able to understand complex activities and then apply animation, simulation, voice over, typography and hierarchical information systems in order to make the complex clear, to instruct, inform and educate their audiences. Longwood acknowledges that computer games are popular and profitable, and we are not ignoring that route for DSAM students. But Longwood's DSAM program is looking to a broader audience for animation, simulation and time-based media designers

2. In addition, Bluefield requires eight credit hours are required from traditional studio art disciplines. Again, Longwood believes the profession of graphic design is not that of a studio artist. Joseph Gonzales writes in his *NWI creative* blog:

> "*The trend of an artist thinking they can jump into design without the proper education is old and the designer who wants every product in the world to be a piece of art is also old. Let's think of something new for 2010, maybe the trend could be stop using* ***old trends****? Education and a constant awareness need to be at the forefront of this change*."[48]

Longwood's DSAM program recognizes that the skills and training of a 21st Century designer is different than it was 40 years ago, and the DSAM program responded to this call for change by creating an interdisciplinary degree which draws from many areas of expertise and does not rely on the education of

[48] http://www.nwicreative.org/write/why-artists-are-not-designers-and-why-designers-are-not-artists/ Accessed 20 January 2014.

studio artists to prepare designers for the skills graphic and animation designers need.

3. GMU's Computer Game Design program only allows for 5 to 6 credits of general electives. While this gives more attention to the skills needed for game design, it moves away from the role of a liberal arts institution of offering a broad range of experiences and disciplines. Longwood's DSAM program was designed to allow students to explore different disciplines within 15 major electives chosen from 11 different disciples, and 9 to 15 credits of general electives. We believe this is a good balance of our responsibility to teach the skills needed for the major, as well as exposing student to varied and diverse ideas and disciplines.

Regent University's 10.0304 Animation degree program

Regent University offers a 120 credit hour B.A. in Animation that is a program in the Communication and Arts Department in the College of Arts and Sciences. It is a stand-alone degree that has 57 credit hours of courses specific to animation.

The main **similarity** between the existing Regent University and Longwood University programs are:

1. Regent has a large number of courses (57 credits) devoted to the discipline, with no traditional studio art classes required in the core. Longwood requires 46 to 49 credits required in the core and concentration, all of which are specific to the discipline.

2. The Regent Animation degree program is on campus only. Likewise, the Longwood program is on campus only, although it is anticipated that courses may be offered online in the future, there is no current plan for the entire degree to be offered online.

The main **differences** between the existing Regent University and Longwood University programs are:

1. Regent's degree is in Animation only. It does cover topics such as 3-D animation, the Business of Animation, and the History of Animation. There are no graphic design, digital imaging or illustration, typography, problem solving, or research and presentation courses. Longwood's DSAM program is much broader and allows students a greater opportunity to guide their course of study. Working closely with their advisor, the student chooses their concentration at the start of their sophomore year. They can then tailor their required electives to give them theoretical, critical and practical skills in their desired career path. Not only is this more interdisciplinary, it offers the DSAM student a higher level of customization to their degree.

2. Longwood is offering a B.F.A. degree in Graphic and Animation Design. A B.F.A. degree is a professional degree which requires more studio credit hours in the discipline,

and is desired if a student wants to go on to earn a M.F.A. The Regent B.A. is narrower, and completely focused on Animation.

Table XX. Enrollments and Degrees Awarded at Comparable Programs in the Commonwealth

Enrollments[49]	**Fall 2007**	**Fall 2008**	**Fall 2009**	**Fall 2010**	**Fall 2011**
Bluefield College (CIP 10.0301)	4	10	12	8	9
George Mason University (CIP 10.0304)	0 (New Program)	0 (New Program)	30	99	155
Regent University (CIP 10.0304)	0 (New Program)	0 (New Program)	43	55	76
Degrees Awarded[50]	**2007-08**	**2008-09**	**2009-10**	**2010-11**	**2011-12**
Bluefield College (CIP 10.0301)	1	1	0	0	3
George Mason University (CIP 10.0304)	0 (New Program)	0 (New Program)	0 (New Program)	1	3
Regent University (CIP 10.0304)	0 (New Program)	6	5	7	7

Projected Resource Needs

Comment [RP7]: Review for added text

Full-time Faculty (FTEs)
The program will have four tenure-track faculty members who are engaged full-time. Two faculty are currently teaching DSAM courses as well as graphic design courses to students remaining in the Visual and Performing Art B.F.A. degree, Graphic Design concentration. The two current faculty have extensive experience both in industry and in teaching graphic design, with expertise in print design, typography, brand development, web site design and illustration. Two faculty will be hired in 2014 with expertise in animation, simulation, 3-D modeling as well as interactive media, time-based media and graphic design foundations. These two positions are reallocated from two retiring faculty from studio art. The salary range anticipated for the new hires will be in the range of $55,000–75,000 a year with state benefits added to these base salaries.

Part-time Faculty (FTEs)
We do not intend to use part-time faculty to initiate or sustain this program.

[49] State Council of Higher Education for Virginia (SCHEV). *Fall Headcount Enrollment by Race/Ethnicity, Gender and Program Detail.* http://research.schev.edu/enrollment/E16_Report.asp. Accessed 18 January 2014.
[50] State Council of Higher Education for Virginia (SCHEV). *Completion, Program Detail C1.2.* http://research.schev.edu/Completions/C1Level2_Report.asp. Accessed 18 January 2014.

Adjunct Faculty (FTEs)
We do not intend to use adjunct faculty in the initiation of this program. Depending upon rate of enrollment growth, adjunct faculty may be required. Their salary range would be between $3500–4500 per three-credit hour course, and no state benefits are added to these salaries

Graduate Assistants (Headcount)
No graduate assistants are required to initiate or sustain this program.

Classified Positions (FTEs)
No additional classified positions are required to initiate or sustain this program.

Targeted Financial Aid
No targeted financial aid is projected for the program.

Equipment
No special equipment is projected for the program. Since we have not hired the two new faculty, we will have to have discussions with them to determine if any specialized equipment is necessary for the delivery of the simulation, animation content.

Library
There will need to be an investment of resources to build up the library's holdings in simulation, animation and 3-D modeling relative to the technological developments in that discipline.The money supplied by the Greenwood Library to the Department of Theater, Art, and Graphic and Animation Design currently provides adequate resources for faculty and student research, teaching and learning. The library also chooses a librarian to work with specific departments, and it is expected the librarian assigned to the department will be sufficient to service the new DSAM program.

Telecommunications
No additional telecommunications cost will be associated with the new program, since the two additional faculty will be reallocated from existing faculty lines within the department.

Space
The new Bedford Building is triple the size of the original space, and there is ample studio, classroom, and faculty office space available to accommodate students and new faculty.

Other Resources
Two new faculty will need computers of appropriate make and power required for their disciplines. In addition, it is likely that specialized software will be required so they can teach simulation, animation, 3-D modeling, time-based and interactive design. This software is likely a combination of open-source, commercially available, and specialized.

PROJECTED RESOURCE NEEDS FOR PROPOSED PROGRAM

Part A: Answer the following questions about general budget information.

- Has or will the institution submit an addendum budget request to cover one-time costs? Yes _____ No X
- Has or will the institution submit an addendum budget request to cover operating costs? Yes _____ No X
- Will there be any operating budget requests for this program that would exceed normal operating budget guidelines (for example, unusual faculty mix, faculty salaries, or resources)? Yes _____ No X
- Will each type of space for the proposed program be within projected guidelines? Yes X No _____
- Will a capital outlay request in support of this program be forthcoming? Yes _____ No X

Part B: Fill in the number of FTE positions needed for the program

	Program Initiation Year 2015 – 2016		**Expected by Target Enrollment Year 2018 – 2019**	
	On-going and reallocated	**Added (New)**	**Added (New)*****	**Total FTE positions**
Full-time FTE*	4.00	0.00	0.00	4.00
Part-time FTE **	0.00	0.00		0.00
Adjunct faculty	0.00	0.00	0.00	0.00
Graduate assistants	0.00	0.00	0.00	0.00
Classified positions	0.00	0.00	0.00	0.00
TOTAL	4.00	0.00	0.00	4.00

* Faculty dedicated to the program. **Faculty effort can be in the department or split with another unit.
*** Added **after** initiation year.

Part C: Estimated resources to initiate and operate the program

	Program Initiation Year	**Expected by Target Enrollment Year**

	2015 – 2016		20XX- 20XX	
Full-time faculty	4.00	0.00	0.00	4.00
salaries	$250,000	$0	$0	$250,000
fringe benefits	$84,982	$0	$0	$84,982
Part-time faculty (faculty FTE split with unit(s))	0.00	0.00	0.00	0.00
salaries				
fringe benefits				
Adjunct faculty	0.00	0.00	0.00	0.00
salaries				
fringe benefits				
Graduate assistants	0.00	0.00	0.00	0.00
salaries				
fringe benefits				
Classified Positions	0.33	0.00	0.00	0.33
salaries	10,887	$0	$0	$0
fringe benefits	$7,011	$0	$0	$7,011

Total Personnel cost				
salaries	$260,887	$0	$0	$260,887
fringe benefits	$91,993	$0	$0	$91,993.
Total personnel cost	$352,880	$0	$0	$352,880
Equipment	$2,000	$0	$0	$0
Library	$2,000	$0	$0	$0
Telecommunication costs	$0	$0	$0	$0
Other costs (software)	$1,000	$0	$0	$0
TOTAL	**$710,760**	**$0**	**$0**	**$705,760**

Part D: Certification Statement(s)

The institution will require additional state funding to initiate and sustain this program.

_____ Yes _____
Signature of Chief Academic Officer

_X_ No _____
Signature of Chief Academic Officer

If "no," please complete items 1, 2, and 3 below.

1. Estimated $$ and funding source to initiate and operate the program.

Funding Source	Program initiation year 2015-2016	Target enrollment year 2018-2019
Reallocation within the department *(Note below the impact this will have within the department.)*	**$169,143.50**	$0.00
Reallocation within the school or college *(Note below the impact this will have within the school or college.)*	$0.00	$0.00
Reallocation within the institution *(Note below the impact this will have within the institution.)*	$0.00	$0.00
Other funding sources *(Please specify, to include extramural funding and philanthropy, and note if these are currently available or anticipated.)*	$0.00	$0.00

2. Statement of Impact/Other Funding Sources.

Longwood University reallocated 2 positions from the Studio Art program upon the retirement of two current faculty in 2013. Longwood will not be allocating nor reallocating any other resources with in the institution for the start-up of this program. Additional funding will be produced from tuition revenue produced by the additional enrollments generated by this new program. At Longwood, tuition for an in-state student is $204 per credit hour. Based upon a 30 credit hour academic year enrollment per student the program will generate $612,000 in tuition dollars when it reaches target year enrollment of 100 full-time equivalent students.

Reallocation within the department
Two tenure-track faculty were reallocated from the Studio Art program to the DSAM concentration in 2013. These positions were held by retiring faculty. One position came from a professor who taught architecture classes, that were eliminated. The second position that became available when a studio concentration was consolidated.

Reallocation within the school or college
There will be no reallocated resources within the school or college for this program.

Reallocation within the institution
There will be no reallocated resources within the institution for this program.

Other funding sources
There will be no other funding sources for this program.

3. Secondary Certification.
If resources are reallocated from another unit to support this proposal, the institution will **not** subsequently request additional state funding to restore those resources for their original purpose.

_____ Agree _____
Signature of Chief Academic Officer

_____ Disagree _____
Signature of Chief Academic Officer

Appendices

Appendix A –Sample Plan of Study

B.F.A in Graphic and Animation Design
Brand, Identity, Media Concentration

Year	Fall Semester	Spring Semester
Freshman	DSAM 101: Vis. Prob. Solving for Design (1.5)	DSAM 104: Digital Craft and Color (3)
	DSAM 102: Drawing for Design (1.5)	DSAM 105: Research, Critique and Presentation (3)
	DSAM 101: Handcraft and Color (3)	DSAM 204: Surface, Space and Time I (3)
	Longwood Sem.: LSEM 100—Goal 1 (1)	Science—Goal 6 (4)
	Writing & Research: ENGL 150—Goal 2 (3)	Literature—Goal 3 (3)
	Intro. to Comp. Sci.: CMSC 121—Goal 5 (3)	DSAM 100: First Assessment (0)
	Fitness Concepts: PHED 101—Goal 11 (2)	
Sophomore	DSAM 205: Surface, Space and Time II (3)	DSAM 330: Illustration and Digital Imaging (3)
	DSAM 226: Typography I (3)	Art 262: Survey of Western Art II (3)
	DSAM 221: Graphic Design and Production I (3)	Foreign Language—Goal 10
	B.F.A. Degree requirement (3)	PSYCH 101 or SOCL. 101—Goal 8 (3)
	DSAM 301: History of Graphic Design(3)	Western Civilization—Goal 7 (3)
		DSAM 200: Second Assessment (0)
Junior	DSAM 326: Typography II (3)	DSAM 322: Graphic Design and Production II (3)
	DSAM 425: Interactive Design (3)	Active Citizenship—Goal 13 (3)
	Elective (3)	Major Elective: Critical (3)
	Elective (3)	Elective (3)
	Diversity—Goal 9 (3)	Elective (3)
		DSAM 300: Senior Project Proposal (0)
Senior	DSAM 421: Graphic Design Portfolio (3)	DSAM 462: Senior Professional Project —Goal

		14(1) (3)
	Ethics—Goal 12 (3)	Major Elective: Critical (3)
	B.F.A. Degree requirement (3)	Major Elective: Theory (3)
	Major Elective: Theory (3)	Major Elective: Practical (3)
	Elective (3)	
Year	Fall Semester	Spring Semester
Senior (cont.)	DSAM 300: Senior Project (Mid) Assessment (0)	Arts—Goal 4 (3)

Credit Hours – Freshman – Fall Term 15
Credit Hours – Freshman – Spring Term 16
Credit Hours – Sophomore – Fall Term 15
Credit Hours – Sophomore – Spring Term 15
Credit Hours – Junior – Fall Term 15
Credit Hours – Junior – Spring Term 15
Credit Hours – Senior – Fall Term 15
Credit Hours – Senior – Spring Term 14
TOTAL CREDIT HOURS 120

B.F.A in Graphic and Animation Design
Animation and Simulation Concentration

Year	Fall Semester	Spring Semester
Freshman	DSAM 101: Vis. Prob. Solving for Design (1.5)	DSAM 104: Digital Craft and Color (3)
	DSAM 102: Drawing for Design (1.5)	DSAM 105: Research, Critique and Presentation (3)
	DSAM 101: Handcraft and Color (3)	DSAM 204: Surface, Space and Time I (3)
	Longwood Sem.: LSEM 100—Goal 1 (1)	Science—Goal 6 (4)
	Writing & Research: ENGL 150—Goal 2 (3)	Literature—Goal 3 (3)
	Intro. to Comp. Sci.: CMSC 121—Goal 5 (3)	DSAM 100: First Assessment (0)
	Fitness Concepts: PHED 101—Goal 11 (2)	
Sophomore	DSAM 205: Surface, Space and Time II (3)	DSAM 330: Illustration and Digital Imaging (3)
	DSAM 226: Typography I (3)	Art 262: Survey of Western Art II (3)
	DSAM 221: Graphic Design and Production I (3)	Foreign Language—Goal 10

	B.F.A. Degree requirement (3)	PSYCH 101 or SOCL. 101—Goal 8 (3)
	DSAM 301: History of Graphic Design(3)	Western Civilization—Goal 7 (3)
		DSAM 200: Second Assessment (0)
Junior	DSAM 210: Animation / Simulation I (3)	DSAM 310: Animation / Simulation II (3)
	CMSC 210: Web Scripting (3)	DSAM 325:Intro to 3-D Modeling (3)
	Elective (3)	Major Elective: Theory (3)
	Elective (3)	Ethics—Goal 12 (3)
	Diversity—Goal 9 (3)	Elective (3)
		DSAM 300: Senior Project Proposal (0)
Senior	DSAM 421: Graphic Design Portfolio (3)	DSAM 462: Senior Professional Project —Goal 14 (1) (3)
	DSAM 325:Intermediate 3-D Modeling (3)	Major Elective: Critical (3)
	B.F.A. Degree requirement (3)	Major Elective: Theory (3)
	Major Elective: Practical (3)	Major Elective: Critical (3)
	Active Citizenship—Goal 13 (3)	Arts—Goal 4 (3)
	DSAM 300: Senior Project (Mid) Assessment (0)	

Credit Hours – Freshman – Fall Term 15
Credit Hours – Freshman – Spring Term 16
Credit Hours – Sophomore – Fall Term 15
Credit Hours – Sophomore – Spring Term 15
Credit Hours – Junior – Fall Term 15
Credit Hours – Junior – Spring Term 15
Credit Hours – Senior – Fall Term 15
Credit Hours – Senior – Spring Term 14
TOTAL CREDIT HOURS 120

Appendix B – Course Descriptions

Major requirements
1. Core Content Knowledge

DSAM 101: Visual Problem Solving for Design
Explores the foundations and principles of problem solving for visual communication designers. Various approaches are presented including techniques of problem definition, idea generation, visual research, brainstorming, mind mapping and interviewing strategies. 1.5 credits. Co-requisite: DSAM 102: Drawing for Design.

DSAM 102: Drawing for Design
This course gives students concrete drawing skills which assist in idea development and communicating and informing viewers of form, shape, and scale. Sketching methods, drawing in perspective, establishing point of view, establishing light source, and conveying proper proportion will also be explored. 1.5 credits. Co-requisite: DSAM 102: Visual Problem Solving for Design.

DSAM 103 Handcraft and Color
Focuses on the development of the necessary non-computer skills used in making graphic design. Topics covered include making comprehensives, prototypes, paper engineering and material selection. Additionally, the class covers traditional methods of working with color, such as gouache and color-aid paper, and examines different color models in order to teach the principles of color theory. 3 credits.

DSAM 104 Digital Craft and Color
This course focuses on the development of the necessary computer skills used in making graphic design. Topics covered include introduction to the basic design software, proper document setup for print production, and file formats. Additionally, the class covers digital methodologies such as color, color spaces, how to vector, and creation of press-ready Portable Document Files (PDFs). 3 credits.

DSAM 105 Research, Critique and Presentation for Design
This class will apply the critical skills learned in "Visual Problem Solving" and "Drawing for Design" to generate effective processes for research, critique, and presentation related to graphic design. Research topics covered include the gathering, analyzing, unpacking, and effective use of information. Critique topics covered include the mechanics of a successful critique, understanding the value of constructive criticism, and generation of alternative ideas. Presentation topics include how to successfully present and defend a design solution persuasively, ways to educate clients about graphic design, and the fundamentals of business etiquette. Existing case studies will be examined for the ways research and analysis were successfully applied. 3 credits.

DSAM 204 Surface, Space and Time I
This class addresses the theoretical constructs of (surface) two- , (space) three- , and (time) four-dimensional design. Topics include basic Gestalt theory as well as the language, grammar, and syntax of design. Graphic design works representing the three design spaces will be de-constructed and analyzed in preparation for their application in making graphic design projects in "Surface, Space, Time II." 3 credits. Writing intensive.

DSAM 205 Surface, Space and Time II
This class addresses the application of the theoretical constructs of (surface) two- , (space) three- , and (time) four-dimensional design. The class builds on and employs the learning from "Surface, Space, and Time I" as students create a single project and design it in each of the three design spaces. Concepts and skills gained in previous graphic design courses are utilized. 3 credits.

ART 261. History of Western Art: Prehistoric to Medieval.
This course is a chronological survey of western art and architecture of ancient cultures and through the thirteenth century. 3 credits.

DSAM 301 History of Graphic Design
Overview of the history of graphic design and its relationship to American and world cultures. Key works of graphic design will be investigated and discussed, along with less canonical, yet important works. 3 credits.

Description of Restricted Elective Courses

Brand identity and media design concentration major electives

DSAM 246; 345; 346; 445: Design Lab/ 1–3 credits
(serves as theory, critical or practical)

DSAM 246: Design Lab 1.
Practical experience for design students in an in-house design studio environment. Students work with a graphic design professor on both client-based assignments and undergraduate research projects. Credits: 1–3. Permission of instructor. SP.

DSAM 345: Design Lab 2.
Practical experience for design students in an in-house design studio environment. Students work with a graphic design professor on both client-based assignments and undergraduate research projects. Students will build upon experience learned from DSAM 246; through more client interaction, assignment to more complex design projects, and promotion to more responsible management of projects. 1-3 credits. Permission of Instructor. SP.

DSAM 346 Design Lab 3.
Practical experience for design students in an in-house design studio environment. Students work with a graphic design professor on both client-based assignments and undergraduate research projects. Students will build upon experience learned from DSAM 246; DSAM 345; through more client interaction, assignment to more complex design projects, and promotion to more responsible management of projects. 1-3 credits. Permission of Instructor. SP.

DSAM 445 Design Lab 4.
Practical experience for design students in an in-house design studio environment. Students work with a graphic design professor on both client-based assignments and undergraduate research

projects. Students will build upon experience learned from DSAM 246; DSAM 345; DSAM 346 through more client interaction, assignment to more complex design projects, and promotion to more responsible management of projects. 1-3 credits. Permission of Instructor. SP.

THEORY

ENGL 302. History of Rhetoric.
A history of the major figures, texts, and rhetorical movements from Gorgias to the 20th century. Prerequisite: ENGL 150. 3 credits. WR.

ENGL 303. Visual Rhetoric and Document Design.
Examination of the theories, research, and practices of visual rhetoric and document design. Emphasis on ways in which images and other visual methods of communication influence audiences. Prerequisite: Goal 2. 3 credits. WR.

ENGL 350. Linguistics and Language Learning.
An introduction to the study of language with an emphasis on language as a human system, including language acquisition, the cognitive and social significance of language, language change and variation, phonology, morphology, syntax, semantics, discourse analysis, historical linguistics, and psycholinguistics. Prerequisite: completion of General Education Goal 3. 3 credits.

PHIL 300. Logic.
The fundamentals of deduction and induction which aid the student in developing habits of valid thinking and in understanding the scientific method. Emphasis on deductive logic and on tools for analysis of issues in different fields of inquiry. 3 credits.

GEOG 358. (EASC 358).
Map Design and Analysis. Emphasis is focused on the construction of thematic maps at the pre-professional level and their incorporation in presentations of research. Computer-based techniques and processes are stressed along with rudimentary geographic information system design. 3 lecture periods. 4 credits.

MANG 360. Principles of Management.
Management fundamentals with emphasis on theories of management, the evolution of management thought, and the functions of management in organizational activity. 3 credits.

MANG 463. Project Management.
Concepts and techniques to plan, organize, lead, control, and terminate projects. Topics include project planning and initiation, network models, resource balancing and allocation, and performance measurement. Knowledge of concepts is strengthened with the use of Microsoft Project. Prerequisite: MANG 360. 3 credits.

MANG 469. Entrepreneurship.
An introduction to the essential functions of business planning for success in entrepreneurial endeavors. Students will learn concepts related to the planning organizing, financing, and management of a small business, as well as concepts related to marketing their business.

Students will develop a start-up business plan during the course to test the feasibility of their business concept and to act as the blueprint for a potential start-up venture. Prerequisite: ACCT 240 and junior or higher standing. 3 credits.

MARK 280. Fundamentals of Marketing.
Fundamentals of marketing is a survey course designed for the nonbusiness major. This course will introduce the student to a broad range of marketing concepts, ideas, and topics for a variety of perspectives. 3 credits.

MARK 380. Principles of Marketing.
An introduction to the functions of marketing in our economy with particular attention to the influence of social, economic, ethical, legal, and technological forces on marketing activities. Problems and policies involved in the marketing of goods and services. Prerequisite: ACCT 240 and ECON 217, or permission of instructor. 3 credits.

MARK 381. Marketing Research.
An application of scientific research methodology to marketing problems. The systematic gathering, recording, processing, and analyzing of marketing data are applied to studies of market structure, market segmentation, positioning, concept and product testing, name and package testing, advertising pre-testing and tracking, and test marketing. Students will complete an individual research project. Prerequisite: MARK 380 and MATH 171 or other approved statistics course. 3 credits.

MARK 383. Consumer Behavior.
A study of consumer purchasing behavior and the environmental factors that affect that behavior. Cultural, social, and psychological determinants of consumer behavior are examined. The implications of these determinants for market segmentation and marketing strategy are stressed. Prerequisite: MARK 380. 3 credits.

MARK 484. New Product Marketing.
This course focuses on the marketing of new products, including strategy, planning, analysis, and implementation. Of interest are the concepts and tools to be used in successful development and marketing of new products. Specific decisions to understand include: product policy formulation, the selection of product market strategies, and new product development process. Prerequisite: MARK 380. 3 credits.

PSYC 360. Consumer Psychology.
Study of the psychological relationship between individuals who receive services and purchase goods and those organizations that provide such services and goods. Prerequisites PSYC 101 (with grade of “C-” or better) or permission of instructor. 3 credits.

PSYC 384. Cross-Cultural Psychology.
An in-depth investigation of the relationships between cultural and human development, and the thoughts, emotions and behaviors of individuals in different cultures. Focuses on human traits, development, and interactions from a multicultural and multiethnic perspective. Prerequisites PSYC 101 (with grade of “C-” or better) or permission of instructor. 3 credits.

PSYC 400. Human Factors Psychology.
This course examines the relationship between human behavior and technology, with a focus on understanding how knowledge of psychology can be applied to make the human-technology interaction more efficient and effective. Prerequisites PSYC 101 (with grade of "C-" or better) or permission of instructor. 3 credits.

THEA 340. Scene Design.
This is a lecture/studio course in which students analyze scripts for scenic needs and create scenic designs. Prerequisite: THEA 225 or permission of instructor. 3 credits.

□ CRITICAL

ENGL 301. Rhetorical Criticism.
Fundamental principles of rhetorical study. Emphases on approaches to analyzing non-literary texts using various rhetorical theoretical approaches. Prerequisite: ENGL 150. 3 credits. WR

THEA 339. Fashion History and Décor.
This course is a survey of clothing and ornament from ancient time to present day. Historical events, social influences, art, music, and home furnishings of each period will also be addressed. 3 credits.

SOCL 302. Sociology of Popular Culture.
This course will present a variety of sociological perspectives on popular culture. During the course students will examine the nature and forms of popular culture, its role in our lives, and its broad effects on American society and culture. More specifically, students will critically examine how popular culture is produced, disseminated, consumed, interpreted, and experienced in the United States. Prerequisite: SOCL 101 or SOCL 102 or permission of instructor. 3 credits.

SOCL 381, 382. Topical Seminars.
These courses are advanced seminars for sociology majors and non-majors interested in sociology. These seminars are designed to permit small groups of qualified students to pursue specialized topics in sociology, as listed below. Prerequisite: SOCL 101 or SOCL 102 or permission of instructor. 3 credits.
Sociology of Mass Communication. This course is an exploration of the structure of media industries (press, radio, television, and advertising), their impact on audiences, mass culture, and specific public issues such as violence and politics.

□ PRACTICAL

ART 250. Printmaking: Relief.
Exploration of traditional and contemporary printmaking techniques, processes and materials. Hand and press printing. 3 credits.

ART 252. Instaprint.
Create instant prints. Explore image creation through historic and contemporary hand pulling and press work as well as photographic and computer manipulated imagery. 3 credits.

ART 457. Editions.
This course integrates papermaking, printmaking, bookbinding, image and text. Students will develop content, form paper, create images, and produce multiples resulting in contemporary book forms or sculptural installations. Emphasis is on sequential design and examining alternative possibilities to conceptualizing the artist book form. Editions offers a continued exploration in the diverse medium of the contemporary print world. 3 credits. Course can be repeated for up to six credits.

CMSC 210. Web Page Design and Scripting.
The class will study interactive web pages that provide customized data in response to visitor requests and/or collect data form site visitors. This interaction will be done via program scripts written in an appropriate language. Prerequisite: CMSC 160 or permission of the instructor. 3 credits.

ENGL 301. Rhetorical Criticism.
Fundamental principles of rhetorical study. Emphases on approaches to analyzing non-literary texts using various rhetorical theoretical approaches. Prerequisite: ENGL 150. 3 credits. WR

ENGL 319. Technical Writing. A study and application of writing techniques for the dissemination of scientific and technical information. Prerequisite: ENGL 150. 3 credits. WR.

GEOG 358. (EASC 358). Map Design and Analysis.
Emphasis is focused on the construction of thematic maps at the pre-professional level and their incorporation in presentations of research. Computer-based techniques and processes are stressed along with rudimentary geographic information system design. 3 lecture periods. 4 credits.

THEA 225. Elements of Theatrical Design.
This is an introductory course in the elements of theatrical design. This course is the foundation of knowledge for all design courses in the theatre including scenic, lighting and costume. It will apply basic principles of visual design and provide the vocabulary necessary to analyze all aspects of theatrical design. 3 credits.

THEA 240. Technical Theatre.
This course will give the student a basic understanding and appreciation of the technical side of theatre. It will provide a knowledge of the safe and proper way to handle scene shop equipment. 3 credits. SP.

THEA 241. Drafting for Theatrical Design.
This is a lecture-studio course that deals with the fundamentals of theatrical drafting and mechanical drawing for those students who will be taking scene design, scene painting, and/or lighting design. 3 credits.

THEA 339. Fashion History and Décor.
This course is a survey of clothing and ornament from ancient time to present day. Historical events, social influences, art, music, and home furnishings of each period will also be addressed. 3 credits.

THEA 340. Scene Design.
This is a lecture/studio course in which students analyze scripts for scenic needs and create scenic designs. Prerequisite: THEA 225 or permission of instructor. 3 credits.

THEA 345. Costume Design.
This is a course focuses on the skills necessary for creating costume designs for the stage including script analysis, research, sketching and rendering, costume history, and critical analysis of design aspects. Prerequisite: THEA 225 of permission of instructor. 3 credits.

Animation, simulation and time-based media design concentration major electives

DSAM 246; 345; 346; 445: Design Lab/ 1–3 credits
(serves as theory, critical or practical)

DSAM 246: Design Lab 1. Practical experience for design students in an in-house design studio environment. Students work with a graphic design professor on both client-based assignments and undergraduate research projects. Credits: 1–3. Permission of instructor. SP.

DSAM 345: Design Lab 2. Practical experience for design students in an in-house design studio environment. Students work with a graphic design professor on both client-based assignments and undergraduate research projects. Students will build upon experience learned from DSAM 246; through more client interaction, assignment to more complex design projects, and promotion to more responsible management of projects. 1-3 credits. Permission of Instructor. SP.

DSAM 346 Design Lab 3. Practical experience for design students in an in-house design studio environment. Students work with a graphic design professor on both client-based assignments and undergraduate research projects. Students will build upon experience learned from DSAM 246; DSAM 345; through more client interaction, assignment to more complex design projects, and promotion to more responsible management of projects. 1-3 credits. Permission of Instructor. SP.

DSAM 445 Design Lab 4. Practical experience for design students in an in-house design studio environment. Students work with a graphic design professor on both client-based assignments and undergraduate research projects. Students will build upon experience learned from DSAM 246; DSAM 345; DSAM 346 through more client interaction, assignment to more complex design projects, and promotion to more responsible management of projects. 1-3 credits. Permission of Instructor. SP.

□ THEORY

PHIL 300. Logic. The fundamentals of deduction and induction which aid the student in developing habits of valid thinking and in understanding the scientific method. Emphasis on deductive logic and on tools for analysis of issues in different fields of inquiry. 3 credits.

MANG 469. Entrepreneurship. An introduction to the essential functions of business planning for success in entrepreneurial endeavors. Students will learn concepts related to the planning organizing, financing, and management of a small business, as well as concepts related to marketing their business. Students will develop a start-up business plan during the course to test the feasibility of their business concept and to act as the blueprint for a potential start-up venture. Prerequisite: ACCT 240 and junior or higher standing. 3 credits.

MARK 484. New Product Marketing. This course focuses on the marketing of new products, including strategy, planning, analysis, and implementation. Of interest are the concepts and tools to be used in successful development and marketing of new products. Specific decisions to understand include: product policy formulation, the selection of product market strategies, and new product development process. Prerequisite: MARK 380. 3 credits.

THEA 225. Elements of Theatrical Design. This is an introductory course in the elements of theatrical design. This course is the foundation of knowledge for all design courses in the theatre including scenic, lighting and costume. It will apply basic principles of visual design and provide the vocabulary necessary to analyze all aspects of theatrical design. 3 credits.

THEA 340. Scene Design. This is a lecture/studio course in which students analyze scripts for scenic needs and create scenic designs. Prerequisite: THEA 225 or permission of instructor. 3 credits.

ENGL 356. The Art of Film I. Introduction to theory and techniques of the motion picture through screenings of classic and contemporary feature films. Prerequisite: ENGL 150. 3 credits. 133

ENGL 357. The Art of Film II. A study of major directors of film genres. Prerequisite: ENGL 150. 3 credits.

ENGL 360. Genre Studies. Study of literature in the context of a genre such as, but not limited to, the following: Humor, Mythology, Folk Literature, Detective Fiction, Science Fiction, Lyric Poetry, The Sonnet, Narrative Non-Fiction. May be repeated for credit when the topic changes. Prerequisite: completion of General Education Goal 3. 3 credits.

□ CRITICAL

ENGL 356. The Art of Film I. Introduction to theory and techniques of the motion picture through screenings of classic and contemporary feature films. Prerequisite: ENGL 150. 3 credits. 133

ENGL 357. The Art of Film II. A study of major directors of film genres. Prerequisite: ENGL 150. 3 credits.

ENGL 358. Women and Film. A study of women directors and the history and conventions of portraying women in film. Prerequisite: ENGL 150. 3 credits.

THEA 339. Fashion History and Décor. This course is a survey of clothing and ornament from ancient time to present day. Historical events, social influences, art, music, and home furnishings of each period will also be addressed. 3 credits.

□ PRACTICAL

CMSC 210. Web Page Design and Scripting. The class will study interactive web pages that provide customized data in response to visitor requests and/or collect data form site visitors. This interaction will be done via program scripts written in an appropriate language. Prerequisite: CMSC 160 or permission of the instructor. 3 credits.

CMSC 325.(MATH 325). Mathematical Modeling and Simulation.
An introduction to mathematical modeling and computer simulation that includes linear programming, discrete and stochastic mathematical models, curve fitting, and discrete event simulation including basic queuing theory. Other topics may include continuous models, random number generation, and statistical analysis of models. Various simulation software packages will be discussed and used. Prerequisites: MATH 261, MATH 171 or 270, and CMSC 160. 3 credits. Offered every spring.

CMSC 381. Introduction to Graphics Programming.
This course is designed to introduce students to computer graphics programming techniques. It will combine the use of a high level programming language with a publicly available graphics application programming interface. Other topics will include the mathematics to manipulate geometric objects. Prerequisites: CMSC 162, MATH 261. 3 credits.

GEOG 358. (EASC 358). Map Design and Analysis.
Emphasis is focused on the construction of thematic maps at the pre-professional level and their incorporation in presentations of research. Computer-based techniques and processes are stressed along with rudimentary geographic information system design. 3 lecture periods. 4 credits.

THEA 240. Technical Theatre.
This course will give the student a basic understanding and appreciation of the technical side of theatre. It will provide a knowledge of the safe and proper way to handle scene shop equipment. 3 credits. SP.

THEA 241. Drafting for Theatrical Design.
This is a lecture-studio course that deals with the fundamentals of theatrical drafting and mechanical drawing for those students who will be taking scene design, scene painting, and/or lighting design. 3 credits.

THEA 339. Fashion History and Décor.
This course is a survey of clothing and ornament from ancient time to present day. Historical events, social influences, art, music, and home furnishings of each period will also be addressed. 3 credits.

THEA 345. Costume Design.

This is a course focuses on the skills necessary for creating costume designs for the stage including script analysis, research, sketching and rendering, costume history, and critical analysis of design aspects. Prerequisite: THEA 225 of permission of instructor. 3 credits.

Concentration Courses

Brand identity and media design concentration major electives

DSAM 221 Graphic Design and Production I
Introduction to the elements, and vocabulary of graphic design and the technical production of printed and electronic visual materials. Topics include identifying audience, appropriateness, purpose, context and graphic voice. Students address formal and conceptual issues related to graphic design through projects confronting format, image and text, story and sequence. Technical aspects of print and digital production will be introduced and explored. 3 credits.

DSAM 226 Typography I
Typography I teaches the principles and basics of type vocabulary and anatomy, typographic history, and the development and design of letterforms. The effective use of type in various formats will be explored through a series of projects which use type in letters, words, sentences and running text. Students will develop a basic understanding of traditional (metal and polymer letterpress) typesetting and digital typesetting, fonts and font management applications. 3 credits.

DSAM 322 Graphic Design and Production II
A hands-on, problem-solving approach to the production of printed matter, from idea to finished product. This course is designed to provide students with practical experience in graphic design and production. Emphasis is on the development of ideas, concepts, graphic impact, creativity and use of technology in the production of printed and digital media. 3 credits.

DSAM 326 Typography II
A further exploration of the use of letterforms and type in Graphic and Animation Design. Emphasis is on building knowledge and understanding of type as a way of communicating meaning through content and design. Exploration of experimental letterforms and type arrangements, three dimensional typography and type for environments and exhibitions. Creative and expressive use of type will be encouraged. 3 credits.

DSAM 330 Illustration and Digital Imaging
An introduction to the history and techniques of conventional and digital illustration and digital imaging. This course focuses on the role of illustration and its value in the creation of editorial images in advertising and graphic design. In addition, students will utilize image editing software to create and enhance digital images for use as illustrations, and will gain a critical understanding of image preparation and editing possibilities for use in print and digital formats. 3 credits.

DSAM 421 Graphic Design Portfolio
Continued concentrated study and exploration of graphic design, resulting in the development and execution of a professional level portfolio. Students will execute solutions to graphic design

problems and themes developed in conjunction with the instructor, while covering topics related to job search and employment opportunities. 3 credits.

DSAM 425 Interactive Design
Introduction to the elements of website design. Emphasis is on technical proficiency, creative communication and creative self-expression. Using industry standard software, students will learn to design, code and implement a website. 3 credits.

DSAM 462 Senior Professional Project
Evaluation, critique and analysis of each student's Senior Project. Students will evaluate the success of the projects relative to professionalism, current design critique and theory, appropriateness of subject, and future life of the project. Schedule, budget, working methods, research and problem solving results will be evaluated. 3 credits (1 credit to fulfill Goal 14).

Animation, simulation and time-based media design concentration

DSAM 210 Animation/Simulation I
Introduction to various forms of animation and simulation design theory and practice. Students will explore traditional and digital animation formats including flip books, claymation, stop-motion, rotoscoping and Flash. In addition, students learn the fundamentals of animation and simulation design, narrative, sequencing and story boarding. 3 credits.

DSAM 221 Graphic Design and Production I
Introduction to the elements, and vocabulary of graphic design and the technical production of printed and electronic visual materials. Topics include identifying audience, appropriateness, purpose, context and graphic voice. Students address formal and conceptual issues related to graphic design through projects confronting format, image and text, story and sequence. Technical aspects of print and digital production will be introduced and explored. 3 credits.

DSAM 226 Typography I
Typography I teaches the principles and basics of type vocabulary and anatomy, typographic history, and the development and design of letterforms. The effective use of type in various formats will be explored through a series of projects which use type in letters, words, sentences and running text. Students will develop a basic understanding of traditional (metal and polymer letterpress) typesetting and digital typesetting, fonts and font management applications. 3 credits

DSAM 310 Animation/Simulation II
Continued exploration of animation and simulation techniques which extend the student's understanding of movement, time, and kinetic states. Through more advanced projects, students will be able to execute longer animation sequences which include experimentation, sequence, narrative, story-telling and creative expression. Sound integration and editing will be introduced. 3 credits.

DSAM 325 Introduction to 3-D Modelling
Emphasis is on technical proficiency using industry standard software. Students will learn to create objects, surfaces, shading, textures and cameras in the rendering of 3-D models. As

students acquire skills, they are able to explore their creative expression in 3-D and 4-D formats. 3 credits.

DSAM 330 Illustration and Digital Imaging
An introduction to the history and techniques of conventional and digital illustration and digital imaging. This course focuses on the role of illustration and its value in the creation of editorial images in advertising and graphic design. In addition, students will utilize image editing software to create and enhance digital images for use as illustrations, and will gain a critical understanding of image preparation and editing possibilities for use in print and digital formats. 3 credits.

DSAM 410 Intermediate 3-D Modelling
A continuing exploration of the technical and artistic principles relating to 3-D modelling. Projects will cover such topics as character modelling, rigging and skinning, shading, and lighting. 3 credits.

DSAM 421 Graphic Design Portfolio
Continued concentrated study and exploration of graphic design, resulting in the development and execution of a professional level portfolio. Students will execute solutions to graphic design problems and themes developed in conjunction with the instructor, while covering topics related to job search and employment opportunities. 3 credits.

DSAM 462 Senior Professional Project
Evaluation, critique and analysis of each student's Senior Project. Students will evaluate the success of the projects relative to professionalism, current design critique and theory, appropriateness of subject, and future life of the project. Schedule, budget, working methods, research and problem solving results will be evaluated. 2 credits (1 credit to fulfill Goal 14).

Appendix C – "Abbreviated CV's" for Faculty

Abbreviated CVs for Core Faculty in the Graphic and Animation Design Program

Wade Lough, Associate Professor of Graphic Design, M.F.A in Visual Communication, Tyler School of Art at Temple University, 1998. 20 years teaching at the university level, 14 years in industry as designer, art director and design director in print design, digital publication design, and editorial illustration.

Christopher M. Register, Professor of Graphic Design, M.F.A. in Design, The George Washington University, 1982. Total of 31 years experience as a professional designer and design educator. 18 years experience teaching college level design courses, 15 as tenure-track faculty at Longwood University. 16 years experience in professional publication design—conventional and digital—as designer, art director, project manager and design director. Print design, conventional and digital publication design and editorial illustration.

Potential Hires in the Graphic and Animation Design Program

John Doe, Assistant Professor of Animation and Simulation Design, M.F.A. in Animation, Simulation and 3-D modeling. Animation design, simulation design, time based media and 3-D modeling.

Jane Doe, Assistant Professor of Animation and Simulation Design, M.F.A. in Graphic Design, Interactive Design, Animation and Time-based Media Design. Foundations, web and interactive design, time-based media design and digital motion design.

Appendix D –Employment Demand

Appendix E – Student Demand

Survey

[Institution] is developing a [degree designation] in [program name] for implementation in [term and year of initiation]. [Brief description of program]. After completing this program, students should be able to: [bulleted list of student learning outcomes]

We have prepared the survey below to gauge student interest in the program. Your answers to the following questions will be used in summary form only. No personally identifiable information will be released. Please feel free to contact us at [e-mail address] if you would like more information about the proposed program.

Thank you.