

National Association of Schools of Art and Design

PLAN APPROVAL

MFA Studio Art, Concentration in Digital Art

**Presented for consideration by the
NASAD Commission on Accreditation**

By

LOUISIANA STATE UNIVERSITY

BATON ROUGE, LA 70803

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WWW.ART.LSU.EDU

FOR INSTITUTIONS WITH MEMBERSHIP

The data submitted herewith are certified correct to the best of my knowledge and belief.

General Catalog: <http://catalog.lsu.edu>

Graduate School Website: <http://gradlsu.gs.lsu.edu/index.html>

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Rod Parker, Director

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1. Degree Title

Master of Fine Arts, Studio Art (3-years)

Concentration: Digital Art

The MFA in Digital Art is the newest graduate area of study at the LSU School of Art, inviting applicants for the 2013-2014 academic year. The School of Art's faculty draws from many backgrounds to support discipline specific as well as multidisciplinary and transdisciplinary creative work that increasingly includes aspects of digital art such as motion graphics, time-based, and audio elements. The school's undergraduate BFA concentration in digital art is already well established, with 60 majors enrolled in AY 2012-2013.

The school already offers a single Master of Fine Arts, Studio Art degree that covers all areas of study currently offered: ceramics, graphic design, painting and drawing, photography, printmaking, and sculpture. Since each of these areas of study has a listing in parenthesis following the degree title, the school is submitting this plan approval document for its digital art program for consideration by the Commission on Accreditation.

Statement of Purpose

The Digital Art MFA program is intended to be comprehensive, experimental and flexible. Converging practices in interactivity, lens-based media and virtual spaces are central to our vision for the program, as are balancing individual explorations with team-based collaborations. We intend teach the expressive potential of hybridized technologies and democratized tools to engage with diverse audiences. We will emphasize emergent forms and student work may manifest through integrated media including digital cinema, mobile networks, printed matter, performance, public intervention, audio composition, installation, game platforms and the internet, among limitless possibilities. Students in our program will be challenged to apply their talents to produce objects, experiences, and spaces that stretch their potential for cultural and artistic relevance.

The Digital Art faculty is devoted to fostering intellectually driven artists and communicators. Our curriculum facilitates discourse within the context of history, theory and contemporary society. Our program will encourage collaborations with faculty in areas from the sciences to the humanities, as well as cutting-edge industry creators. We support our students in pursuing opportunities throughout the university and broader community.

Above all, we foster nimble artists ready to shape a future of art, cultural and technological progress.

2. Curricular Table

Master of Fine Arts

Curricular Table in NASAD format: Digital Art

Years to complete: 3 years

Degree submitted for: Plan Approval

Studio Courses	Art/Design History	Seminar	Thesis	Total Credits
39 Credit Hours	12 Credit Hours	3 Credit Hours	6 Credit Hours	60 Credit Hours
65 % of 60 Credits	20 % of 60 Credits	5 % of 60 Credits	10 % of 60 Credits	100 % of 60 Credits

MFA in Studio Art – 60 credit hours

- Minimum credit hours in area of concentration 27 credits
- Studio Art Electives 12 credits
- Art History 12 credits
- Visiting Artist Seminar 3 credits
- Art 8000
(thesis research – 2 semesters, 3 credit hours each) 6 credits
- Total Hours 60 credits

3. Assessment of compliance with NASAD standards

The Master of Fine Arts is a three-year program. The Digital Art area seeks highly motivated applicants from diverse backgrounds with a passion for experimentation, a collaborative spirit and a commitment to excellence in digital media pursuits. Proficiencies required for admission include a strong portfolio of artwork and an ability to write clearly and concisely about the work, in addition to the possession of an undergraduate degree in studio art from an accredited institution.

Students are required to complete 60 credit hours of course work which includes studio practice, art history and theory, graduate seminar, graduate critique, professional practices, electives, a thesis paper, a public presentation, and an oral defense of their work.

The proposed new graduate curriculum for the area of Digital Art in the School of Art at Louisiana State University meets all applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation.

Electronic Media

The digital art emphasis area will represent a combination of disciplines. The MFA in Studio Art consists of a minimum of 27 and a maximum of 39 hours in a single focus area; 0-12 hours in electives; 12 hours of art history; 3 hours of visiting artist seminar; and 6 hours of thesis research. Within the digital art area students can focus on issues in time-based media, interactive media, or 3D graphics. Each student has the choice to pursue elective coursework outside of the School of Art. Classes outside of art should contribute to a cohesive body of study and will be approved by the student's advisor. Likely disciplines will include those with existing relationships with the School of Art through the AVATAR program such as computer science, electronic music, screenwriting, film, and game design.

Upon completion of the digital art program students will be able to use a variety of technological applications centered around their thesis. Most classes in the School of Art will deal with how to create content from technology such as animations, videos, games, and web sites. Certain students may choose to augment this approach by taking classes in computer science, which deal more with creating technologies for the production of thesis types of projects. There will be an emphasis of the program placed on the implications for digital artists who create innovative contexts and tools for the production of their artwork. This could take the form of new displays for showing an animation, new controllers for playing a game, or custom software for web applications.

There are a number of issues that arise when dealing with the creation of both context and content simultaneously. Students will learn how to solve problems while working in teams with members of diverse backgrounds. Often when creating interactive media experiences, developers, artists, and designers have to work and communicate together in order to address common goals from different angles. In addition to issues inherent with collaboration students will be expected to create innovative forms of expression that deal with problems with a wide range of scope.

The democratization of artistic production made possible through digital dissemination allows students to address socio-political issues such as wealth and power in addition to the interpersonal issues of any growing artist. Although the scope

and topics can vary greatly from student to student the software and hardware skills needed often remain the same. There are already a number of team-based teaching classes between the School of Art and other disciplines on campus. In addition to class time faculty from these areas are available for their students to help address specific learning outcomes.

Graduate Admissions

Graduate applicants must apply to both the LSU Graduate School and to the School of Art.

To apply to LSU, prospective students visit the LSU Graduate School website www.gradschool.lsu.edu for a checklist of required materials and admission standards. The website includes an online application form, along with instructions for paying the application fee and submitting transcripts and test scores.

To apply to the Digital Art MFA program at the School of Art, prospective students must also complete an application at <https://lsuart.slideroom.com/> All applications must include:

Portfolio including 10-20 examples of recent work in still image or video format. Interactive, web-based and installation work, etc should be presented through documentation in still image or video format. Please limit submissions including video to no more than 10 minutes total, including excerpts when necessary to meet this requirement.

Description of works, including: titles, dates completed, size, and media and/or urls.

Resume of artistic accomplishments

Letter of intent describing the conceptual framework of applicant's art practice, background, artistic direction and reasons for applying to our graduate program. Letters should be approximately 500 words.

Three Letters of Recommendation

Admissions are selective. Applications are evaluated on the basis the portfolio, letter of intent, grade point average, and letters of recommendation.

Applications must be received by February 1 to be considered for Fall Semester admission. Students are seldom admitted in January, however applications can be made and must be received by October 15 for Spring Semester consideration.

No more than 12 hours of graduate credit may be transferred from NASAD-accredited institutions within the United States. For restrictions, please see the Graduate School Bulletin under Definition of Terms transfer of credit."

For more information please visit [the School of Art Graduate Admissions page](#).

Programs In Studio Art:

Digital Art is a new addition to the areas of study available in the MFA Studio Art program at LSU. Areas of study currently available include: ceramics, graphic design, painting, photography, printmaking, and sculpture. Degree regulations include: full-time residency, maximum of five years to complete, 9 hours per semester, thesis committee, studio thesis project, written thesis report, oral defense of work, exhibition of thesis project.

Students admitted with an undergraduate studio art degree (BFA) must complete a minimum of 60 semester hours of graduate-level credit.

Studio Concentration	27 (minimum)
Studio Art	12 (graduate-level studio art classes)
Graduate Seminar	3 (Art 7041 and/or 7042)
Thesis Research	6 (Art 8000 - hours divided over two semesters)
Art History	12 (minimum)
Total 60 hours credit	

Students admitted with a Master of Arts (MA) in studio art must complete a minimum of 36 semester hours of graduate-level credit

Studio Concentration	18 minimum
Studio Art	3 (graduate-level studio art class)
Graduate Seminar	3 (Art 7041 and/or 7042)
Thesis Research	6 (Art 8000 - hours divided over two semesters)
Art History	12 (minimum)
Total 36 hours credit	

MFA IN STUDIO ART AT LSU: OVERVIEW

The School of Art, through the Graduate School, offers a Master of Fine Arts degree in the area concentrations of ceramics, digital art, graphic design, painting and drawing, photography, printmaking, and sculpture. As established by the College Art Association and accepted by all accredited universities, the Master of Fine Arts degree is the terminal degree in visual arts education and thus is equivalent to terminal degrees in other fields. It is a graduate program wherein the emphasis is placed upon the studio practice of art, with the intent of educating students for professional careers as artists and designers or as university teachers of the visual arts.

The purpose of the MFA in studio art is to afford the student a curriculum that provides a balance of art history, art theory, and studio experiences for entry into a career in the arts. Students are prepared to become practicing artists who are visually literate, culturally aware, skilled in creative problem solving, and aesthetically sensitive.

The graduate student enrollment in studio art has averaged 55 for the past 10 years.

Annually, applications for admission into the various concentrations average 140-170. The School of Art has 27 full-time tenured and tenure-track faculty, all members of the Graduate Faculty of the University.

Formal and informal sharing of experiences, ideas, and knowledge between the graduate faculty and the graduate student body occurs as follows:

GRADUATE SEMINARS

There is continual interaction between graduate students and their area faculty. Each studio area conducts a weekly seminar. In addition, all students must enroll in a minimum of three hours of graduate studio seminar. This all school seminar is normally taught by the Artist-in-Residence. Instruction also rotates through the graduate faculty.

GRADUATE REVIEWS

Each semester students must participate in a Graduate Review. Only those students previously passed on to thesis are exempted from this obligation. The Reviews are normally held in the last half of the semester. Approximately one month prior to the Reviews, the Graduate Coordinator notifies each graduate student and faculty member of the time and date of the reviews. The Reviews are conducted by a committee of five Graduate Faculty members, at least two of whom must be from a discipline outside the student's area of concentration. One member, chosen by the Graduate Coordinator, serves as the Chair. The Chair is customarily from the student's area of concentration.

Students are expected to initiate the Review with a presentation to the committee. This normally includes a verbal presentation with pertinent examples of current studio work. The presentation may also include examples of past work, conceptual concerns, and current studio objectives. The initial Review also references the student's educational background. At the conclusion of the student's presentation, the committee members question the student in a critical, evaluative manner. The committee then holds a closed meeting to discuss the work presented. Each committee member submits written observations to the Chair. The committee also recommends one of the following options on the Graduate Review Report: First Semester Critique, Satisfactory Work, Passed On To Thesis, Unsatisfactory Work.

VISITING ARTISTS

Approximately 6 guest lecturers/artists are brought in each year to discuss their own work, critique student work, and hold workshops in the various concentrations.

OPEN STUDIOS

Each semester, the graduate students organize a "Studio Walk" (an open house) which involves the display of recent work and visits to graduate student studios. Studio areas hold group exhibitions in the Gallery and each graduate student has a "thesis show" as the capstone event in their degree program.

MFA IN STUDIO ART: GRADUATE THESIS

In the third year, the thesis is a self-generated project, which demonstrates the student's creative abilities. The student will write a thesis paper, pass an oral review, and exhibit the thesis work publicly in order to complete requirements for the MFA degree.

The thesis paper may summarize or recount aspects of the creation of the studio work. A paper length of ten to twenty-five pages is normal. A typed draft must be given to the committee chair for review and correction at least four weeks prior to the scheduled oral examination. The final draft of the report must be submitted to the committee members at least one week prior to the examination. Students must use the Graduate School's Guidelines for the Preparation of Theses and Dissertations.

[Graduate School database of electronic thesis documents](#)

http://etd.lsu.edu/cgi-bin/ETD-browse/browse?first_letter=A;browse_by=department

MFA IN STUDIO ART AT LSU: EXISTING AREAS

CERAMICS

With over 10,000 sq. feet of studio space, the facilities are well equipped with kilns for electric, gas, and soda firing. Also featured are a fully stocked raw materials lab, a room devoted to mixing clay and slip, a walk-in sized spray booth, an enclosed photobooth available for documenting artwork, one room devoted to plaster use, and a "works-in-progress" gallery/installation space. The School of Art woodshop, the visiting artist lecture series, and the rotating exhibitions at the LSU Museum of Art open further opportunities for students to extend their creative interests and to establish connections with professional artists.

The LSU Ceramic faculty team of Mikey Walsh (MFA Alfred 1995) and Andy Shaw (MFA Alfred 2000), teach a curriculum, which examines the distinctive implications of the term, Ceramic Art, through material, craft, content, and methodology. The faculty encourage the integration of all applications, materials, formats, and technologies for ceramic study. Off-campus the faculty is committed to expanding their own knowledge base by teaching as visiting artists and workshop leaders, by exhibiting actively nationally and internationally, by jurying and curating exhibitions, by attending national conferences, and by participating in LSU School of Art international classes.

In 2012, US News and World Report published its Fine Arts Specialty Ranking for Ceramics, listing the LSU MFA in Ceramics degree program in the Top Ten (#8) in the nation.

GRAPHIC DESIGN

The Master of Fine Arts in Graphic Design is flexible, inclusive, and interdisciplinary, offering course work in graphic design studies, including basic design, typography, graphic design history, as well as time-based media and other digital applications.

Students from a variety of backgrounds are encouraged to apply. Applications will be reviewed on the basis of portfolio, GPA, a letter of intent, and when possible an interview.

MFA in Graphic Design is a 60-hour curriculum that includes 27 semester hours in the graphic design area, 12 hours of studio art electives, 12 hours of art history, 3 hours with a visiting artist seminar, and 6 hours of thesis research. (Please refer to the School of Art's graduate program description for the complete list of requirements.)

PAINTING

The three-year graduate MFA program emphasizes concentrated individual studio practice. Ongoing meetings and critiques with the graduate faculty are supplemented with a graduate seminar devoted to critical thinking and the development of research habits that blend theoretical and material practice. The program also offers seminars with visiting artists, a teaching seminar, a range of studio and art history electives, and the wide resources outside the School of Art of a major research university. Graduate students are provided with private studios and encouraged to explore personal and experimental directions. During the first two years graduate students are reviewed at the end of each semester by a committee that consists of faculty from each of the concentrations in the School of Art. At the end of the second year graduate students are reviewed to be passed on to thesis. The third year is devoted to developing a thesis exhibition that is exhibited to the public at the School of Art's Glassell Gallery in downtown Baton Rouge.

PHOTOGRAPHY

The Photography area merges new and traditional techniques with the critical concerns of contemporary art. Critiques, presentations, and readings form the core education while students develop their unique abilities and individual voices. Students receive guidance and exposure to a broad range of critical issues and aesthetic perspectives by studying with faculty who possess diverse artistic concerns. Complementing the teaching of faculty are visiting artists that offer graduates an opportunity to study with leaders in the field.

The generously equipped facilities of the Photography Area are located on the second floor of the Art Building on the LSU Campus. As students explore a full array of traditional and experimental processes through course work and independent study, darkrooms and studios are available for work in black and white, color, large format, non-silver, studio lighting, and digital photography. In addition to ample classroom and critique spaces, Gallery 229 exists within the area to exhibit the work of student and guest photographers.

Students accepted into the M.F.A. program will be provided with adequately equipped individual or shared darkroom spaces. A limited number of generous assistantship awards, including full tuition waiver, are available each year.

PRINTMAKING

Our graduate program in printmaking consists of a vibrant and diverse community of 7-10 students. These artists have come here to study from all across the United States, as well as many different countries including Canada, England, Scotland, Ireland, India, Taiwan and Peru. Our comprehensive print workshop includes facilities for intaglio and lithography, relief, digital, screen printing, book arts and papermaking.

Enthusiastically encouraging diversity in imagery and approaches to the print medium, faculty are committed to fostering intensive exploration and development of each individual's unique personal vision. The primary focus of the Printmaking area is on the conceptual aspects of a students' work. While our view is that technique should serve visual idea, we strive to offer a perfect marriage of new and historically grounded processes. Traditional print media, as well as innovative, experimental directions are available and encouraged. Furthermore, our students are encouraged to work in other areas within the School of Art, which includes the disciplines of Painting, Photography, Sculpture, Ceramics, Digital Art and Graphic Design, each with its own dynamic faculty and extensive facilities.

Strong professional and critical skills are developed through in depth critiques in advanced course work as well as seminar classes. Special projects, exchange portfolios and exhibitions, fieldtrips and study abroad opportunities offer a broad range of practical and inspiring experience, bringing both art world and larger world perspectives to the learning environment. Directed activities such as preparing a teaching philosophy, mock job interviews and grant writing workshops are offered to guide and prepare students for challenges that will meet them throughout their artistic careers.

SCULPTURE

The LSU Sculpture program provides an environment conducive to the development of the student's own artistic voice, with an emphasis on strength of concept and technical execution. In this innovative program, students are encouraged to develop their own unique vision. The program welcomes a wide range of aesthetic approaches, both traditional and non-traditional. Our students have developed an impressive history of successes in both exhibitions and professional accomplishments.

Each semester graduate students are required to take a graduate seminar that investigates a range of topics that will address their needs as graduate students as well as issues they will encounter as emerging artists. Group critiques with both sculpture faculty are a regular part of the course. Group critiques periodically include faculty and graduate students from other disciplines. They are also required to take electives both within the School of Art and in other colleges of the university. They are required to complete art history requirements; these include traditional art history courses as well as seminars on contemporary art history, theory and criticism. In the third year they execute a cohesive body of work accompanied by a written thesis, which they defend before a faculty committee.

Each graduate student is provided with an individual studio space. The Sculpture Area facilities also provide a traditionally based studio environment with a broad range of equipment and material approaches. These facilities include a complete wood working shop housed and maintained by the College of Art and Design. The sculpture area provides two fully equipped welding and fabrication studios, including forging stations, and a foundry facility capable of casting bronze, aluminum and iron.

Teaching and studio assistantships are available for qualified students. These assistantships are awarded by the faculty and are based on the student's portfolio application. The assistantships consist of 20 hours of work per week as teaching assistants, instructors of record, shop monitors, or combinations of these duties. All tuition is waived for graduate assistants.

COURSE REGISTRATION

Specific registration dates are announced in the Graduate Calendar for each semester. Registration is completed on-line via the LSU PAWS system. Students should access the Registration Booklet/Schedule of Classes through the Office of the University Registrar website—<http://appl003.lsu.edu/slas/registrar.nsf/index>

ACADEMIC REQUIREMENTS

The graduate grading system, course loads, academic standing, transfer credit policies, etc., are explained in the General Catalog and the Graduate Bulletin (both available online).

ASSISTANTSHIPS

Each studio area has different requirements for the employment of assistants (15-hour or 20-hour assistantships). The duties and responsibilities of each assistant are established by the area coordinators. Duties may include studio, classroom, and shop monitoring, shop work, classroom assistance, and teaching. University policies describing workloads, preparation, record keeping, employment, and faculty evaluation of assistantships are included in PS-21 and PS-8S.

Teaching Assistants (Instructors of Record) have special instructional responsibilities: see PS-30 on Student Privacy Rights and PS-44 on Grades; PS-22 on Student Absences; PS-5O on Responsibilities;

PS-29 on Eating, Drinking, and Smoking in Classrooms; PS-76 on Policy on Smoking; and PS-74 on Sexual Harassment. (LSU Policy Statements may be found by entering the PS number in the LSU Home Page search box).

STUDIOS

Graduate students may be assigned private or semi-private studio spaces by their area. These studios must be properly maintained according to School and University regulations. Smoking, alcohol, pets, and drug use are strictly prohibited (see PS-67). Graduate studios may be inspected by the faculty, Campus Safety, or Campus Police.

SCHOOL OF ART GALLERIES

The School maintains two exhibition spaces: the School of Art Gallery in Foster Hall and the Alfred C. Glassell Jr. School of Art Exhibition Gallery in the Shaw Center. These facilities have exhibitions scheduled throughout the year. The School of Art Gallery is the primary location for all graduate thesis exhibitions. The Glassell Gallery exhibits work by Louisiana State University students and faculty, as well as work by local, national, and international artists unaffiliated with LSU. The Gallery Coordinator is in charge of these spaces and should be contacted for all installation policies. Students wishing to schedule an exhibition other than their thesis show must submit their request to the Gallery Coordinator. Receptions held at either gallery must conform to University guidelines regarding food service (PS-60) and alcohol usage (PS-78).

SAFETY

The personal safety and health of students, staff, faculty, and the visiting public are primary concerns of the School of Art. Studio, classroom, and shop monitors must adhere to safety guidelines of both the University (see PS-19) and the School. Statements and special guidelines on safe studio practices are set by the area coordinators and the Director of the School of Art.

RESEARCH OPPORTUNITY

In Baton Rouge the LSU Museum of Art and the Alfred C. Glassell, Jr. Exhibition Gallery at the new Shaw Center for the Arts exhibits the work of national and internationally acclaimed artists.

New Orleans, just 80 miles southeast of Baton Rouge, is fast becoming an art destination. Dan Cameron, formally chief curator of the New Museum of Contemporary Art in New York, is now the Director of Visual Arts for the Contemporary Arts Center. This year the CAC will host Prospect 2, an international art exhibition. New galleries and alternative venues are quickly spreading across the city to compliment the established institutions, such as the Ogden and NOMA, making it a very exciting time to be in Louisiana.

SERVICES

The School of Art and the College of Art and Design operate several computer labs. A PAWS login and password is required to use these resources. All labs require the purchase of print cards for paper output. Contact the Graduate Student Lab Manager for a description of available hardware and software, and for the schedule of open hours. Email accounts are obtained through PAWS (Personal Access Web Service).

The Centers for Excellence in Learning & Teaching (CELT) provide AV Services (578-1165), Film and Video Library (578-1168), Photographic Services (578-2226), and other Educational Resources (578-6243).

University Policies, Permanent Memoranda, Bylaws, and Regulations are available online through the University's Home Page at: <http://www.lsu.edu>.

MFA Graduate Reviews

All MFA students will participate in a graduate review each semester through the first and second year. Students passed on to thesis are exempt from graduate reviews which are normally held in the latter part of each semester. Approximately one month prior to the reviews, the Graduate Coordinator will provide the students and faculty with a review schedule and committee assignments. The reviews are conducted by five-member committees from the graduate faculty, at least two of whom will represent disciplines outside a student's area of concentration. In addition to assigning faculty to serve on various committees, the Graduate Coordinator will appoint a representative from the respective concentration to serve as chair.

Students are responsible for selecting a suitable campus location for their review subject to the approval of their chair. Committee members must be notified in writing at least one week prior to the event. Students should discuss the proposed format of their presentation with the committee chair and must seek approval from the chair before inviting other LSU graduate faculty as guests to their review. The use of sound, film, or video recording devices is not permitted; however, a fellow graduate student may take notes. The note taker must refrain from commenting or otherwise disrupting the discussion.

Prior to the graduate review, all students are required to submit an artist statement, not to exceed one page in length, to the members of their review committee. The artist statement should first be revised in consultation with and approved by the student's review chair before the final draft is submitted to committee members. A hard copy of the statement should be placed in the mailboxes of the committee, no later than 9am on the day prior to the review

The artist statement is a written document that communicates to the committee the ideas embodied in the works to be reviewed, and how the ideas further relate to the visual or material forms that the student has chosen to work with. The goal

of the artist statement is to prepare the student for the review, serving as a starting point for the presentation and discussion that takes place during the review.

GRADUATE REVIEW FORMAT

Students are expected to begin their review with a presentation to the committee. This normally includes a verbal presentation with pertinent examples of current work. One may also include examples of past work; outline conceptual concerns, and current objectives. The first semester review should also reference the student's educational background. At the conclusion of the presentation, committee members will question the student, point out relevant strengths or concerns in respect of the work, and offer helpful suggestions. A maximum of one and one-half hours are allowed for each review. The chair will then close the discussion and excuse the student. The committee will then discuss the merits of the art work presented. Each committee member will submit written observations to the chair. At the conclusion of the meeting, the chair will discuss a summary of the review deliberations with the student.

The committee will also recommend one of the following options for the Graduate Review Report:

Satisfactory Work—The student is making satisfactory progress in the program.

Passed on to Thesis—Customarily, a student is eligible to form a thesis committee after the fourth semester review. With consent of the chair, however, students who intend to petition their committee for early completion may do so during the third semester review.

Unsatisfactory Work—A student who is not making satisfactory progress in the program is placed on School of Art probation and will be dropped from the program unless satisfactory progress is shown at the next semester's review. In addition, the committee may request a meeting with the student's area coordinator. The committee may recommend a plan that reduces or eliminates assistantship duties, requires remedial work, and/or credit hour limitations.

The chairs will forward committee recommendations and observations to the Graduate Coordinator within two days of the review. Final assessment and official determination by the graduate faculty will take two weeks to complete. The coordinator will give copies of committee observations and recommendations to each student. These materials will also be included in the student's file. In the event the graduate faculty disapproves of a committee's recommendation, the coordinator will schedule a supplementary review to be conducted by the entire graduate faculty. Students are entitled to submit letters of dissent and to appeal the recommendation of the graduate faculty formally through the Graduate Coordinator (see PS-48).

MFA Thesis Procedures

Students who are passed on to thesis may select a major professor from the studio art graduate faculty with the approval of the Graduate Coordinator. The major professor, customarily from the student's area of concentration, then becomes the chair of the student's thesis committee. The committee is composed of a minimum of five members selected primarily from the above group. Students then solicit other faculty to complete the committee subject to the approval of the chair. Two members must be from outside the student's area of concentration.

At least one member must possess "full member" status within the graduate faculty. It is recommended that an art historian be included on the committee. A committee may include a member of the LSU graduate faculty from outside of the School of Art if approved by the student's chair.

Students in first semester of Thesis Research (ART 8000) must submit a one page typed thesis proposal to their major professor no later than the tenth day of the semester. This concise proposal must include a title and should touch on the following questions: What will be the focus of the studio work, why will this new work be significant to the student's development, and how will the work be carried out? The proposal must be reviewed by the major professor before it is distributed to the committee. A thesis proposal meeting is to be held no later than the fifteenth day of the semester. After the proposal is thoroughly discussed and approved, the student may begin work on a thesis project to include the approved

studio work and written thesis report. Two copies of the approved proposal and a list of thesis committee members must be submitted to the Graduate Coordinator. The thesis project is to be completed over a minimum of two semesters.

Notes on the thesis report. The report may summarize or recount aspects of the creation of the studio work. A paper length of ten to twenty-five pages is normal. A typed draft must be given to the committee chair for review and correction at least four weeks prior to the scheduled oral examination. The final draft of the report must be submitted to the committee members at least one week prior to the examination. Students must use the Graduate School's Guidelines for the Preparation of Theses and Dissertations. Helpful links can be found at the Graduate School website—
<http://appl003.lsu.edu/grad/gradschool.nsf/index>

MASTER'S EXAMINATION

The student prepares and submits an Application for Master's Degree to the Graduate School (check critical dates). Two copies of this form are due to the Graduate Coordinator two weeks prior to the Graduate School deadline.

The Master's Examination Form (with the list of the thesis committee members) is submitted to the Graduate School at least two weeks prior to the oral examination deadline or by the deadline for degree candidates, whichever comes earlier.

An MFA candidate must schedule an exhibition or presentation of the completed thesis project. Previous studio work may not be included, nor any work completed outside of the approved thesis proposal. The School of Art Gallery in Foster Hall and the Alfred C. Glassell Jr. Gallery at the Shaw Center are customary venues for the exhibition and the oral examination. Other exhibition and exam sites must be approved by the thesis committee. Early in the term prior to the one in which one expects to graduate, the Gallery Director and the Graduate Coordinator will schedule a critical meeting at which all thesis exhibitions will be scheduled for the above galleries.

After the oral examination, the student may need to revise and correct the thesis report, incorporating recommendations made by the committee. This report is then resubmitted to the major professor for final approval. The completed Master's Examination Form with faculty signatures is then submitted to the Graduate School. One copy of the completed thesis report is submitted to the Graduate School editors (with whom one must schedule an appointment; see Graduate School Guidelines) in a PDF format for review. The final version will be submitted electronically. One printed copy of the thesis report should be submitted to the Art Office. Examples of earlier submitted thesis reports can be found by going to the EDT link on the Graduate School web site. Check Graduate School deadlines and required procedures for preparing the thesis report with visual materials.

Scheduling conflicts with the gallery, the examination, and the completion of the report within official Graduate School deadlines can lead to a postponement in conferring the MFA degree. The student may need to register for a "Degree Only" semester should this occur. This normally happens in the summer, and the degree is conferred at the end of that term.

In order to be eligible for Degree Only registration, the following requirements must be met:

- All degree requirements, including final examinations, must have been completed in a previous semester.
- The thesis must have been submitted to and approved by the Graduate School before the last day to add courses in the current semester.

If eligible for Degree Only registration, the student must complete the following procedures before the last day to add courses:

- Submit or update the application for degree to ensure inclusion on the commencement list.
- Submit the thesis for approval by the Graduate School.
- Submit completed final Exam Result forms for approval by the Graduate School.
- Verify with the Graduate School that the Degree Only registration has been cleared.
- Complete walk-through registration (including the payment of graduation fees)

Graduate Teaching Assistants

Graduate students perform duties on three levels:

Instructor of Record

Graduate students assigned these duties are responsible for the instruction of beginning level classes. The graduate student with this assignment performs all instruction, record keeping and grading. In all cases, a full faculty member supervises each graduate instructor section and is available for help and guidance if necessary. Graduate students performing these duties must have completed 18 hours in their graduate program and must have received training from the faculty in the skills and responsibilities of teaching a class. In addition, Instructors of Record must have satisfactorily completed a pedagogical skills seminar the summer before they begin teaching and must submit their syllabus to the faculty in their area and to the seminar leader before the start of their first class.

Ongoing training and supervision is accomplished by each of the areas with specific instruction relating to the class to be assigned. This assistantship is a 10-hour per week assignment. These class sections are evaluated every semester.

Teaching Assistant

Graduate students assigned these duties work with a faculty member in a class. This is a primary training tool for the Instructor of Record assignment.

Graduate Assistant

Graduate students assigned these duties perform a variety of necessary tasks for the School of Art and the College of Art + Design. Gallery work, basic maintenance of studio equipment, assignments to centers such as the Wood Shop and the CADGIS Lab, as well as monitoring open studio access are the primary duties of these assignments for MFA candidates; graduate Art History students frequently assist in the operations of the general education classes under the supervision of the faculty member teaching the specific class.

Teaching Seminar

MFA IN STUDIO ART: TEACHING SEMINAR SYLLABUS OVERVIEW

This seminar is directed at building the teaching skills of graduate students in the School of Art who are teaching their own classes. Topics will include course planning and organization, preparation of a syllabus, critique methodology, teaching models, classroom management, writing a teaching philosophy statement and course content relevant to ART 1011, 1012 and 1847. Students will practice lecture organization and delivery by introducing assignments/topics they have prepared through discussion and roleplay. This seminar will be followed by mentorship during the Fall and Spring semesters.

ART 7042 TEACHING SEMINAR

COURSE DESCRIPTION:

This course is designed to help graduate students develop the teaching skills and prepare course materials needed to succeed in their teaching responsibilities within the School of Art. Teaching related subject matter will include course and syllabus construction, grading methodologies, building course content, critique and discussion formats, and more. The course will also include a review of curriculum content that relates to Foundation Level courses in 2d, 3d, and Drawing. Lastly, the course will also include a series of professional development topics that will help prepare students for their remaining time in Graduate School and professional careers. Classes will be a combination of discussions, readings, lectures, group projects, in-class and homework assignments, guest speakers, and more.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. Create and compile materials to help fully design a foundation level art course.

2. Complete a syllabus that includes course description, objectives, classroom policies, grading criteria, outcomes, and a preliminary course calendar.
3. Develop lectures and lead discussions that promote participation and help motivate students.
4. Critically assess and evaluate student work.
5. Have an understanding of major themes and topics related to 2d, 3d, and Drawing courses.
6. Complete a set of personal professional development documents.

METHODS OF INSTRUCTION:

1. Group discussion, demonstrations and visits by faculty and administration
2. Role playing and mock critiques (simulation of classroom environment specific to college freshmen.)
3. Relevant readings, samples of syllabi and student work
4. Writing assignments

TEXTS

The Critique Handbook:

The Art Student's Sourcebook and Survival Guide (2nd Edition), Kendall Buster (Author), Paula Crawford (Author)

The Artist's Guide: How to Make a Living Doing What You Love, Jackie Battenfield (Author)

Steal Like an Artist: 10 Things Nobody Told You About Being Creative, Austin Kleon (Author)

IN-CLASS:

The class time will range between in-class assignments, lectures, discussions, guest speakers, demonstrations, and critiques. The materials you need to bring to class will be given out in the prior class.

HOMEWORK ASSIGNMENTS:

Homework will be given regularly. Homework assignments will elaborate on and further our discussions in class. All assignments must be signed, dated, and kept for semester end review. Homework will first be evaluated on understanding and elaboration of class concepts, then effort, inventiveness, ambition and energy.

SEMESTER REVIEW:

On the final day of class you will bring in ALL your work for the semester to class for review. Portfolios should be arranged chronologically.

GRADING:

Grades are earned, not given. The grade will be made up of Participation and Effort (40%), In-Class Work (30%), Homework and Major Assignments (30%). Grades will be based on a standard A-F grading scale: 90-100% = A, 80-89.9% = B, 70-79.9% = C, 60-69.9% = D, Below 60 = F

EXPLANATION OF GRADES: *Grades are earned, not given, therefore to receive an 'A' you must work for it.*

(A) *Outstanding*, 90-100%: exceptionally motivated, artistically curious with studio work and out of class research, regularly seeks and responds to criticism, exceptional quality in finished assignments, consistently high participation, strong work ethic, class leader, development of refined skills, excellence in craftsmanship

(B) *Above Average*, 80-89%: demonstrates considerable effort, competent and thoughtful work that displays a growth in knowledge, seeks feedback and responds to it. Strong work ethic, participates in discussions, development of competent skills. Sound craftsmanship.

(C) *Average* 70-79%: completes assignments, fair participation, basic requirements, capable skills, good understanding of course content, emphasis on craftsmanship not apparent

(D) Below Average, 60-69%: inconsistent engagement with studio work, incomplete work, low participation, disregard to feedback, poor work ethic, attendance problems, underdeveloped skills, poor craftsmanship

(F) Failure, 0-59%: exhibits indifference to ideas presented in class, unwilling to participate, inadequate work, late work, frequently absent, lacks focus, little knowledge of instructed skills, extremely poor craftsmanship

ATTENDANCE:

Attendance is mandatory; students must be present for all classes and critiques. Absences must be approved by me prior to class or accompanied by a doctor's note. 3 absences results in a 10 point loss in participation, 4 in a 20 point drop, and 5 in failure of the class.

CLASSROOM POLICY:

Lively discussion is integral for a successful class, therefore Cell phones, I-Pods, or other personal devices must be turned off during class and put away. No texting during class. We share our classrooms with others I expect you to clean up before you leave.

STUDENTS WITH SPECIAL NEEDS:

Please privately inform me regarding any necessary accommodations or needs for you to fully participate in this course. You must register with the Office of Disability Services. I promise confidentiality in the matter and will do everything I can to accommodate requests.

ACADEMIC INTEGRITY:

You have an obligation to conduct yourself with honesty and integrity, just as you can expect your fellow classmates to do the same. If anyone is caught cheating, submitting work that is not their own, or using work from another class for an assignment in this class, they will receive a 0 and the conduct will be reported to the Office of Academic Affairs. In addition other sanctions may include removal from the course or expulsion from school. If you see another student acting without integrity please bring it to my attention.

MATERIALS:

Art supplies will be needed as we review different parts of the Foundations curriculum. I will let you know ahead of time what those supplies are.

WEEKLY SCHEDULE: (Weekly Schedule May Change)

Week 1 – Introduction

Jan. 15	Teaching Seminar (TS): Intro and Effective Teaching Professional Development (PD): Introduction Curriculum (C):	Jan. 17	TS: Designing a Course PD: 10 Year Plan C: Drawing Paper on the Ground
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Week 2 – The Syllabus / Digital Footprint / Drawing

Jan. 22	TS: The Syllabus (Introduction) PD: 10 Year Plan C: Drawing	Jan. 24	TS: The Syllabus (Cont'd) PD: Digital Footprint C: Drawing
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WEEK 3 – Class Decorum / Work Samples / Drawing

Jan. 29	TS: Classroom Decorum PD: Digital Footprint C: Drawing	Jan. 31	TS: Guest: Jacquie Parker PD: Work Samples C: Drawing
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WEEK 4 – Evaluating Art / Work Samples / Drawing

Feb. 5 TS: Evaluating Art
 PD: Kevin Duffy (Shooting Slides)
 C: Drawing

Feb. 7 TS: Guest: Malcolm McClay
 PD: Image Descriptions
 C: Drawing

WEEK 5 – Diversity and Inclusion / Artist Statement /

Feb. 12 Mardi Gras Break

Feb. 14 TS: Diversity and Inclusion
 PD: Artist Statement
 C: Drawing

WEEK 6 – Academic Diversity /

Feb. 19 TS: Academic Diversity
 PD: Artist Statement
 C: Drawing

Feb. 21 TS: Guest: Denyce Celentano
 PD: Resume / CV
 C: 2D

WEEK 7 – Assignments

Feb. 26 TS: Assignments
 PD: Resume / CV
 C: 2D

Feb. 28 TS: Assignments
 PD: Artist Websites
 C: 2D

WEEK 8– Lectures and Questions

March 5 TS: Lectures and Questions
 PD: Artist Websites
 C: 2D

March 7 TS: Guest: Jacquie Parker
 PD: Biography
 C: 2D

WEEK 9 – Critiques and Discussions / Networking / 2D

March 12 TS: Critiques
 PD: Peer Networking
 C: 2D

March 14 TS: Critiques
 PD: Studio Visits
 C: 2D

WEEK 10 – Active Classrooms / Long Term Relationships / 2D

March 19 TS: Active Classrooms
 PD: Long Term Relationships
 C: 2D

March 21 TS: Guest: Rick Ortner
 PD: Galleries
 C: 2D

WEEK 11 – Grading / Finances / 3D

March 26 TS: Grading
 PD: Work and Finances
 C: 3D

March 28 TS: Guest: Tom Safrenko
 PD: Budgets
 C: 3D

WEEK 12 – Spring Break**WEEK 13 – Helping Students Learn / Grant and Residencies / 3D**

April 9 TS: Motivation
 PD: Grants and Residencies
 C: 3D

April 11 TS: Learning Styles
 PD: Applications and Grant Writing
 C: 3D

WEEK 14 – Student Mentoring

April 16 TS: Student Mentoring
 PD: Open

April 18 TS: Guest: Theresa Mooney
 PD: Open

C: 3D

C: 3D

WEEK 15 – Syllabus and Assignment Review

April 23 TS: Guest: Rod Parker

April 25 TS: Syllabus Review

PD: Open

PD: Open

C: 3D

C: 3D

WEEK 16 – Leading Up to Class

April 30 TS: Pre-Class Preparation

April 25 TS: 1st Day of Class

PD: Open

PD: Open

C: 3D

C: 3D

Syllabus Signature Page

Louisiana State University Art 7042 – Teaching Seminar

Instructor: Scott Andresen

Semester: Spring 2013

I, _____, acknowledge that I have received a syllabus for the class described above. I also acknowledge that I have read the syllabus; understand all contents and policies, and what is expected of me in the class.

Student (print name): _____

Student signature: _____ Date: _____

Breadth of competence

The School of Art offers graduate students in all studio art areas a curriculum of courses designed to prepare them for various careers in the visual arts. Common to all artists and designers is a need to function not only creatively in one or more fields of art and design, but also philosophically and historically. The visual arts curriculum is responsible for preparing students for opportunities in studio and academic subjects to work with, study, and experience the visual arts of diverse cultural sources, historical periods, and media.

Studies in discipline-specific courses as well as a broader cross disciplinary studio art courses prepare students to function in a variety of artistic and professional roles. Curricula in the visual arts prepare students to “read” the non-verbal language of art, develop responses to visual phenomena, and organize perceptions and conceptualizations intuitively and intellectually. Students develop competence in a number of art techniques; become familiar with the major achievements in the history of art, including the works and intentions of leading artists in the past and present; understand and evaluate contemporary thinking about art and design; make valid assessments of quality in design projects and works of art.

Artists and designers develop an understanding of other areas of human achievement and competence through studies in the communicative arts of speaking, reading, and writing. Curricular design is structured to provide students with an ability to function and interact with the changing society, as well as to accommodate the individual career interests of students.

MFA IN STUDIO ART: COURSE SYLLABUS OVERVIEWS**ART 7300 GRADUATE PRINTMAKING****COURSE DESCRIPTION:**

6 or 12 hrs. studio.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. Develop a mature and focused body of work through investigation of individualized questions and specific methods of research (critiques, final portfolio)
2. Master a variety of special techniques and color principles in creating prints in various media, including intaglio, lithography, silkscreen and relief processes (critiques, final portfolio)
3. Master the concept of layering and the use of multiple plates, including registration methods working with combined media and multiple colors (critiques, final portfolio)
4. Show evidence of advanced aesthetic and critical awareness of printmaking media within the framework of the printmaking discipline and contemporary art and culture (creative research, assignment rubrics)
5. Continued sensitivity to print materials and processes, sometimes pushing boundaries or limitations of such. (critiques, final portfolio)
6. Establish and polish professional skills in craftsmanship, including the creation of editions and project specific proposals (critiques, final portfolio)
7. Apply sophisticated creative problem solving and “visual” persuasive strategies to making prints
8. Create a distinct and unique voice or personal approach in printmaking, including the strong development of concept and content. (creative research, assignment rubrics)
9. Develop effective and professional visual, verbal and critical communication skills, with an emphasis on individual vision; including polishing skills as an “artist,” “presenter,” “lecturer” or “teacher” (presentations, critique)

METHODS OF INSTRUCTION:

1. Class demonstrations for technical knowledge and proficiency
2. In and out of class (research & process per project assignments)
3. Assigned readings for concept and technical development, historical perspective
4. Lectures, presentations, visiting artists and art professionals, group discussions, and collaborative projects to stimulate creativity, experimentation and concept development
5. Individual and group critiques to develop essential spoken communication skills and discipline –specific terminology

METHODS OF ASSESSMENT:

Overall grading criteria:

- | | |
|---|---------|
| 1. Individual creative work (Final Portfolio) | 80 pts |
| 2. Research, writings, collaborative projects & presentations (Seminar assignments) | 20 pts |
| | 100 pts |

Grading Scale:

A = 90 – 100, B = 80 – 89, C = 70 – 79, D = 60 – 69. F = 0 - 59

Projects will be evaluated throughout the semester on the following criteria:

I. Process:

- A. Creativity and inventiveness
- B. Development of ideas
- C. Sensitivity in handling materials and process

II. Product:

- A. Understanding and application of art elements (line, shape, space, texture, composition etc.)
- B. Content: synthesis and compatibility of design, media, and concept

III. Presentation and Communication:

- A. Craftsmanship and technical skills
- B. Communication of idea and intention
- C. Critique skills

ART 7500 GRADUATE SEMINAR (GRAPHIC DESIGN)**COURSE DESCRIPTION:**

With this course we bring together the knowledge and approaches of graduate students who each have their own history and perspective, as well as their own focused pursuits. Advanced projects will be assigned to individuals and to the class as a whole. Regular individual and group critiques and group discussions are an essential component of this course.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. Demonstrate an ability to articulate their goals and process.
2. Produce innovative and professional level solutions to graphic design projects.
3. Work collaboratively with others in pursuit of group solutions to design problems.

METHODS OF INSTRUCTION:

1. Individual consultation with students
2. Group critique and discussion
4. Professional level presentation of design solutions

METHODS OF ASSESSMENT:

Overall grading criteria:

- | | |
|--|------|
| 1. Participation in meetings and critiques | 40% |
| 2. Performance Evaluation | 60% |
| | 100% |

Grading Scale:

A = 90 – 100, B = 80 – 89, C = 70 – 79, D = 60 – 69. F = 0 - 59

Projects will be evaluated throughout the semester on the following criteria:

Research and problem solving	25%
Concept	25%
Social Skills	25%
Craftsmanship	25%
	100%

ART 7556 GRADUATE DESIGN RESEARCH**COURSE DESCRIPTION:**

This is an advanced graduate course, and the emphasis is on individual research on individually suited projects. Students are encouraged to bring to bear their own history and perspective, and to focus on their own creative direction. Regular individual and group critiques and group discussions are an essential component of this course.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. Incorporate research and advanced collaboration with a client in their work.
2. Demonstrate an ability to articulate their goals and process.
3. Produce innovative and professional level solutions to graphic design projects.

METHODS OF INSTRUCTION:

1. Individual consultation with students
2. Group critique and discussion
3. Collaboration with local clients
4. Professional level presentation of design solutions

METHODS OF ASSESSMENT:

Overall grading criteria:

1. Participation in meetings and critiques	40%
2. Performance Evaluation	60%
	100%

Grading Scale:

A = 90 – 100, B = 80 – 89, C = 70 – 79, D = 60 – 69. F = 0 - 59

Projects will be evaluated throughout the semester on the following criteria:

Research and problem solving	25%
Concept	25%
Social Skills	25%
Craftsmanship	25%
	100%

ART 7600 GRADUATE SEMINAR (CERAMICS)**COURSE DESCRIPTION:**

This course primarily relates to the studio work of each MFA student. Classes are structured between two concurrent formats: one-on-one studio meetings with faculty and seminar.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. Develop successful studio methodologies
2. Learn to develop self-sustaining self-criticism
3. Acknowledge the essential aspects of successful presentation for each artwork
4. Speak about the underlying sources for their own work
5. Think critically about their own work within the broader national and global context of ceramic art, applied arts, design, and fine art

METHODS OF INSTRUCTION:

1. One-on-one studio meetings with faculty
2. Group critiques
3. Readings, videos, recorded lectures, and discussions
4. Written and spoken presentation of research topics

METHODS OF ASSESSMENT:

Overall grading criteria:

1. Studio work	50 pts
2. Participation in classes and critiques	20 pts
3. Spoken presentations	15 pts
4. Written papers, statements	15 pts
	100 pts

Grading Scale:

A = 90 – 100, B = 80 – 89, C = 70 – 79, D = 60 – 69. F = 0 - 59

Projects will be evaluated throughout the semester on the following criteria:

Degree of craftsmanship / technical skill	40%
Conceptual approach to the creative challenge	30%

Investment in experimentation/research	20%
Consideration of presentation	10%
	100%

Art 7500 Graduate Seminar (Graphic Design)

COURSE DESCRIPTION:

With this course we bring together the knowledge and approaches of graduate students who each have their own history and perspective, as well as their own focused pursuits. Advanced projects will be assigned to individuals and to the class as a whole. Regular individual and group critiques and group discussions are an essential component of this course.

LEARNING OBJECTIVES.

At the completion of this course the student will be able to:

1. Demonstrate an ability to articulate their goals and process.
2. Produce innovative and professional level solutions to graphic design projects.
3. Work collaboratively with others in pursuit of group solutions to design problems.

METHODS OF INSTRUCTION:

1. Individual consultation with students
2. Group critique and discussion
4. Professional level presentation of design solutions

METHODS FOR ASSESSMENT OF LEARNING OUTCOMES:

Overall grading criteria:*	Grading Scale
1 Participation in meetings and critiques	40%
2 Performance Evaluation	60%
Total	100 %

Performance will be evaluated using the following criteria:

Research and problem solving: ability to generate ideas, familiarize yourself with the subject and explore possibilities.	
25%	
Concept: ability to conceptualize, quality of ideas, creative approaches to graphic design problem solving.	
25%	
Craft: ability to visualize and execute concepts effectively, appropriate use of skills, media and technical knowledge.	
25%	
Social skills: ability to verbalize ideas, to listen well to other and to discuss projects and larger issues with a group.	
25%	
Total	100%

ART 7600 GRADUATE SEMINAR (CERAMICS)

COURSE DESCRIPTION:

This course primarily relates to the studio work of each MFA student. Classes are structured between two concurrent formats: one-on-one studio meetings with faculty and seminar.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. Develop successful studio methodologies
2. Learn to develop self-sustaining self-criticism
3. Acknowledge the essential aspects of successful presentation for each artwork
4. Speak about the underlying sources for their own work

5. Think critically about their own work within the broader national and global context of ceramic art, applied arts, design, and fine art

METHODS OF INSTRUCTION:

1. One-on-one studio meetings with faculty
2. Group critiques
3. Readings, videos, recorded lectures, and discussions
4. Written and spoken presentation of research topics

METHODS OF ASSESSMENT:

Overall grading criteria:

1. Studio work	50 pts
2. Participation in classes and critiques	20 pts
3. Spoken presentations	15 pts
4. Written papers, statements	15 pts
	100 pts

Grading Scale:

A = 90 – 100, B = 80 – 89, C = 70 – 79, D = 60 – 69. F = 0 - 59

Projects will be evaluated throughout the semester on the following criteria:

Degree of craftsmanship / technical skill	40%
Conceptual approach to the creative challenge	30%
Investment in experimentation/research	20%
Consideration of presentation	10%
	100%

ART 7700 GRADUATE SEMINAR (SCULPTURE)

COURSE DESCRIPTION:

This course is designed to support graduate students pursuing individual research and the development of professional practices. This course will consist of short reading/writing assignments, individual studio visits with the instructor, one group studio visit, one formal group critique and two oral presentations that examine each students research methods, the generation and evolution of their ideas, and the historical influences and contemporary context of their practice.

LEARNING OUTCOMES:

At the completion of this course, students will be able to better articulate their goals and possess a stronger framework for evaluating their production.

METHODS OF ASSESSMENT:

Grading:

Participation	10pts
Studio Visit	20pts
Formal Critique	40pts
Writing Assignment # 1	5pts
Writing Assignment # 2	5pts
Oral Presentation Assignment # 3	10pts
Oral Presentation Assignment # 3	<u>10pts</u>
	100pts

Projects will be evaluated throughout the semester on the following criteria:

Quality of research	10%
Investment in experimentation/ Challenge to the artist:	10%
Technical	20%
Conceptual	20%
Degree of craftsmanship	20%
Consideration of presentation	10%
Consistency of engagement	<u>10%</u>
	100%

Grading Scale:

A = 90 – 100, B = 80 – 89, C = 70 – 79, D = 60 – 69. F = 0 – 59

ART 7800 GRADUATE PAINTING

COURSE DESCRIPTION:

6 or 12 hrs. May be taken for a maximum of 36 sem. hrs. of credit. Advanced practice and theory in painting with an inclusive interpretation of painting.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. Write an artist statement
2. Prepare a source presentation
3. Develop individual research methods
4. Develop and define a more integrated and personal stance to painting
5. Critique their own work and the work of other artists

METHODS OF INSTRUCTION:

1. Weekly meetings with major professor.
2. Readings and group discussion.

METHODS OF ASSESSMENT:

Overall grading criteria:

1 Artist statement	20 pts
2 Source presentation	20 pts
3 Consistency of engagement/research/experimentation	60 pts
	100 pts

Grading Scale:

A = 90 – 100, B = 80 – 89, C = 70 – 79, D = 60 – 69. F = 0 - 59

Projects will be evaluated throughout the semester on the following criteria:

Quality of research	20%
Investment in experimentation/research	10%
Technical skill in meeting the creative challenge	10%
Conceptual approach to the creative challenge	10%
Consistency of engagement	50%
	100%

ART 7881 PAINTING SEMINAR**COURSE DESCRIPTION:**

3 hrs. seminar. May be taken for a maximum of 18 sem. hrs. of credit. Discussion of formal and conceptual issues related to the medium.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. Supplement studio practice with relevant readings
2. Understand the interconnections of the visual arts, music, and poetry
3. Think critically about the social function of art
4. Speak articulately about painting and culture
5. Write and revise an artist's statement and a review

METHODS OF INSTRUCTION:

1. Weekly meetings with professor
2. Readings and group discussion
3. Meetings with visiting artists
4. Attendance at performances

METHODS OF ASSESSMENT:

Overall grading criteria:

- | | |
|---------------------------------------|---------|
| 1. Artist statement | 20 pts |
| 2. Written Review | 20 pts |
| 3. Consistency of engagement/research | 60 pts |
| | 100 pts |

Grading Scale: Pass/Fail

Individual Projects will be evaluated throughout the semester on the following criteria:

Quality of research	20%
Investment in experimentation/research	10%
Conceptual approach to the creative challenge	20%
Consistency of engagement	50%
	100%

ART 7900 GRADUATE SEMINAR (PHOTOGRAPHY)**COURSE DESCRIPTION:**

Seminar is an opportunity to develop your vision and professional voice. Students are expected to show and discuss new work on a bi-weekly basis, alternating weeks with your peers. In addition to the weekly review sessions, students will give two presentations.

LEARNING OUTCOMES:

At the completion of this course the student will be able to:

1. To give your work a critical voice with the ability to articulate your artistic concerns
2. To understand where your work rests in a professional and art historical context
3. To address the critical photographic issues of the day
4. To exhibit your work in professional venues

METHODS OF INSTRUCTION:

1. Weekly group critiques
2. Fieldtrips and guest speakers
3. Instruction and handouts pertaining to professional practices
4. Student lead discussions and lectures

METHODS OF ASSESSMENT:

Overall grading criteria:

- | | |
|-------------------------|---------|
| 1. Artistic Development | 60 pts |
| 2. Presentations (2) | 20 pts |
| 3. Participation | 20 pts |
| | 100 pts |

Grading Scale:

A = 90 – 100, B = 80 – 89, C = 70 – 79, D = 60 – 69. F = 0 – 59

Other available courses at 4000-level

Registration for all multiple-credit courses taken for over three credits in a given semester requires the prior permission of the instructor. Multiple credit courses are designated with an asterisk (*) following the course number.

GENERAL COURSES

4020 Special Topics in Studio (3) Prereq.: consent of department. May be taken for a max. of 6 hrs. of credit when topics vary. 6 hrs. studio. Directed studies with a visiting artist.

4030 Independent Study in Studio Art (3) Prereq.: *permission of instructor*. Proposal and execution of an individual creative research project under the direction of a studio art faculty member.

4044 Gender Aesthetics: Art Theory and Criticism (3) May be taken for a max. of 6 hrs. of credit. Interdisciplinary study of art, writing, and gender; emphasis on the interaction of art and writing about art as it reflects gender.

4050 Digital Art III (3) Prereq.: ART 2055 or equivalent. 6 hrs. studio. Primarily for students majoring in art. Intermediate work in digital animation.

4055 Digital Art IV (3) Prereq.: ART 4050 or equivalent. 6 hrs. studio. Primarily for students majoring in art. Advanced work in digital imaging, video, and animation.

4080 Performance Art (3) Prereq.: completion of studio art fundamental courses and permission of instructor. 6 hrs. studio. Multi-disciplinary art studio problems utilizing a diverse range of media such as drawing and painting, sound and movement, and poetry; lectures and discussions on the history of performance art.

7042 Visiting Artist Seminar (3) *May be taken for a max. of 9 hrs. of credit.* Seminar with visiting artist: contemporary art, criticism, individual and group projects.

8000 Thesis Research (1-12 per sem.) *Pass/Fail grading.*

CERAMICS

4641 Special Studies in Ceramics (3) Prereq.: 1661 or 1662 or permission of instructor. 6 hrs. of studio. May be taken for a max. of 9 sem. hrs. of credit.. Advanced studio work in predetermined area of specialization with emphasis on formulation of clay bodies, glazes and practice of kiln operation, building, and maintenance.

4661 Advanced Ceramics (3) Prereq.: ART 2661 or permission of instructor. 6 hrs. studio. May be taken for a max. of 9 sem. hrs. of credit. Studio problems in ceramics.

4691 Senior Project (3) Prereq.: 12 sem. hrs. of credit in ART 4661. 6 hrs. studio. May be taken for a max. of 6 hrs. of credit. This course is not offered during the summer term. Proposal and execution of a ceramics project under the direction of a major professor.

7600 Graduate Ceramics (3,6) 6 or 12 hrs. studio each. May be taken for a max. of 36 sem. hrs. of credit.

GRAPHIC DESIGN

4514 Experimental Design (3) Prereq.: consent of instructor based on review of student's portfolio. 6 hrs. studio. Advanced experimental work in a predetermined area of graphic design.

4526 Prepress Production Techniques (3) Prereq.: consent of instructor. 6 hrs. studio. Studio techniques related to production problems in the graphic design profession; typesetting methods; primary printing processes, mechanical and digital systems.

4527 Applied Typography (3) Prereq.: consent of instructor. 6 hrs. studio. Developing and understanding typographic skills through functional and aesthetic use of type and its application within the digital environment.

4541 Special Studies in Graphic Design (3) Prereq.: consent of instructor based on review of student's portfolio. 6 hrs. studio. May be taken for a max. of 9 sem. hrs. of credit. Advanced work in a predetermined area of specialization.

4544 Advanced Production Techniques (3) Prereq.: consent of instructor. 6 hrs. studio. Advanced techniques and practical experience with graphic arts equipment.

4550 Digital Imaging for Visual Communications (3) Prereq.: consent of instructor and ART 2551 or equivalent. 2 hrs. lecture; 2 hrs. lab. Basic exploration of digital photographic technology and its application in communications; topics include: scanning, image processing and manipulation, digital filtering, and imaging peripherals; emphasis on emerging technology and preparing images for multimedia applications.

4551 Graphic Design II (3) Prereq.: consent of instructor. 6 hrs. studio. Problems in design related to the professional design field; methods of reproduction, exhibition techniques, and digital applications.

4555 Graphic Design III (3) Prereq.: consent of instructor. 6 hrs. studio. Principles of visual communication through graphic design; problems in design theory and application.

4560 Interactive Media for Visual Communications (3) Prereq.: consent of instructor and ART 4550 or equivalent. 2 hrs. lecture; 2 hrs. lab. Basic application of interactive digital technology: design and application of Internet-based communications, hypermedia language, virtual reality, sound and visual synchronization, communications standards, emerging technologies, and multimedia; special focus on the study and application of interactive multimedia theory.

4561 Survey of Graphic Design (3) Prereq.: consent of instructor. Overview of graphic design, covering its development from its inception to the present; its relationship to other arts; and the cultural influences and technological advances that have shaped its present role in the field of visual communications.

4564 Senior Graphic Design (3) Prereq.: consent of instructor. 6 hrs. studio. May not be taken concurrently with ART 4555. This course is not offered during the summer term. Design projects investigating problems of visual communication; individual and group projects with professional-level presentations.

4567 Interactive Multimedia Design (3) Prereq.: consent of instructor. 6 hrs. studio. May be taken for a max. of 6 hrs. of credit. Application of interactive computer graphics technology for art and design; design and application of CD-ROM, video disks, Internet-based communication, hypermedia language, virtual reality, sound and visual synchronization, communication standards, emerging technologies, and multimedia; emphasis on study and application of interactive multimedia design theory.

4574 Graphic Design Synthesis (3) Prereq.: consent of instructor based on review of student's portfolio. 6 hrs. studio. May be taken for a max. of 6 sem. hrs. of credit. Project or internship approved by graphic design faculty committee.

4576 Digital Imaging Techniques (3) *Prereq.: consent of instructor. 6 hrs. studio. May be taken for a max. of 6 sem. hrs. of credit.* Digital imaging technology and its application in art and design areas; scanning, image processing, and manipulation, digital filtering, and imaging peripherals; emphasis on digital imaging aesthetics, emerging technology, and preparing images for printed and multimedia applications.

7500* Graduate Graphic Design (3,6) 6 or 12 hrs. studio each. May be taken for a max. of 36 sem. hrs. of credit.

7553, 7554, 7555, 7556 Graduate Research in Design (3 each) *Prereq.: consent of instructor. 6 hrs. studio each.*

JEWELRY/METALSMITHING

4651* Special Studies in Jewelry/Metalsmithing (3,6) *Prereq.: consent of instructor based on review of student's portfolio. 6, 12 hrs. studio. May be taken for a max. of 15 hrs. of credit.* Studio work in predetermined area of specialization with emphasis on a single technique, material or aesthetic research in art jewelry and metalsmithing.

4655* Advanced Jewelry/Metalsmithing (3,6) *Prereq.: consent of instructor based on review of student's portfolio. 6, 12 hrs. studio. May be taken for a max. of 15 hrs. of credit.* Advanced studio work in one specific process such as: forging, forming, reproduction processes, advanced construction techniques, CAD/CAM, mechanisms, clasps, chain construction. Emphasis on historical and contemporary aesthetic in art jewelry and metalsmithing.

PAINTING AND DRAWING

4800 Senior Project Painting (3) *Prereq.: ART 4881 and 4889. 6 hrs. studio. May be taken for a max. of 6 sem. hrs. of credit.* Proposal and execution of a painting project under the direction of a major professor.

4841* Special Studies in Painting and Drawing (3) *Prereq.: consent of instructor based on review of student's portfolio. 6 hrs. of studio. May be taken for a max. of 9 sem. hrs. of credit.* Advanced studio work in a predetermined area of specialization.

4880 Figure Painting (3) *Prereq.: ART 2881. 6 hrs. studio. May be taken for a max. of 9 sem. hrs. of credit.* Studies from the life model.

4881 Painting III (3) *Prereq.: ART 2881. 6 hrs. studio. May be taken for a max. of 9 sem. hrs. of credit.* Contemporary concepts in painting; individual criticism, class discussion.

4882 Advanced Water Media Painting (3) *Prereq.: ART 2883. 6 hrs. studio. May be taken for a max. of 12 sem. hrs. of credit.* Advanced studio work in water-soluble media on paper.

4884 Painting IV (3) *Prereq.: ART 4881. 6 hrs. studio. May be taken for a max. of 6 sem. hrs. of credit.* Research into advanced visual schema through self-initiated studio problems.

4886 Landscape Painting (3) *Prereq.: ART 2881. 6 hrs. studio.* On-location and studio development of the landscape.

4887 Advanced Figure Drawing III (3) *Prereq.: ART 2879 or equivalent. 6 hrs. studio. May be taken for a max. of 9 sem. hrs. of credit.* Study of the human figure using various media.

4889 Advanced Drawing Workshop (3) *Prereq.: 9 sem. hrs. of drawing. 6 hrs. studio. May be taken for a max. of 9 sem. hrs. of credit.* Directed studies for the advanced student.

7800* Graduate Painting (3,6) 6 or 12 hrs. May be taken for a max. of 36 sem. hrs. of credit.

7881 Painting Seminar (3) *Prereq.: students currently enrolled in the graduate painting program. 3 hrs. seminar. Pass/fail grading. May be taken for a max. of 18 sem. hrs. of credit.* Discussion of formal and conceptual issues related to the medium.

PHOTOGRAPHY

4941 Special Studies in Photography (3) Prereq.: ART 3992, or 3994, or 3996 and permission of instructor. 6 hrs. studio. May be taken for a max. of 12 sem. hrs. of credit. Individual creative research in a predetermined area of specialization.

4992 Concepts in Advanced Digital Photography (3) Prereq.: ART 3992. 6 hrs. studio. Continued explorations of emerging concepts in digital photography.

4994 Large Format Photography (3) Prereq.: ART 3994 and permission of instructor. 6 hrs. studio. Fundamentals of the view camera.

4996 Color Photography II (3) Prereq.: Art 3996 and permission of instructor. 6 hrs. studio. May be taken for a max. of 9 sem. hrs. of credit. Continued investigation of color photography; color negative materials and printing processes.

4997 Advanced Photographic Processes (3) Prereq.: ART 3992, or 3994, or 3996, and permission of instructor. 6 hrs. studio. Exploration of alternative photographic processes; emphasis on historical printmaking techniques.

4998 Senior Project: Photography (3) Prereq.: permission of instructor. 6 hrs. studio. To be taken in the last full semester of the senior year. This course is not offered during the summer term. Proposal for and execution of an independent photography project under the direction of a major professor.

7900* Graduate Photography (3,6) Prereq.: permission of instructor. May be taken for a max. of 36 sem. hrs. 6 or 12 hrs. of studio. Emphasis on personal vision and contemporary issues in photography.

PRINTMAKING

4341 Advanced Papermaking (3, 6) Prereq.: ART 2342, or permission of instructor. 6 or 12 hrs. studio. May be taken for a max. of 6 sem. hrs. of credit. Advanced studies in papermaking, with a focus on developing an individual creative direction.

4360 Advanced Printmaking (3) Prereq.: ART 2360. 6 hrs. studio. May be taken for a max. of 6 sem. hrs. of credit. Advanced concepts, materials, and processes in printmaking with a focus on the development of individual ideas and expression.

4366* Special Studies in Printmaking (3,6) Prereq.: consent of instructor. 6 or 12 hrs. studio. May be taken for a max. of 12 sem. hrs. of credit. Individual creative research in a predetermined area of specialization.

4380 Monotype and Monoprint (3) Prereq.: ART 1847 and 1360 or permission of instructor. 6 hrs. studio. May be taken for a max. of 6 sem. hrs. of credit. Creative image development using monotype and monoprint processes, with a focus on making unique prints.

4381 Advanced Book Arts (3 or 6) Prereq.: ART 2382. 6 or 12 hrs. studio. May be taken for a max. of 6 sem. hrs. of credit. Advanced exploration, design, and production in the book arts; emphasis on self-initiated book art problems.

4383 Letterpress Printmaking (3) Prereq.: ART 2381 or permission of instructor. 6 hrs. studio. May be taken for a max. 6 sem. hrs of credit. Fundamental concepts, design, and processes using digital and traditional letterpress printing technologies.

4390 Large Format Printmaking (3) Prereq.: ART 4360 or permission of instructor. 6 hrs. studio. May be repeated for a max. of 6 sem. hrs. of credit. Advanced work in printmaking emphasizing multiple color and mixed media applications for creating large-scale prints.

4391 Digital & Alternative Print Media (3) Prereq.: ART 2392 and 4360. May be taken for a max. of 6 sem. hrs. credit. Advanced investigation of digital, photomechanical, and alternative processes in printmaking.

7300* Graduate Printmaking (3,6) 6 or 12 hrs . May be taken for a max. of 36 sem. hrs. of credit.

SCULPTURE

4741* Special Studies in Sculpture (3,6) Prereq.: consent of instructor based on review of student's portfolio. 6 or 12 hrs. studio. May be taken for a max. of 9 sem. hrs. *of credit*. Advanced studio work in predetermined area of specialization.

4761 Advanced Sculpture (3) Prereq.: ART 2761 and 2655 or 2661. 6 hrs. studio. May be taken for a max. of 12 sem. hrs. *of credit*. Studies with various materials and methods, course content may include kinetics, installation, mixed media, nature-based art.

4762 Senior Project: Sculpture (3) Prereq.: 6 sem. hrs. *of credit* from ART 4761. 6 hrs. studio. To be taken in the last semester of the senior year. Independent study requiring the proposal and execution of a sculpture project, under the direction of a major professor.

7700* Graduate Sculpture (3,6) 6 or 12 hrs. May be taken for a max. of 36 sem. hrs. *of credit*.

ART HISTORY

4401 History of Prints (3) History of prints from the 15th century to the present.

4404 The Art of Rome (3) Development of architecture, sculpture, and painting from Rome's early beginnings (600-200 B.C.) to the end of the 4th century.

4405 Early Christian and Byzantine Art (3) Painting, sculpture, and architecture of the Christian era through 12th century Byzantium.

4406 Romanesque Art (3) Architecture, sculpture, manuscripts, and painting from the 9th through the 12th centuries in France, Germany, and England.

4409 Early Greek Art (3) Greek art to the time of the Persian Wars.

4410 Later Greek Art (3) Greek art from the time of Themistocles to the age of Augustus.

4412 Gothic Art (3) Architecture, sculpture, and painting of Northern Europe from 1150 to 1450.

4413 Early Netherlandish and German Painting (3) Painting in the Netherlands and Germany in the 15th and 16th century.

4420 Studies in Art History (3) *May be repeated for credit when topics vary.* Advanced work in a predetermined area of specialization.

4422 History of Modern Design (3) Aesthetic theory and stylistic evolution of decorative arts from mid-19th century to the present; emphasis on crafts, architectural decoration, furniture, interior design, and industrial design; Victorian period, arts and crafts movement, art nouveau, Bauhaus, and international style.

4423 Early Renaissance Painting in Italy (3) The origins and early development of Italian Renaissance painting in Florence and Siena.

4424 High Renaissance and Mannerist Painting in Italy (3) The climax and aftermath of Italian Renaissance painting in Florence, Rome, and Venice.

4425 Renaissance Sculpture in Italy (3) The origins and development of Italian Renaissance sculpture; its function, patronage, and significance within its social and cultural context.

4427 Northern Baroque Painting (3) Dutch, Flemish, and French painting of the 17th century.

4429 Southern Baroque Art (3) Painting, sculpture, and architecture of the 17th century in Italy and Spain.

- 4433 18th Century European Art (3)** European art from the age of absolutism to the beginning of the Napoleonic era, including Rococo art, the influence of Enlightenment thought, the rediscovery of classical antiquity, Neoclassicism, and the impact of the French Revolution on the visual arts.
- 4441 Chinese Painting (3)** History of Chinese painting from prehistoric times through the 20th century.
- 4442 Japanese Art (3)** History of Japanese painting, sculpture, architecture, and ceramics from prehistoric times through the early 20th century.
- 4443 Indian Art (3)** History of Indian painting, sculpture, and architecture from prehistoric times through the 16th century.
- 4444 Southeast Asian Art (3)** History of architecture, sculpture, ceramics, and painting in Burma, Thailand, Cambodia, Indonesia, Vietnam, and Laos from the prehistoric times through the 19th century.
- 4450 19th Century European Painting (3)** History of painting in European countries from the French Revolution (1789) to 1900; emphasis on neoclassicism, romanticism, realism, impressionism, post-impressionism, and symbolism.
- 4451 Early 20th Century European Art (3)** History of painting and sculpture in European countries from 1900 to 1960; emphasis on Fauvism, Cubism, geometric abstraction, Futurism, Dada and Surrealism, German Expressionism, British figurative art, and the School of Paris.
- 4464 American Art to 1900 (3)** North American painting, architecture, and sculpture from the colonial beginnings to 1900; emphasis on painting.
- 4465 American Art: 1900-1960 (3)** Study of American painters and sculptors between 1900 and 1960; from the Impressionists to the Abstract Expressionists; emphasis on the artists' connections to social, political, and cultural developments.
- 4466 Survey of Contemporary Art (3)** Major movements in art from World War II through the 1980s; the wane of modernism and the rise of postmodernism; focus on America and Europe, but Latin American and non-Western art also considered.
- 4467 Latin American Art (3)** Pre-Hispanic, colonial, and contemporary architecture, painting, sculpture, and related arts throughout Latin America.
- 4468 Issues in Contemporary Art (3)** Principal issues confronting contemporary artists and the sources and theories behind the issues.
- 4469 Art of the American South: 1560-1861 (3)** History of architecture, painting, sculpture, and decorative arts made in the states below the Mason-Dixon Line.
- 4470 History of Photography (3)** History of photography from its inception in the 1830s until the present; technological development of the medium and its inherent aesthetics; interrelationships between photography and more traditional media.
- 4480 Video Art and Theory (3)** Sources and origins of artists= video from the late 1960s to the present day; consideration of theoretical, political, and technological aspects; survey of single-channel, projected, installation, and Internet formats for video art display.
- 4482 Digital Art History (3)** Survey of art and technology focusing on the development of computer art and digital, interactive, and network-based art forms from the 1950s to the present.
- 4484 New Media Art Theory (3)** A reading intensive course that introduces students to issues and theories of new media art.

4490 Independent Study in Art History (1-3) Prereq.: consent of instructor. May be taken for a max. of 6 hrs. of credit when topics vary.

4499 Undergraduate Seminar (3) Prereq.: ARTH 1440, 1441, and any four additional art history courses; only open to art history majors of junior and senior standing. Intensive reading, writing, and classroom discussion; introduction to art-historical research and methodologies.

7400 Art Theory and Criticism (3) Critics; building of art collections from ancient to modern times.

7410 Colloquium in Art Historical Methods (1) An introduction to the historical development of the discipline of art history and art historical methodology.

7420 Special Topics in Art History (3) Prereq.: graduate standing in art or consent of instructor. May be taken for a max. of 6 hrs. of credit when topics vary. Advanced topics in art history.

7441, 7442 Graduate Research Seminar in History of Art (3,3) Each course may be taken for a max. of 6 hrs. of credit when topics vary; no more than 3 hrs. per semester.

7490 Independent Study in Art History (1-3) Prereq.: consent of instructor. May be taken for a max. of 6 hrs. of credit when topics vary.

Definition of Terms

Courses of Instruction

The preceding is a listing of all studio art courses available to graduate students in the Digital Art program. Class minima are specified in Policy Statement-37, *Minimum Class Size*:

Below 4000	15
Between 4000-4999	10
5000 and above	5

No credit is given for a course unless the student has been duly registered in that course.

The amount of credit given for the satisfactory completion of a course is based on the number of lectures each week for one semester:

- one credit represents at least one hour of lecture a week for one semester;
- two hours of laboratory (or studio) are the equivalent of one hour of lecture.

When a course consists entirely or partly of laboratory (or studio), that fact is stated in the description. *When not otherwise specified, the course consists entirely of lectures.*

The number of credit hours that a course carries per semester is listed in parentheses following the course title. If the number listed is variable, i.e. (2-4), *the amount of credit that the student is to receive must be stated at the time of registration.*

Indication of variable credit does not mean that a course may be repeated for credit. If a course can be repeated for credit, that information is included in the course description.

Listing of a course does not necessarily mean that it will be offered every year.

Course Numbering System

An explanation of the first digit of the four-digit course numbering system follows.

- **4000-4999** ■ For advanced undergraduate students (who have completed a minimum of 60 semester hours) and students in graduate and professional schools and colleges; *for undergraduate or graduate credit*. Undergraduates with 30 or more semester hours who are making timely progress toward a degree may be admitted to 4000-level courses. Such students must have a 3.50 gpa or higher, the appropriate prerequisites, consent of the instructor, and permission of the dean of the student's undergraduate college.
- **7000-7999** ■ For students in the Graduate School; *for graduate credit only except as follows*. Undergraduates with 75 or more semester hours who are making timely progress toward a degree may be admitted to 7000-level courses. Such students must have a 3.50 or higher gpa, the appropriate prerequisites, consent of the instructor, and permission of the dean of the student's undergraduate college. Credit so earned will apply only toward undergraduate degree requirements, except for students enrolled in an accelerated master's degree program
- **8000-8999** ■ Research courses exclusively for graduate students, primarily for students working toward the master's degree; *for graduate credit only*. The number 8000 designates thesis research.

4. Faculty and Staff

Faculty Qualifications 2012-2013

All members of the tenured or tenure-track faculty are qualified to teach in their areas and have the appropriate terminal degrees or equivalents in the disciplines directly related to their teaching duties.

Faculty in Digital Art

Derick Ostrenko

Assistant Professor
Tenure-track Faculty Member
Hired in 2011

Degrees Earned: MFA in Digital + Media from Rhode Island School of Design. BA in Digital Arts with a Studio Art minor from Stetson University.

Current Teaching Areas: Creative coding, 3D graphics, interactive installation, and video production.

Program Responsibilities: Derick is the current area coordinator for Digital Art. This is a role that includes managing graduate assistantships, the Digital Media Research Studio, scheduling, advising, and other administrative tasks for the area.

Biographical sketch: Frederick "Derick" Ostrenko, is a media artist and Assistant Professor at Louisiana State University (LSU). He holds a joint-appointment in the Digital Art concentration at the School of Art and the Cultural Computing research group at the Center for Computation and Technology (CCT). Derick creates physical and virtual systems that examine the intersections of media, culture, and technology. He employs custom hardware and software that use various interfaces such as mobile applications, brain waves, generative visualizations, video processing, animation, and games. His research focuses on pushing art and technology to reveal hidden networks between people by creating structures for innovative forms of expression and discovery. Derick received his MFA in Digital+Media from the Rhode Island School of Design.

Most recently Derick has shown his work at venues including the International Symposium of Electronic Art (Albuquerque, NM), New York University (New York, NY), Fountain Art Fair (Miami, FL), Buffalo Media Resources (Buffalo, NY), the Archie Bray Foundation (Helena, MT), the Polk Museum of Art (Lakeland, FL), NWEAMO (San Diego, CA), and the at the National Academy (New York, NY). In conjunction with his artistic practice, Ostrenko has also worked professionally in exhibit fabrication, video production, 3D modeling, and web development. As the current area head for Digital Art at the LSU School of Art, Derick teaches classes in creative coding, 3D graphics, interactive installation, and video production.

Kristine Thompson

Assistant Professor
Tenure-track Faculty Member
Hired in 2012

Degrees Earned: MFA, BS

Current Teaching Areas: Photography Digital imaging, Video production

Program Responsibilities: Kristine teaches classes in both photography and digital art. She is able to bring a lens-based expertise to the digital art program.

Biographical sketch: Kristine Thompson received her BS from Northwestern University and her MFA from the University of California, Irvine. Her work often addresses social and emotional responses to death and memorial practices. Recent projects have explored deceased artists, the mythologies surrounding their lives, and the legacies of their artwork. Her current work examines individuals who die with no next of kin, the government workers who handle their remains, and the often-anonymous burials of the unclaimed. She is a recipient of several grants, including a 2007-08 D.A.A.D. Fellowship, awarded by the German government to facilitate a year-long research project. Kristine also served for several years as a curator at UCR/California Museum of Photography, and she continues to initiate curatorial projects. She comes to Louisiana from California, where she taught studio-based photography and photo history courses at several Los Angeles-area universities.

Evan Smith

Instructor, Part-time
Hired 2012

Degrees Earned: BFA in Studio Art from University of Georgia

Current Teaching Areas: 3D Modeling, Animation

Program Responsibilities: Teaching and providing industry perspective.

Bio: Character animator and co-founder and artist at Pixel Dash Studios.

Virginia Huling

Instructor, Part-time
Hired 2012

Degrees Earned: BFA in Digital Art from University of Georgia

Current Teaching Areas: Web Design

Program Responsibilities: Teaching and providing industry perspective.

Bio: Principal and Lead Designer at Drift Web Design.

Faculty to be Hired

The Digital Art area currently has one active search looking for a new tenure-track faculty position for Fall 2013. All current candidates have earned an MFA or PhD and will likely start at the rank of assistant professor.

Job Summary/Responsibilities: Louisiana State University invites applications for a tenure-track assistant professorship in Digital Art starting August 2013. The School of Art seeks an outstanding artist and versatile, enthusiastic educator to teach in a thriving cross-disciplinary digital art program that engages emerging technologies and innovative media art forms. Courses taught will include 3D modeling and animation plus at least one of the following: video production, visual effects, compositing, motion graphics, gaming, interactive installation, or media art - either individually or as part of an interdisciplinary team.

The successful candidate will teach introductory to senior-level courses in Digital Art, as well as graduate (MFA-level) seminars that address practical issues and critical thinking, in addition to chairing graduate student thesis projects. The successful candidate will also help grow the digital art program by designing new curriculum and establishing joint opportunities for research and/or economic development with partners on campus and in the community.

Required Qualifications: An MFA, terminal degree, or equivalent professional experience in a field related to Digital Art; successful teaching experience; evidence or potential for substantial professional achievement including exhibitions, screenings, publications and/or industry related creative output.

Desired Qualifications: An established reputation in the field or the ability to create one in the case of emerging artists. Has demonstrated exceptional accomplishments in artistic endeavors or has substantial industry experience in animation, visual effects, or gaming industries. A history or potential to attract funding. Experience working with interdisciplinary teams including the sciences and humanities. Experience with constructing digital media studios or lab environments.

Faculty in Studio Art

Name	Rank	Degree	Awarded	Area	Hired	Status
Andresen, Scott	Assistant Professor	M.F.A. Yale University	2009	Foundations in Art	2012	Un-Tenured
Ariaz, Jeremiah	Assistant Professor	M.F.A. University of New York Buffalo	2005	Photography	2006	Tenured
Arp, Kimberly	Professor	M.F.A. Indiana University	1977	Printmaking	1977	Tenured
Baggett, Lynne	Associate Professor	M.F.A. The University of Derby, UK	1988	Graphic Design	1994	Tenured
Barr, Courtney	Assistant Professor	M.F.A. East Carolina University	2008	Graphic Design	2008	Un-Tenured
Bower, Gerald	Professor	M.F.A. Louisiana State University	1973	Graphic Design	1974	Tenured
Celentano, Denyce	Associate Professor	M.F.A. East Carolina University	1990	Painting	2000	Tenured
Dean, Paul	Associate Professor	M.F.A. North Carolina State University	1986	Graphic Design	1994	Tenured
Doubleday, Richard	Assistant Professor	M.F.A. Boston University	1997	Graphic Design	2012	Un-Tenured
Hentz, Christopher	Professor	M.F.A. Cranbrook Academy of Art	1976	Sculpture	1976	Tenured
Kelley, Kelli	Associate Professor	M.F.A. University of Massachusetts, Amherst	1987	Painting	2000	Tenured
Koptcho, Leslie	Professor	M.F.A. Cranbrook Academy of Art	1984	Printmaking	1995	Tenured

Malveto, John	Professor	M.F.A. Arizona State University	1976	Painting	1983	Tenured
McClay, Malcolm	Associate Professor	M.F.A. Ohio State University	1992	Sculpture	2003	Tenured
Neff, Thomas	Professor	M.F.A. University of Colorado, Boulder	1980	Photography	1982	Tenured
Ortner, Rick	Professor	M.F.A. Pratt Institute	1970	Painting	2002	Tenured
Ostrenko, Derick	Assistant Professor	M.F.A. Rhode Island School of Design	2010	Digital Art	2011	Un-Tenured
Parker, Roderick	Associate Professor	Dip TD London College of Printing, UK	1978	Graphic Design	1997	Tenured
Ryan, Susan	Professor	Ph.D. University of Michigan	1992	Art History	1993	Tenured
Savage, Matthew	Assistant Professor	Ph.D. University of Vienna	2008	Art History	2012	Un-Tenured
Schwerd, Loren	Assistant Professor	M.F.A. Syracuse University	1999	Sculpture	2005	Un-Tenured
Shaw, Andy	Assistant Professor	M.F.A. NYSCC at Alfred University	2000	Ceramics	2008	Un-Tenured
Smith, Edward	Associate Professor	M.F.A. CUNY, Brooklyn College	1992	Painting	1998	Tenured
Spieth, Darius	Associate Professor	PhD, University of Illinois, Urbana-Champaign.	2001	Art History	2003	Tenured
Thompson, Kristine	Assistant Professor	M.F.A. University of California, Irvine	2007	Photography Digital Art	2012	Un-Tenured
Walsh, Michaelene	Associate Professor	M.F.A. NYSCC at Alfred University	1995	Ceramics	1999	Tenured
Zucker, Mark	Professor	Ph.D. Columbia University	1973	Art History	1981	Tenured

Teaching Loads

Studio faculty carry an annual 3/2 academic load. Art history faculty carry an annual 2/2 academic load. In both cases the teaching load is 60% of faculty effort. The balance of 40% of effort is comprised of research (creative activity) and service.

Published load formulas are consistent with the actual teaching loads for the School of Art. The single exception to standard teaching loads is the assignment of faculty for special administrative duties (associate director, direction of teaching assistants, GDSO management, etc.). Faculty loads are determined by the School's Director based on scheduling and programmatic needs.

TEACHING LOADS FOR GRADUATE PROGRAMS

Teaching load credit for the direction of graduate dissertations, projects, etc.

Graduate thesis research direction is considered to be part of the graduate faculty teaching duties. No additional compensation is awarded for faculty performing these duties.

Teaching load credit for the 7000-level courses

Graduate 7000-level (area seminar) courses in studio art are taught as part of the regular teaching load for graduate faculty and, when assigned, usually comprise one fifth of a faculty member's assigned load.

Student/Faculty Ratio and Class Size

Art History lecture classes range from enrollments of 4-180 for classes taught in rooms in the Design Building to enrollments of 300-960 for classes taught in university-managed lecture halls.

Studio art classes range from 5-15 at the graduate level to a more normal range of 15-20 in 4000-level undergraduate classes.

Faculty Development

Support for faculty development is available within the School. Small amounts (\$500 - \$1500) have been awarded to faculty participating in national recruitment activities, giving papers at national/international conferences or participating in one-person shows. The School also matches funds obtained by faculty from the Office of Research and Economic Development.

Institutional support for faculty development

Travel Grants. The Faculty Travel Grant Program provides faculty with funding to present original research at national and international conferences. Assistant professors may also request funding from the Junior Faculty Travel Program. <http://www.research.lsu.edu/jftp.shtml>

To qualify for assistance from the program, the applicant must be a presenter at a national or international conference. Their travel must directly benefit their research program and LSU. Partial funding for the trip must also come from their department or unit. Funding is limited to \$500 for trips within the U.S. and \$750 for international trips. All members of the faculty (tenure-track and research) of departments that participate in LSU's F&A program with an academic appointment of 51% or greater with LSU are eligible to apply.

Summer Stipends. The Council on Research (CoR) Summer Stipend Program provides financial support to junior faculty at the rank of assistant professor seeking to contribute to scholarly knowledge in their discipline. Each proposal is evaluated for the impact the project will have on the indicated discipline, broader impacts, and the effect on the researcher's career. This program has provided support for researchers in the beginning stages of their research careers for close to 50 years.

The CoR Summer Stipend Program enables junior faculty recipients to spend a portion of the summer term in research activity without the disruption of other employment obligations. The research activity should be carried out at the location most appropriate and need not be restricted to the campus. The \$5,000 stipend provides for a one-month appointment beginning on July 1 and ending on July 31. Faculty who are teaching summer classes during the month of July are ineligible for this program. This award is considered additional salary by the University and is subject to payroll taxes and retirement deductions, thereby reducing the effective amount of the award.

Other Support. Affiliated campus groups offer modest support for faculty with such programs as the Teaching Enhancement Fund administered by Campus Federal Credit Union.

Research Sabbaticals

Sabbaticals also are awarded on a competitive basis. Each full-time tenured or tenure-track faculty member is eligible for a sabbatical award once in every seven years of service. Sabbatical leaves provide full salary for one semester or half-salary for one academic year.

Processes used to evaluate teaching effectiveness

Evaluation of teaching effectiveness is accomplished by a two-fold procedure.

First, student evaluations are completed once per semester, for each section taught by faculty members—both full-time and part-time as well as graduate students. This evaluation is accomplished with the use of an effectiveness-ranking

questionnaire and a comments attachment. Graduate students' teaching evaluations are reviewed by area faculty in collaboration with the Associate Director.

Second, each faculty member has an annual evaluation conducted by the School of Art Director. This evaluation assesses teaching effectiveness, research, university service, and community service. All faculty members receive results from both the student evaluations and the Director's evaluation. Graduate assistants receive results of their student evaluations and are evaluated by their area faculty. These evaluation procedures are effective in determining both strengths and areas for improvement. In addition, they provide a forum for discussing future goals.

Support Staff

The three permanent office support positions include the office coordinator, accountant, and gallery coordinator. These positions perform all of the clerical services for the School of Art under the supervision of the Director. The office staff performs a wide range of services for the School as well as for individual faculty and students. The policies and performance of the office are working well, but the workload is still very heavy for the three positions. Salaries for these three positions average \$36,000. The positions are full-time, 12-month appointments.

The School of Art Office is supported during the fall and spring semesters with a varying number of student workers.

The School of Art Studio Technician position is overseen by the Director and provides maintenance, repair, and new project service for all areas of the School. This position provides much needed assistance and has relieved a great deal of pressure on the faculty that had sole responsibility for all these tasks in the past. This is a full-time, 12-month appointment. Salary \$34,000.

5. Fiscal Resources

In common with many state university systems, the outlook for the State's fiscal situation in recent years has been uncertain. Budgets and faculty lines were cut in the 2009-2010, 2010-2011 and 2011-2012 academic years. Since that time the situation appears to have stabilized and there was no budget cut before or during the 2012-2013 academic year. We have begun to rehire and fill open lines in the school.

In July 2012 Gov. Bobby Jindal officially signed GRAD Act 2.0 into law, providing more administrative flexibility to public universities in the state. GRAD Act 2.0 was approved by the Louisiana Legislature in June and builds upon the original GRAD Act that was passed during the previous year's legislative session. Introduced as House Bill 549 during the 2011 legislative session, GRAD Act 2.0 provides for greater autonomy in business operations for higher education, with the expectation of improved efficiency and cost savings, in exchange for improved performance and continued transparency from public higher education institutions. The LA Grad Act allows LSU to increase tuition by 10 percent annually until it reaches the average of its peers (if LSU meets certain performance criteria).

The University utilizes a "salary savings model" for the distribution/re-distribution of funds. The procedure places funds from vacated College of Art + Design salary lines into a discretionary Interdisciplinary Account. Permanent distributions were made to the operating units of the College of Art & Design from the Interdisciplinary Account in the 2011-2012 academic year that have reversed the effect of the budget cuts in previous years.

The School is confident that essential financial support for teaching and operations will continue. However, support for those objectives that will lead to the improvement of research and service objectives (visiting lecturers, artist workshops, exhibitions, etc.) must increasingly come from external sources. To this end, the School has been seeking external support for several years. The School currently has \$1.7 million in accounts with the LSU Foundation, expendable balances totaling approximately \$100,000, and projected income from these accounts of at least \$50,000 annually.

6. Facilities and Equipment

Students in the new MFA focus area in Digital Art will have access to all existing facilities of the Digital Art BFA concentration in addition to school wide resources for graduate students. Key facilities include the newly constructed Digital Media Research Studio in the School of Art, the Communication Across the Curriculum Art and Design Studio, and dedicated lab space in the Louisiana Digital Media Center which will be completed in the summer of 2013.

The Digital Media Research Studio is a 1150 sq. ft. hybrid studio / classroom space housed within the School of Art. It includes 5 high-end graphics workstations with dual monitors with a mixture of Wacom Cintiq and Intuos tablets. There is also a render farm available for aiding with complex animation sequences and computationally demanding creative projects. A wireless 3D projector and surround sound speaker setup is installed for screenings and projects. There is an array of displays, speakers, screens, tools, wires and other hardware available in the studio for checkout.

The primary School of Art building has 2 large labs with 48 total computers for classes. There is a video editing booth, motion capture installation, and lighting studio available to students focusing in digital art for their MFA. The School of Art also has a workshop that includes laser cutters, a rapid prototyper, and a 4-axis CNC mill.

The Communication across the Curriculum Art and Design Studio serves as media cage to checkout DSLR or professional level video cameras, microphones, lights, cables, audio equipment and related hardware. They have recently acquired a portable 3D scanner capable of gathering color and texture in addition to geometry.

The Louisiana Digital Media Center will be finished in April 2013 and will provide additional facilities to graduate students focusing in Digital Art. It is 100,000 sq. ft. complex presently co-habited by Electronic Arts and the Center for Computation and Technology. It included a 4K theater, isolated recording studios, visualization lab, and fabrication studio.

Physical plant and equipment

The School of Art occupies space in five separate buildings on the LSU campus. These buildings include the Art Building, the Design Building, the Studio Arts Building (previously called the Old Engineering Shops), Foster Hall, and Wetlands Resources. Three of these buildings (Art Building, Design Building, and the Studio Arts Building) are centrally located and form the nucleus of the School of Art facilities. Foster Hall is located approximately 450 yards from the Art Building and the South Stadium facility is approximately 250 yards distant.

THE ART BUILDING

The Art Building was constructed in 1924. It is a brick, concrete, and steel structure with wide, recently-installed windows and the trademark LSU red tile roof. This is a three-story building originally built with one central staircase. Two external, reinforced concrete, stairways were added in the late 1970s to update the building for fire safety. There is no elevator in this building, which prevents it from being accessible to handicapped students. Special provision needs to be made for such students by moving classes to other buildings.

The Art Building is in reasonably good condition. The roof was replaced during the 2008-2009 academic year and the windows replaced during the 2010-2011 academic year. The Art Building is well suited for the type of program activities conducted within it. The building has classrooms with good lighting and large windows. Tile floors and masonry walls are

durable and conducive to the studio activities. The School occupies approximately 90% of the Art Building. The space not under the School's direct control is the College of Art + Design Shop facility located in room #110.

The College of Art + Design Shop is a comprehensive woodworking facility with significant metal-working capabilities. The shop is very well equipped and is kept in good working order. A large selection of hand tools, hand-held power tools, and stationary power tools are available for faculty and student use. A full-time shop manager performs all the duties of maintenance, supply and staffing, supported by student workers and graduate assistants.

The Design Shop is used extensively by students and faculty and is a major benefit to the School of Art. The Shop is open 65 hours per week. All safety procedures and policies are set and enforced by the shop manager. Students and faculty are not permitted unmonitored access to the Shop. The monitor system of shop access ensures that there is at least one other person present in the shop at all times. The monitor can be the manager or a trained student worker. These monitors are instructed in maintaining safe and proper working conditions within the Shop. They are not process specialists.

School of Art Office

This is a four-room suite located in rooms #121, #123, #123a, and #127. This office suite houses the Director's office, the Assistant Director's office, the faculty mail and resource room, and the general office. Room #123 houses the workstations of the administrative coordinator and accountant and the student worker station. Photocopy facilities, web access, mailing and shipping services, etc. are available to the faculty through this office.

Computer Laboratories

The School has two computer laboratories. The Foundations Laboratory is located in rooms #111 and #113. This lab, as the name indicates, is used by the beginning design classes (Art 1011) and by all levels of undergraduate and graduate art students, as well as by the faculty. The Foundations Laboratory is equipped with 25 Mac computers, digital overhead projector, and various peripheral support devices (note: all equipment was installed in 2009). Software includes: the Adobe Creative Suite, Microsoft Office and Adobe Lightroom. Printing facilities include: black & white and color laser printers for proofing work, a networked color laser printer with finisher and booklet maker, and a 44" archival quality inkjet printer.

The Art Digital Studio is located in room #108. This lab is used for advanced work in digital art, computer animation classes, web and interactive design classes and video classes. The lab is equipped with 25 Mac computers, a digital overhead projector, and various peripheral support devices.

The computer laboratories are maintained by the College of Art + Design Computer Technician, Marshall Roy, whose duties include all maintenance, equipment upgrading, and management tasks relating to software and hardware in these two facilities. The computer labs are staffed with work/study or graduate students who provide some user support and monitor printer use.

Secure access to the Art Digital Studio is available 24 hours for students with valid ID cards as the building and the lab have card-swipe readers at entry and exit doors. The Foundations Lab is open for approximately 30 hours of open-access time each week outside of regularly scheduled class times.

OLD ENGINEERING SHOPS BUILDING

This building is one of the oldest buildings still in use on the campus. It was built in 1924 as five separate industrial shops to service the Engineering programs. Over the years many modifications have been made to this building, including the connection of the five separate structures to form a single structure and the addition of a second floor over the first two southwestern wings. Two small buildings remain separate but are so closely located within the wings of the structure that they can be considered as part of the main structure. The School currently occupies 100% of this complex of buildings. The Engineering Shops are brick and concrete structures with steel-truss/wood and tile roofs. Built prior to active climate control systems, most of the spaces within the Shops are large, open structures with clearstory and exhaust fan ventilation. Some of the areas occupied by the School were upgraded with the addition of a second story and the installation of heat and air-conditioning. Interior spaces vary from concrete shops to finished spaces with drop ceilings and tile floors.

The Old Engineering Shops Building, with proper renovations, has the potential to be an excellent studio art complex. The large rooms with broad windows and high ceilings would become wonderful studio environments. Furthermore, the industrial nature of this building is ideally suited for studio tasks. The University has identified this building as the future home of the School of Art. Plans have been developed to the "pre-construction" stage for the renovation of the building for Art studios and classrooms, and to move most of the art activities from Foster Hall into the Shops. The proposal to renovate the Engineering Shops Building will be submitted to the State Legislature for funding in the 2013-2014 budget cycle.

THE DESIGN BUILDING

The Design Building was constructed in 1983 and serves the needs of all four units of the College of Art + Design (Architecture, Art, Landscape Architecture, Interior Design). It is a four-story contemporary brick veneer structure with balconies located on the first three floors. Inside the structure is an atrium open to a large skylight. The Design Building is in good condition and the maintenance of the building is conducted on a regular basis. The building's roof was replaced in 1997. This remedied a construction flaw and solved the only major problem with this building.

Five offices of the Art History faculty are located in rooms #205, #207, #208, #415, and #416. An adjunct faculty member uses room #106. In addition to these offices the School makes use of the only large lecture facility (155 seats) in the College, room #103. It is used for all class sections of Introduction to Fine Arts (Art 1001) and Art History's survey classes (Art 1440 and 1441). Additional classroom/lecture spaces are located in rooms #201 and #213. These rooms are heavily used but inadequately equipped for use as lecture rooms: poor light control and temporary projector facilities. The lecture rooms are used by all the College's units but principally by the School of Art. Each art historian has an Internet connected desktop workstation or laptop computer.

FOSTER HALL

Foster Hall was constructed in 1923 and is another of the classic tile roof buildings of the original campus. It is a stucco building with large windows and a wide variety of room spaces. Considering its age the building is in remarkably good shape. The primary problems with Foster Hall are a lack of fire warning and sprinkler systems.

The School of Art currently occupies approximately 65% of Foster Hall. This space is divided among three of the School's programs: Painting and Drawing, Printmaking, and the School's Gallery.

School of Art Gallery

The Gallery is located on the first floor of Foster Hall and consists of two rooms with an entrance lobby, small tool room, and storage room. The Office of Facility Services spent close to \$50,000 renovating (new track lighting, carpet, and baseboards) and removing asbestos from the Gallery in 1998. A new tile floor was also installed in the lobby. Gallery room #1 has 18'-high ceilings and the exterior windows are blocked, isolating the exhibition space. Gallery #2 has 10'-high ceilings and is entered by passing through Gallery #1. Both rooms are accessed through the lobby, which is centrally located at the main entrance portal of the south side of the building. A Gallery floor plan has been included at the end of this section. The lobby area is currently being studied and designs from the Department of Interior Design have been developed for a renovation of this space. The Gallery is adequate in size but the storage/work space is very limited. Crating and shipping are a constant problem. High humidity levels and temperature control are problems.

SHAW CENTER FOR THE ARTS

Located in Downtown Baton Rouge, Louisiana, the Shaw Center for the Arts is the realization of a community that understands how visual and performing arts stimulate the personal and economic growth of a city. After years of planning, extensive fundraising and thousands of hours of physical labor, the Shaw Center opened its doors in March 2005.

The LSU School of Art Alfred C. Glassell Jr. Exhibition Gallery at the Shaw Center for the Arts is an ultra-contemporary venue that brings artwork of the highest caliber to the Baton Rouge community. The gallery is the "window to our world" which affords an exciting setting for reaching out to the local and regional community and which allows people outside LSU to see inside the School of Art.

7. Current programs for maintenance, replacement, updating, security

Maintenance of the physical plant and grounds is the responsibility of the University and is provided by the Office of Facility Services. Requests for service (submitted to Facility Services, Telecommunications, or Computing Services) may be submitted by staff or faculty. An initial report is made by phone and must be followed up with a faxed memo to the Help Desk or Work Control Office. If the problem is an emergency, a work crew is sent promptly. If the problem is minor, a work crew may be dispatched for repairs. If the problem involves major repairs (or new construction) there are two possible occurrences: 1) the job is placed on the University's Deferred Maintenance List, or 2) the School must fill out a Request for Estimate. An estimator is sent to review the job and the School is provided with an estimate. If the School's budget can support the expense, the work goes forward and the cost is billed to the School.

Facility Services, Telecommunications, and Computing Services work on a "bill out" system that requires academic programs to transfer funds for the completion of projects. These "bill out" requests are given priority over general maintenance tasks.

For the School, repair problems are most acute in the Old Engineering Shops Building. In the past, janitorial service has been a significant problem, although it is fair to say that the School itself has contributed to some of these problems and the janitorial personnel have a vast territory to cover on a daily and weekly basis. The classroom and studio spaces are now maintained by faculty and students in such a way as to provide greater accessibility to cleaning staff and materials are put away after each use so it is clear what is trash and what is a work in progress. Regular meetings between the School of Art Director and the Supervisors of Facility Services have resulted in considerable improvements and now sweeping the halls, maintenance of the restroom facilities, and the removal of trash are working well.

The maintenance of all studio equipment remains the responsibility of the School of Art. In years past, the faculty performed all repairs and maintenance on studio equipment with the help of graduate assistants. A Studio Technician staff position has alleviated many of these problems by providing a centrally managed work-order system. Funding for the repair of equipment comes from area funds or general School of Art appropriations.

The replacement of School of Art equipment has been addressed in several ways. First, the area faculty has been able to repair and maintain equipment, sometimes with amazing ingenuity, and have thus reduced the need for replacement of some pieces of equipment. In some cases, such as the construction of a new ceramic kiln, materials are purchased from the area budget and a class takes on the actual construction. This adds to the experience and education of the students. School and University funds are occasionally allocated for this purpose. As a rule, area budgets are used for the replacement of most equipment needs. Finally, faculty is encouraged to seek funding sources and equipment donations to supplement the equipment needs of their areas.

Updating of equipment in areas that require current technology is accomplished in a similar fashion as all other equipment. Faculty members have shown great resourcefulness and creativity in developing and stretching available funding sources for these needs. The two School of Art computer laboratories were funded through faculty-authored grant proposals. The School of Art is eligible for these funds every third year. The faculty always submits several proposals.

The rapid development of computer and digitally related technologies continues to present the problem of maintaining state of the art facilities. This is especially true for Graphic Design and Digital Art. The University Student Technology Fee has

helped with the continuous need to upgrade equipment and funding from the College of Art + Design has been instrumental in the provision of new equipment and software in the computer labs.

Security in the Art Building has been comprehensively addressed in the past three years. Students can access the building, the computer labs, and the digital art studio via magnetic card stripe readers on all relevant access doors. With this system we can control access 24/7, restricting it to students in specific classes or programs.

8. Library and Learning Resources, Middleton Library

1. Overview

The LSU Libraries support the academic and research needs of the Baton Rouge campus of Louisiana State University. Middleton Library is the main library, and includes the Government Documents and Microforms collection, the Education Resource Center, and the Carter Music Resource Center. The special collections are housed in the adjacent Hill Memorial Library. There is also a Cartographic Information Center Library on campus and a Veterinary Medicine Library. Together, these collections contain approximately 3 million volumes, microform holdings of more than 4 million, and a manuscripts collection of more than 12 million items.

LSU Libraries Homepage: <http://www.lib.lsu.edu>

OPERATIONS

LSU Libraries day-to-day operations are overseen by the Dean of the Libraries with the assistance of an Associate and Assistant Dean. All LSU Libraries units report to their immediate department supervisor(s). A university wide Library Committee exists to engage the LSU academic community in conversations about the current and future status of the library collections.

Under the direction of the Collection Development Coordinator, liaisons are responsible for selecting materials for their assigned subject area(s) that will compliment academic programs and faculty research. The liaison is responsible for managing and spending the budget allocation for their subject area(s), reviewing the approval profile, and evaluating serial and electronic subscriptions.

The LSU Libraries' subject strengths include Louisiana materials, sugar culture and technology, Southern history, agriculture, petroleum engineering, plant pathology, natural history, and various aspects of aquaculture including crawfish, wetlands research, and marine biology. The subject strengths of the art & design collection are concentrated in the visual arts, architecture, and painting. Future growth plans for the collection mirror the academic programs within the College of Art & Design along with faculty research needs.

LSU Libraries facilities and services are supported by 222 employees, made up of librarians, professional staff, and student workers.

AREAS OF SERVICE:

- Reference
- Instruction
- Distance Education
- Circulation
- Collection Development/Acquisitions
- Cataloging
- Interlibrary Borrowing/Document Delivery

LSU Libraries collections serve the LSU academic community, the local Baton Rouge community as well as other local, national, and international institutions through consortia relationships and reciprocal borrowing networks.

Middleton Library is conveniently located in the heart of the Quadrangle, in close proximity to most academic disciplines. Hill Memorial Library is adjacent to the Middleton collection. Middleton Library and Hill Memorial Library are the two LSU Libraries facilities that house and maintain the art & design collection.

The LSU Libraries budget is supported, almost entirely, by state funds. Donor funds and book donations also contribute to the Libraries' annual collection development program. LSU Libraries membership in LOUIS (The Louisiana Library Network) allows for cooperative cost sharing of electronic resources amongst the majority of academic libraries within the State of Louisiana.

ART AND DESIGN COLLECTION

The art and design collection is an integral part of the art and design program of Louisiana State University, a point that is made evident by the degree of communication between library staff and the faculty. The Art and Design librarian, Hillary Veeder, regularly updates faculty and students by emailed newsletters of new resources that are available at Middleton Library. Moreover, Ms. Veeder frequently visits the art and design classes in order to provide student orientation to the services and resources of the library.

The development of the art and design collection is undertaken with direct input from the art and design faculty. The Art and Design librarian coordinates requests from art and design faculty for the purchase of books related to course offerings. An annual periodical review is circulated to art and design faculty in order to prioritize the purchase of new print and digital subscriptions to art and design periodicals.

The art & design collection is housed in Middleton Library, the main library of the LSU Libraries system. Before 2005 the art & design collection was located in the branch library, the Design Resource Center, in the School of Art. The DRC collection was merged into the main collection in order to make the LSU Libraries collections more centralized, and thus allowing the art & design resources to be utilized within a larger, interdisciplinary context.

2. Governance and Administration.

Several avenues exist within the LSU Libraries system to maintain communication within the individual library collections as well as outside the library, with the academic units the libraries support. Professional relationships exist on many levels, beginning with the Dean of Libraries and the Dean of the College of Art & Design. The Art & Design liaison is in direct communication with the School of Art faculty, keeping the faculty apprised of new resources, training opportunities, and services provided by the library.

3. Collections

The mission of LSU Libraries is to collect, preserve, and provide access to information resources of state, national, and international import which support the instructional, research, public service programs, and mission of the University.

TITLE COUNT

The North American Title Count is a project of the Association for Library Collections and Technical Services (ALCTS) Division of the American Library Association that has been conducted regularly since 1973. The NATC provides a unique and objective source of information that can either stand-alone or be combined with other collection analyses to provide a clear pattern of analytical collection information. Its methodology allows for counting all classified titles (not volumes) in a library, regardless of format, and includes serials and monographs. LSU Libraries is one of about 55 libraries that participate in the NATC project. These numbers have been extracted from our latest local count, which includes acquisitions through October 14, 2012. There will, however, be other books and serials of importance to art & design found in classes outside of the listed call number ranges and which will be excluded here.

Table 1: Title Count for Books in Art & Design

LC Subclass Description	LC Call Number	Title Count
Museums. Collectors and Collecting	AM1-501	321
Visual Arts	N1-9211	12,659
Architecture	NA1-9428	11,487
Sculpture	NB1-1952	1,986
Drawing. Design. Illustration	NC1-1940	3,579
Painting	ND25-3416	9,904
Print Media	NE1-3002	1,735
Decorative Arts	NK1-9990	5,841
Arts in General	NX1-820	1,915
Photography	TR1-1050	4,193

[Middleton Library and Hill Memorial Library]

Serials expenses, including database cost, represent by far the bulk of the Libraries' expenditures. Approximately every five years, LSU Libraries undertakes a survey of the faculty regarding essential and non-essential journal needs.

Table 2: Title Count for Periodicals in Art & Design

LC Subclass Description	LC Call Number	Title Count
Museums. Collectors and Collecting	AM1-501	34
Visual Arts	N1-9211	374
Architecture	NA1-9428	342
Sculpture	NB1-1952	7
Drawing. Design. Illustration	NC1-1940	88
Painting	ND25-3416	18
Print Media	NE1-3002	13
Decorative Arts	NK1-9990	115
Arts in General	NX1-820	111
Photography	TR1-1050	100

[Middleton Library and Hill Memorial Library]

In addition to print collections, LSU Libraries also subscribe to approximately 470 electronic indexes and databases. LSU Libraries proxies virtually all of its electronic resources which allows university staff, faculty, and students to utilize these resources off-campus simply by providing an ID and password authentication. Below is a brief list of electronic resources pertinent to art & design.

Table 3: Electronic Resources Art & Design

Electronic Resources by Title
Academic Search Complete
Art Abstracts
Art Index Retrospective
ARTstor
Avery Index to Architectural Periodicals
BHA (Bibliography of the History of Art)
Index of Christian Art
Ingenta *
JSTOR
LexisNexis Academic
Oxford Art Online
Project Muse
Web of Science (Arts & Humanities Citation Index)

Yankee Book Peddler is the contracted vendor for LSU Libraries. Many of the books added to the LSU Libraries collection are received automatically as the result of a carefully established approval profile. The Library of Congress Classification Schedule was analyzed to establish a profile that would assure that books in the appropriate subject areas are automatically shipped to the library immediately upon publication. In addition to books received on approval, the art & design liaison is given an individual allocation to purchase other titles for the art & design collection. Faculty recommendations and requests and student input assist the liaison with this selection process.

New programs within the School of Art have a direct effect on the direction and collecting goals of the art & design library. With the arrival of a new faculty member within the field of Asian Arts, and in cooperation with the faculty member, the library began to evaluate and address resource needs to compliment the new academic programs and faculty research needs. LSU Libraries and Assistant Professor Michelle Wang were awarded a grant from the Metropolitan Center for Far Eastern Art Studies to help purchase essential titles. Opportunities to enhance the LSU Libraries collections through grants and donations are integral components of the LSU Libraries collection development policies and goals.

Preservation of the collection is supported by a general library fund. Cloth and or hardbound books are the preferred collecting standard. Paperbound titles are stiffened before circulating. Acid-free treatments such as pamphlet binders and clam boxes, page repairs, and new book casings are handled on a case-by-case basis at the discretion of the liaison.

The replacement program is also supported by general library funds along with funds gathered from overdue fines and lost or damaged library materials.

Detail of Circulation Policies: <http://www.lib.lsu.edu/circ/#charges>

OTHER FORMATS

The art & design collection in Middleton Library contains a variety of resource formats. Monographs, electronic books, exhibition catalogs, catalogue raisonnés, oversize materials, print and electronic periodicals, microforms, and electronic databases account for the majority of the collection. Audio and visual recordings relevant to art & design are kept in the Carter Music Resource Center in Middleton Library. Future goals for the collection include increasing the number of exhibition catalogs and catalogue raisonnés annually purchased, enhancing the breadth of the existing collection in such

areas as sculpture, print media, and museums as well as an increasing interest in collecting resources pertaining to international influences of art & design to include arts from Asia, Africa, and other non-US entities.

The ARTstor digital library is the main source for digital images, with open source digital libraries such as the American Memory Project and the New York Public Library collection serving to augment access to digital images. The LSU Libraries artists’ books collection is housed in Hill Memorial Library.

See section 5.a.3 for details concerning Interlibrary Borrowing services and consortia relationships of LSU Libraries.

See sections 5.a.2 and 5.a.3 for details on LSU Libraries network relationships and WorldCat Local.

4. Personnel

LSU Libraries currently employs 32 librarians - tenured, tenure-track, general and part-time. The majority of these librarians are subject liaisons to academic departments on campus. There are also 54 professional and support staff along with 120 student workers that include graduate and undergraduate students that work at LSU Libraries.

The responsibility of the art & design collection is entrusted to the Art & Design Liaison, a faculty rank, tenure-track Assistant Librarian. The Art & Design liaison reports to the Head of Reference Services and the Collection Development Coordinator. Responsibilities include, but are not limited to, a familiarity with the collection, its strengths and developing topic areas, active communication with faculty and students to engage in cooperative efforts of building the collection, reference, instruction and research assistance (in person, phone, email, online chat), and collection development and review of the art & design approval profile.

The art & design liaison has a B.A. in Art History and a background in art librarianship. Professional development and involvement in such organizations as the ALA Arts Section and ARLIS/NA and the regional ARLIS Southeast chapter support the development and growing expertise of the liaison. Relationships with the School of Art faculty also play an integral role in information sharing and development.

5. Services

HOURS OF OPERATION:

Middleton Library is open 101 hours a week during a regular semester.

Middleton Library Hours of Operation						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
12:00 pm 12:00 am	7:15 am 12:00 am	7:15 am 12:00 am	7:15 am 12:00 am	7:15 am 12:00 am	7:15 am 6:00 pm	12:00 pm 4:00 pm

Middleton Library offers extend hours of operation during Midterm and Final examination periods, remaining open until 2:00 am during midterms and 24 hours during final exams.

Hill Memorial Library Hours of Operation						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Closed	7:15 am 12:00 am	9:00 am 8:00 pm	9:00 am 5:00 pm	9:00 am 5:00 pm	9:00 am 5:00 pm	9:00 am 1:00 pm

Hours Information: <http://www.lib.lsu.edu/admin/hours/index.php>

REFERENCE:

On-site assistance is offered through Reference Services, other service points, and liaisons. Off-site assistance is available by telephone, e-mail, and a live chat service. LSU Libraries also fully supports the Distance Education programs at LSU.

CIRCULATION:

The book loan period for faculty and staff is generally one semester. Graduate students may borrow books up to 90 days. Current journals (unbound) may be borrowed for 4 hours by faculty and graduate students. Faculty, staff, and all students may borrow bound journals for 7 days. Most library materials, at Middleton Library, circulate and may be renewed online.

Faculty and instructors are encouraged to place course materials on reserve for their classes – always, of course, in compliance with copyright policies.

Additional Circulation Services & Policies: <http://www.lib.lsu.edu/circ/>

CLASSIFICATION:

The LSU Libraries use the Library of Congress LC Classification system to organize the vast majority of its holdings. The local LSU OPAC contains holdings information for all of the LSU Libraries collections and provides remote search capability from any computer with an Internet connection. Local holdings are also contributed to OCLC and are searchable via WorldCat. Library users can also search the holdings of WorldCat libraries, directly, from the LSU Libraries homepage via the WorldCat Local search. WorldCat Local streamlines users' ability to discover and request materials not owned by the LSU Libraries.

NETWORKS:

LSU Libraries is a member of the prestigious Association of Research Libraries (ARL), which includes some of the top academic libraries in the United States and Canada. LSU Libraries is also a member of the Association of Southeastern Research Libraries (ASERL), LYRASIS (the merger of PALINET and SOLINET), and the Louisiana Academic Library Information Network Consortium (LALINC).

LALINC, a library network whose membership includes almost all of the college and university libraries in the State of Louisiana, provides a strong, in-state relationship for reciprocal borrowing and sharing of local resources.

LSU is part of the Louisiana Online University Information System (LOUIS). The library catalogs of 33 institutions in the state are accessible online through LOUIS. Periodical databases and full-text journals can also be retrieved through the network.

LOUIS Libraries: <http://appl003.lsu.edu/ocsweb/louishome.nsf/index/>

LSU Libraries users are also able to access the holdings of the LSU Libraries and those of other institutions, simultaneously, via WorldCat Local. This alternate catalog increases user awareness of pertinent information available locally as well as nationally and internationally.

If books and journals are not available in the print collection or electronically, they are provided via document delivery through Ingenta which allows for unmediated, subsidized ordering of articles from periodicals not owned by LSU by faculty, research staff, and graduate students for research or instructional use. Materials not available through Ingenta can be requested through Interlibrary Borrowing via an online ordering and tracking system called Illiad, accessible 24 hours a day.

Illiad: <https://louis.hosts.atlas-sys.com/illiad/LUU/logon.html>

The interlibrary borrowing and lending of materials is a courtesy service between libraries. LSU Libraries' Interlibrary Borrowing Department (ILB) extends access to information through this resource sharing. The Libraries assists University faculty, staff, and students in meeting their research needs by obtaining from other libraries and commercial document suppliers items not owned locally. ILB fees will be assumed by the Library excepting that portion of a borrowing/copyright fee for a single request that exceeds \$50, rush order fees, or fees resulting from the late return, loss, or mutilation of borrowed materials by the patron.

Interlibrary Borrowing and its policies: <http://www.lib.lsu.edu/lib/ilb/>.

INSTRUCTION & SUPPORT:

Instruction is one of the core services provided by the LSU Libraries. Library instruction is available for faculty and students and ranges in scope, content, and duration depending on the individual needs of the requester. Faculty members play an integral role in facilitating library instruction whether in the library or in the classroom. Students are encouraged to contact the art & design liaison for help conducting research and using the library and its resources. Instruction librarians also teach a one-credit course in research methods and materials for undergraduate students.

Middleton Library also has three electronic classrooms. These classrooms are used for in-house instruction sessions and are also made available to the university faculty for librarian and or non-librarian led instruction. Two of the three classrooms are equipped with individual computer stations, allowing students to actively participate and engage in the instruction sessions.

Online text-based and video tutorials are also available to compliment reference and instruction services offered in-person at the library.

6. Facilities

OVERVIEW

Group study rooms, two per floor, are available to students on the 3rd and 4th floors of Middleton Library. The rooms accommodate up to ten students and are conducive for group projects and or studying. Additional group study areas are located in the Reference room, Current Periodicals, and computer labs. Private study carrels, for graduate students and faculty, are also available. The 3rd and 4th floor of the Middleton stacks are designated quiet areas and contain open study carrels for use by all library patrons.

Within the coming year, Middleton Library will be undergoing a \$430,000 facility renovation. This renovation will increase group study and presentation spaces for students with the addition of collaborative workspaces in the Reference department and on the upper two floors of the stacks. All enhancements are made possible by cooperative efforts between the LSU Libraries and the ITS department.

TECHNOLOGY

In partnership with the university ITS (Information Technology Services) department, LSU Libraries offer and maintain a myriad of hardware and software for student use. All of the technologies listed below are available in Middleton Library.

Hardware

Middleton Library has two computer labs - the Information Commons (125 computers/ PC & MAC) located in the Reference department and an additional lab (150 computers/ PC) on the second floor. Public access terminals are also available for non-LSU affiliates so that the general public may access the Internet, local catalog, and electronic resources while in the library.

Photocopiers are available on each floor of Middleton library.

B&W and Color Printers – Lab and Wireless Printing

Scanners

Large Format/Specialty Printing

Microform Readers, Microform Printer and Microform Scanner located in the Government Documents and Microforms Department.

Audio/Video – 12 stations equipped

In addition to the technologies available within the library, students are also able to checkout laptops, video cameras, and digital cameras for 3-day loan periods.

Software

List of available software: http://uiswcmsweb.prod.lsu.edu/ITS_Services/Grok%20Articles/item3683.html

The Virtual Lab allows students to access software off-campus that is typically only available in the campus computer labs.

Aside from cooperative cost sharing, the university ITS department has a strong visible presence within the LSU Libraries. Situated in the Information Commons, library users have access to a Help Desk for onsite troubleshooting and assistance with lab and personal computers as well as a Print Desk that oversees the maintenance of the lab printers as well as the large scale printer/plotter.

ITS provides two additional services within Middleton Library. One is a technology support center (Faculty Technology Center) dedicated to the needs of faculty and staff. The other is the Visualization Services Center, which provides training and support for 3-D visualization and projection software using high performance graphics workstations.

LSU Libraries is committed to providing equivalent services to patrons with disabilities. Adaptive technologies are available in Middleton Library, supported by both the LSU Libraries and the university computing services.

Adaptive Technologies available at LSU Libraries: <http://www.lib.lsu.edu/ref/adaptive.html>

Moving the DRC collection over to Middleton Library allowed for the art & design collection to be accessible and therefore used within the context of and in connection with the rest of the LSU Libraries collection. Although other center for technologies are dispersed throughout campus, the facilities and services offered within Middleton Library represent one of the most centralized research and technology portals on the LSU campus.

7. Finances

Table 4: LSU Libraries Overall Material Expenditures for FY 2012

Services	Expenditures
Books	\$617,455
Serials (Electronic & Databases)	\$4,090,982
Binding	\$32,388
Document Delivery	\$71,117
Lyrasis (Solinet)	\$242,793
Total	\$5,054,735

BOOKS

Table 5: Art & Design Book Allocations – Middleton Library

Fiscal Year	Allocation	Donor Funds
2012	\$17,900	--
2011	\$19,920	\$5,000
2010	\$18,692	\$5,490

Table 6: Art & Design Approval Plan Expenditures – Middleton Library

Fiscal Year	Titles Added	Expenditures
2012	687	\$18,984
2011	753	\$20,386
2010	768	\$17,837

Table 7: Art & Design Book Expenditures – Hill Memorial Library

Fiscal Year	Titles Added	Expenditures
2012	14	\$7,742
2011	27	\$8,418
2010	9	\$10,548

The majority of the funds contributed to the art & design collection by Hill Memorial Library include materials pertinent to topics of art & design within the State of Louisiana and the Gulf Coast region along with the continued development of the book arts (artist books) collection.

SERIALS

Table 8: Art & Design Current Periodical Title Count – Middleton Library

LC Subclass Description	LC Call Number	Title Count
Museums. Collectors and Collecting	AM1-501	1
Visual Arts	N1-9211	22
Architecture	NA1-9428	28
Sculpture	NB1-1952	1
Drawing. Design. Illustration	NC1-1940	1
Painting	ND25-3416	0
Print Media	NE1-3002	1
Decorative Arts	NK1-9990	8
Arts in General	NX1-820	7
Photography	TR1-1050	5

74 current (print) periodical subscriptions - \$11,787 total cost

21 subscriptions to peer-reviewed periodicals

3 organization memberships

College Art Association of America

International Institute for Conservation of Historic and Artistic Works

National Art Education Association

All electronic journals in the collection are accessible on-campus via the Online Catalog, and most are accessible to authorized patrons off-campus via the Libraries' Ezproxy server.

ELECTRONIC DATABASES

Many indexes and databases in the LSU Libraries collection are available to authorized users whether they are on- or off-campus, thus helping transform LSU Libraries into a 24-hour institution, bringing information to the desktops of those who need it, when they need it. Off-campus access requires library patrons to authenticate via the Libraries' Ezproxy server.

Table 9: Electronic Resource Expenditures for Art & Design

Database Name	2012	2011	2010
Academic Search Complete	LOUIS	LOUIS	LOUIS
Art Abstracts	LOUIS	LOUIS	LOUIS
Art Index Retrospective	\$335	\$335	\$335
ARTstor	\$18,630	\$8,500	\$8,500
Avery Index to Architectural Periodicals	\$1,912	\$1,875	\$1,785
BHA (Bibliography of the History of Art)	\$2,142	\$2,100	\$2,000
Index of Christian Art	\$1,500	\$1,500	n/a
Ingenta *	\$5,512	\$5,512	\$5,512
JSTOR	LOUIS	LOUIS	LOUIS
LexisNexis Academic	LOUIS	LOUIS	LOUIS
Oxford Art Online	\$3,781	\$2,000	\$1,825
Project Muse	\$17,640	\$16,560	\$17,370
Web of Science (Arts & Humanities Citation Index)	\$141,987	\$137,693	\$133,554
Total Cost	\$193,439	\$176,075	\$170,881

*Graduate & Faculty use only

Those subscriptions listed above that note LOUIS instead of a dollar amount are electronic subscriptions that are supported and shared by the LOUIS consortium.

LSU Libraries Indexes & Databases: <http://www.lib.lsu.edu/databases/index.php>

Digital Art Support

In preparation for the Digital Art focus area the LSU library has acquired nearly 100 pertinent titles on technology, media, art, and culture in addition to current holdings. LSU has recently purchased a site license for Lynda.com. This gives students access to hundreds of technical videos on a variety of topics related to digital media content production.

9. Rationale for New Curriculum

The MFA focus area in Digital Art was created in response to the growing interest in engaging new technologies within a fine art practice. The state of Louisiana has made it a priority to foster growth in digital media. As a result, new initiatives focusing on using technology for creative applications have reached new heights in and around our community. Students and faculty are more interested than ever to research new uses for digital tools in combination with artistic expression. The School of Art believes it is well positioned to bring art and technology together through innovative projects in digital media.

Digital Art has distinguished itself as a BFA without a graduate level program. The focus on digital art within the MFA at LSU will provide a new platform for teaching, research, and student growth not previously available. This program primarily distinguishes itself from others on campus because of the unique approach students will use towards digital cinema, mobile networks, printed matter, performance, public intervention, audio composition, installation, game platforms or the internet. The program will provide a cohesive selection of courses for graduate students to choose from.

With current faculty support the digital art program aspires to grow to six concurrent graduate students. Upon graduation students can enter look into entering such as fields as game design, animation, web design, or video production.

10. Relationship to Existing Programs

Other MFA focus areas in School of Art include ceramics, painting and drawing, printmaking, sculpture, graphic design, and art history (MA). The digital art program will complement these programs by allowing students from other areas to take courses in video, animation, or interactive media. Across the University there are presently graduate degrees offered in other areas of new media but none from a fine arts perspective. The School of Art hopes to engage with other graduate level programs in digital media such as those in electronic music, computer science, electrical engineering, and screenwriting. The Center for Computation and Technology at LSU involves faculty from the school of art in addition to the previously mentioned programs on campus. The Digital Art focus area will benefit highly from the existing collaboration with these other areas. This new area of focus will not replace any existing programs but will instead fill a gap in artistic expression in relation to digital media at LSU.

NASAD Accreditation

An accreditation team from the National Association of Schools of Art and Design (NASAD) visited LSU in the fall of 2011 and submitted a Visitor's Report in November of 2011. All requirements of the Commission on Accreditation subsequent to the visit were addressed during the course of the academic year 2011-2012 and at their April 2012 meeting the NASAD Commission voted to continue Louisiana State University in good standing. Reported by NASAD on May 29, 2012.

National Ranking, U.S. News & World Report

LSU School of Art saw a 14-position improvement in the ranking of Best Fine Arts graduate programs since its last ranking (2008) in the 2013 edition of U.S. News & World Report's "America's Best Graduate Schools," released March 13, 2012.

The program ranked 62 in the 2013 report, tied with nine other universities. The ranking shows improvement from a rank of 76 in the 2009 report. As part of this category, the LSU School of Art's master's program in ceramics was again among the top 10 programs in the country, ranking at number 9 this year.

AVATAR: INTERDISCIPLINARY RESEARCH IN DIGITAL MEDIA

The Arts, Visualization Advanced Technologies and Research (AVATAR) Initiative has established a multidisciplinary research and creative focus on the intersections between the arts, technology and the computational sciences. Research projects explore Intelligent and Responsive Systems such as video games, training systems and simulation visualizations, and Collaborative Digital Media Arts. The AVATAR initiative is part of a campus-wide program to establish world-class interdisciplinary research around themes that transcend traditional academic boundaries in the following areas:

Computer Music: Electroacoustic composition, visual music, interactive music systems, information retrieval or auditory display

Digital Art & Design: Animation, shading, modeling, environmental design; computational and digital art/design, interactive installations, situated technologies; media art, narrative content creation, writing for film or games

Computer Graphics: Graphics processors and hardware, visualization, animation; digital signal processing for image, audio and video

Interactive Systems: Intelligent agents, machine learning, responsive systems; human-computer interface; domain specific semantics

Undergraduate Programs

BA ART HISTORY

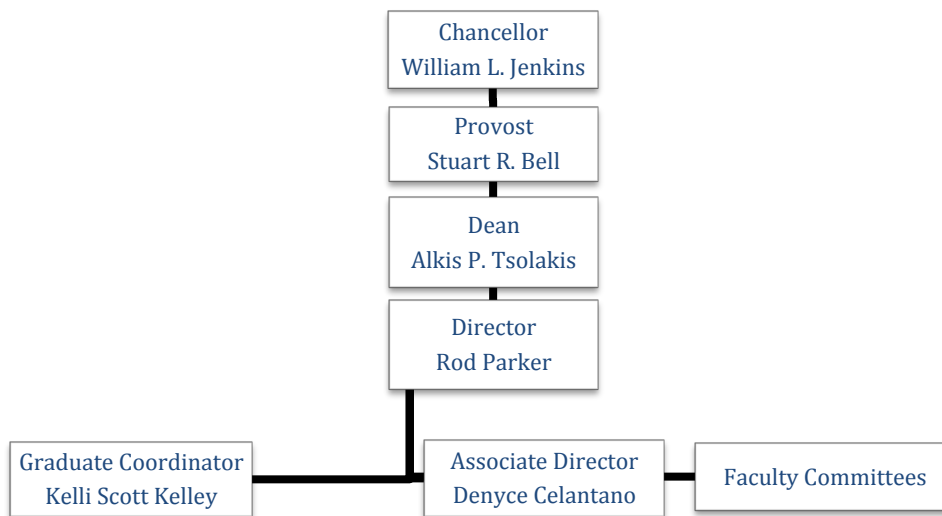
The program provides a comprehensive education in all periods of Art History from the ancient world to the present and instructs its students in the primary methodologies current in the field of historiography. Its broader objectives are to teach students to read, write, and think critically; to prepare them to enter graduate Art History programs or pursue other art-related career options; and to cultivate the sort of cognitive and analytical skills that will make them better citizens and mark them for success in a variety of different professions.

BFA STUDIO ART

The Bachelor of Fine Arts degree provides the liberal education and specialized instruction needed for a professional career in the visual arts. Students seeking admission into the BFA program are required to submit portfolios of their work. The art faculty reviews the work of all advanced students prior to admission to the final project course (or course sequence) required for the BFA degree. Credit earned in two-year technical or terminal degree programs and programs that, when completed, result in an "Associate in Applied Sciences" diploma may be accepted for degree credit to the extent that the courses are equivalent to degree work in the School of Art, as determined by the school director. All School of Art students in the Bachelor of Fine Arts curriculum are required to complete a series of studio art fundamentals and core courses before enrolling in 4000-level studio art courses.

11. Administration of new program

University Administration:



School of Art Administration:

- Rod Parker, Director – Associate Professor (Graphic Design)
- Denyce Celantano, Associate Director – Associate Professor (Painting)
- Catherine Wells – Office Coordinator
- Chanta Franklin – Accounting Secretary
- Malia Krolak - Gallery Director
- Mark Schumake - Studio Technician
- Kitty Phenev – Director of New Initiatives

Administrative and educational policies

Louisiana State University is fully accredited by the Southern Association of Colleges and Schools. This Association sets specific educational guidelines that must be followed for continued accreditation. The Provost, through the Office of Academic Affairs and the Office of the Dean communicates accreditation requirements to the School.

The School of Art operates in accordance with the by-laws and statutes of the Louisiana State Board of Regents, the LSU System Board of Supervisors, the Louisiana State University, and the College of Art + Design. School policies are established by the faculty in concert with the School's Director. The Director, through committees and directly, works with the faculty to share responsibilities and authority in the administration of the School. The faculty is charged with the development and support of educational policies.

The School of Art is one of four academic units in the College: School of Architecture, School of Landscape Architecture, Department of Interior Design, and School of Art. The Dean and the Associate Dean govern administration within the College. The Dean and Associate Dean meet regularly with the four unit heads as a management team to discuss academic, governance, fiscal, and policy issues. The Dean also meets on a monthly basis with the Director of the School of Art.

The School of Art's long-range planning and decision-making are directly influenced by the mission, goals, and objectives of the University, as well as its overall budgetary and financial health. Decisions affecting new programs and assessments of current activities are also guided by the general recommendations and guidelines of the National Association of Schools of Art and Design, the Southern Association of Colleges and Schools, and the College Art Association.

CURRICULAR OFFERINGS

The School has responsibility for continuous review of curricular offerings. Individuals, area coordinators, or administrators may initiate review or bring to the faculty proposals for name, description, or content changes to a particular course or curricular requirement. The School's Curriculum Committee reviews all curricular proposals to assure that both content and structure work within the School, College, and University guidelines. When proposals receive a majority vote, they are sent on to the full faculty for approval. With faculty approval, proposals are formalized and sent through the appropriate procedures. The College Curriculum Committee reviews all course and curriculum changes before seeking approval from the University's Courses and Curriculum Committee. Once approved by the faculty, the proposals go first to the Provost, and finally to the Board of Regents. If the change or proposal involves a graduate school issue it is channeled to the appropriate committee at the graduate level.

NEW COURSES

Proposals to initiate a new course or program of study generally originate with School's faculty. Approval is required from each of the following entities in turn: the School of Art Curriculum Committee; the School Director, the College of Art + Design Curriculum Committee, the College Dean (graduate courses or curriculum changes are submitted to the Graduate Office); the University Courses and Curriculum Committee; the Office of Academic Affairs, the LSU Board of Supervisors, and the State Board of Regents.

Faculty Governance

The Faculty meets regularly to discuss administrative and educational issues. The School is organized by area concentration and committees. These entities form conduits for planning and communication between faculty and the administration. Most faculty-related business is conducted either at committee meetings or at general faculty meetings.

The strategic planning process undertaken by the School of Art in 2010-2011, and refined in 2011-12, has led to the establishment of seven permanent faculty committees to replace nine previous committees and streamline decision-making processes:

1. Futures Committee: Direction of Policy, Strategy, Planning, Mentorship for Tenure and Promotion, Keeping Strategic Plan on track
2. Courses and Curriculum Committee: Academic Integration, Course Development, Catalog
3. Development Committee: Grants, Artists and Events, Outreach (Fundraising, Communications, Galleries, Programming, Community Relations)
4. Standards Committee: Graduate and Undergraduate Admissions and Assessment, Graduate Assistantships, Recruitment, Scholarships

5. Area Coordinators Committee: Manage the needs and resources of the areas in the School, ensure that areas are represented by the appropriate spokesperson.

6. Promotion and Tenure Committee: Advise on matters of faculty retention, including (1) the quality and completeness of promotion and tenure dossiers, and the ranking of candidates for promotion and tenure; (2) the review of credentials and supporting materials regarding faculty contract renewals; (3) Mentorship for tenure and promotion.

7. Foundations Committee: Manage the needs of and the resources for students enrolled in foundation classes. Assist in the recommendation and implication of curricular matters in Foundation classes.

The reorganization of committees will facilitate the implementation of goals, objectives and strategies by assigning specific tasks to each committee. In some cases committees will collaborate on strategy implementation. Faculty meeting agendas will be organized by categories that reflect those of the committees and will include regular reports from the each committee as well as action plans that involve the whole faculty.

Graduate Faculty

Members of the LSU Graduate Faculty conduct the graduate degree programs. Graduate Faculty membership is granted by the Dean of the Graduate School on the recommendation of the Graduate Council based on the candidate's demonstrated abilities and ongoing research and creative activity.

Graduate Faculty serve as advisors and mentors for graduate students, teach graduate-level courses, and participate in the governance process for graduate education.

The Graduate Council is the chief advisory and policy-formulating body of the Graduate Faculty. It is made up of faculty from across the university and, as a body, is presided over by the Graduate Dean. The Council formulates the basic policies governing the conduct of graduate study.

Admission to the Graduate School is awarded on the basis of evidence of academic achievement and promise. Applications of students who meet Graduate School requirements are forwarded to the School of Art for final approval. Due to the high demand for certain programs, meeting the minimum requirements of the Graduate School does not guarantee admission into the School.

The Office Coordinator receives all graduate applications. Applications, including digital portfolios, are submitted to the area coordinators for examination and recommendation by faculty vote.

The School's Director appoints the Graduate Coordinator. The Coordinator is responsible for supervising and giving overall direction to the graduate program: chairing all meetings of the graduate faculty, acting as the liaison between the School of Art and the Graduate School, acting as the major advisor for all first-year graduate students, advising students of regulations and deadlines, and any other matters relative to the successful conduct of the graduate program and advising.

12 Size and Scope

Established in 1934 as the Department of Fine Art, the School is home to approximately 500 students (440 undergraduate and 55 graduate) and 29 full-time faculty. The Bachelor and Master of Fine Arts degrees are awarded in the studio areas and the Bachelor and Master of Arts degrees are awarded in Art History. One of the strengths of the School is its comprehensiveness—by offering many discipline-based concentrations it provides a very rich art environment.

The School of Art has a balanced operation of faculty, staff, academic, and fiscal resources to meet the minimum requirements of its role, scope, and mission. It provides an adequate number of introductory, intermediate, and advanced level courses for its students. It has maintained this balance for the past decade.

The School of Art serves a large number of non-majors. In the fall of 2012, of the total student credit hours (9,200 SCH) produced by the School 58% (5,000 SCH) were from non-majors. The University has a three-hour arts component in the General Education Requirement. From the list of courses that can fulfill this requirement, the School offers six courses: Art 1001 (Introduction to Fine Arts), Art 1011 (Art Structure - a studio course), Art 1440 and Art 1441 (Historical Survey of the Arts), Art 2411 (Oriental Art), and Art 2470 (Survey of 20th Century Art).