Section II. INSTRUCTIONAL PROGRAMS PORTFOLIO

II. A. Common Body of Knowledge and Skills

Irrespective of their area of specialization, students must acquire the common body of knowledge and skills outlined below that constitutes a basic foundation for work and continuing growth as an art/design professional. Each institution has the responsibility to ensure basic competence in all areas and to assure that graduation requirements are met.
 In addition to the degree requirements and course requirements within each major, the college has recently completed a college-wide assessment plan that identifies general education learning outcomes. These learning outcomes are published on the college's website and incorporated into the college's curricula. In addition to these college-wide outcomes, each major has identified major-specific learning outcomes. Outcomes for each major will be found with specific curricula.

 The assessment plan provides evidence of student achievement of these learning outcomes, and gives the faculty a process for interpreting this evidence and feeding back their interpretations in order to make improvements in the content, methods, and delivery of the curriculum. This assessment is a formal framework to guide what is already a critical visual environment of continual assessment throughout the college. MIAD's college-wide learning outcomes take two forms:

Developmental Outcomes *By advancing through our curriculum, a MIAD student will be able to:*
 -Identify, analyze & integrate ideas and information from multiple approaches & perspectives.
 -Develop a work ethic that advances personal achievement & professional development.
 -Develop the ability to communicate effectively.
 -Develop skills for lifelong learning, including information & digital literacy.
 -Understand the role of creativity, ingenuity, risk-taking, innovation, discovery, & expression across disciplines.
 -Acquire a body of knowledge and a mode of aesthetic inquiry.
 -Develop self-awareness by knowing one's personal abilities informed by a variety of life experiences & interpersonal exchange.
 -Develop civic responsibility.
Developmental Outcomes are not directly measured, but, instead, represent the characteristics and abilities that MIAD believes all students should develop throughout the degree program.   These are outcomes that "accrue" as a matter of experience in the college.

Learning Outcomes *A MIAD graduate will be able to:*

> *-Apply critical & analytical thinking.*

> *-Demonstrate mastery of techniques and skills within one's chosen discipline(s).*

> *-Effectively communicate and express ideas visually, orally, and in writing, using appropriate*

terminology.

> *-Conduct independent inquiry & research through critical engagement with technology &*

information sources.

> *-Apply creative thinking to problem solving; identify, define, intuit, and resolve problems*

creatively.

> *-Demonstrate an understanding of professional practices maintained in one's field(s) of study.*

> *-Build an individually distinctive body of work.*

> *-Create productive relationships in the community.*

These are outcomes that all students must acquire, regardless of major, in order to graduate. Key

moments of evidence that demonstrate student achievement of these outcomes are gathered and

interpreted as part of MIAD's assessment program. ***SEE Chapter Four: Learning, and College***

Assessment Plan in Appendix #8.

STUDIO

Studies, practice, and experiences in studio subjects are of prime importance in the preparation of students for professional careers in art and design. The excellence of the creative work produced by students is the best determinant of the adequacy of the studio studies offered by an institution. Creative work includes, but is not limited to, conceptualization, process, product, and critique.
See *ASSESSMENT PLAN* Learning Outcomes: #2 (Mastery of Techniques &Skills), #6 (Understanding of Professional Practices in Major) and #7 (Build a Distinct Body of Work).

Irrespective of major or specialization, students must:
a. Gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.

Please see Specific Baccalaureate Degrees curricula section for this information.

- 2D visual elements and seeing with critical understanding are demonstrated via demos, slide talks,

critiques, throughout Visual Dynamics 1 & 2 and Observational Drawing 1 & 2 with color theory and

application being the focus of Visual Dynamics 2.

- In Visual Dynamics 1 & 2, student two dimensional composition skills and abilities are developed with application of design principles. Color Theory is investigated and Color Practice is explored in both subtractive and additive color through paint mixing/composition and digital work.

- In Visual Dynamics 1 & 2, students gain in-depth experience in working with latest software (including Adobe Photoshop) in the digital labs to explore two dimensional visual elements.

- In Space, Form and Materials 1 & 2, first-year students receive a thorough introduction to the 3D lab with hands-on instruction of working with hand and power tools.

- First-year students use media and techniques relevant to advanced level courses and artistic careers, including digital media.

- In Visual Statement, first-year students examine how process, materials, craftsmanship, concepts, culture, and history interconnect to produce meaningful and expressive work.

- In Visual Statement, first-year students investigate a concept as it is expressed through various media and visual art disciplines, as a component in his/her work.

    Each Fine Arts and Design major builds on the skills developed in Foundations. Visual organization is inextricably woven into the fabric of effective visual communication and is central to much of what happens at all levels of the majors.

b. Present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).

- The most eloquent demonstration that we achieve these standards is a tour of the Thesis Exhibition.

- The fact that 78% of MIAD graduates find employment related to their majors, and are hired based on work in their portfolios, is further evidence that we meet this standard.

- Conceptual understanding is developed through ongoing work in major classes. It is the subject of assigned readings and discussions, and is revealed through the analysis of work, both in critique and in lectures.

- The fact that students are included in professional level exhibitions is further evidence of attaining this standard.

- IA+D students demonstrate professional competency in their work through the programming, design, fabrication, and installation of professional-quality projects internal to IA+D and in the broader MIAD community.

- In addition, IA+D students demonstrate professional competency by being hired by architecture and interior design firms, through their presentations to clients, and by winning awards in design competitions.

c. Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).

- Art History courses are designed to cover the key issues here. All students start with an art history survey; as sophomores they are required to complete a course in modernism, focused either on fine arts or design; at the upper level, students chose an art history elective with a topic of interest to them.

- In Fine Arts, additional discipline-specific historical knowledge is covered informally by majors professors and formally in Photography's Historical Perspectives course.

- MIAD maintains the Brooks Stevens Gallery of Industrial Design, exclusively dedicated to the history of industrial design and the result of a long-standing collaboration with the firm and employees of Brooks Stevens, one the oldest and foremost Industrial Design firms in the U.S. MIAD has enjoyed a long-standing relationship with Brooks Stevens and has retained a unique collaboration with this design firm in support of the program.

- For a program such as IA+D, MIAD is ideally located in Milwaukee's Historic Third Ward – a warehouse district that has undergone and continues to undergo significant architectural rehabilitation and transformation. IA+D students gain tremendous value from visiting the various design establishments and design firms that have made the Third Ward their home.

- The IA+D program introduced a studio elective course in spring 2009 titled "Architecture in the Field." This course involved a personal approach to architectural history by taking students out of the classroom and into the world to embrace the local community.

d. Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others. Studio work normally begins at the freshman level and extends with progressively greater intensity throughout the degree program. There should be opportunities for independent study at the advanced level that includes appropriate supervision and evaluation upon completion.

- Student work is continually displayed in the halls and is continually assessed (part of the "critical visual environment").

-In spring, freshmen may participate in an annual exhibition competition that is judged by external artists and professionals; prizes are awarded to the top three entrants.

- Students effectively communicate visual ideas using appropriate terminology in discussion, critical analysis, and critiques.

- Students are often asked to submit work for exhibition in public places such as the Skylight Opera. These exhibitions afford the students opportunities to discuss work with fellow exhibitors, their audience and the exhibition sponsors.

- Work created during fall 2009 for the Harley-Davidson Museum is another example of a unique exhibition opportunity.

- Students are encouraged to propose Independent Study projects when formal classes do not meet their needs. Students must make a rigorous proposal and find a faculty member willing to sponsor them, more as a focusing exercise than a screening process.

- ID students are afforded opportunities to exhibit their work to experience and participate in critiques and discussions of their work and the work of others. Studio work normally begins at the freshman level and extends with a systematic and progressive increase in focus and intensity throughout the degree program. There are opportunities for independent study at the advanced level that include appropriate supervision and evaluation upon completion.   The culmination of their academic experience results in the senior project, a capstone multi disciplinary experience in which students seek outside professional advisors to work with faculty in an in depth research design project.

Students engaged in professional undergraduate degrees in art/design should have opportunities to:
1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
- An average 35% of MIAD students undertake internships each year:

- Photo majors intern with professional photographers, Milwaukee Art Museum curators, and visual artists.

- Sculpture majors assist nationally recognized artists with projects, including the installation of public art projects.

- TBM/Video students have opportunities to create programming for public access TV.

- In WR300: The Creative Professional in Context, students focus on a variety of critical contexts related to their professions. Students perform independent inquiry into their influences and the work of leaders in their field, as well as situate themselves within the context of visual culture broadly defined. As part of their research, they have the opportunity to interview practicing professionals in their areas of interest, frequently conduct field visits (studio and professional office/site visits), and also conduct additional professional research. This version of WR300 is a change from an older version, Writing and the Professional Self, which was based on more technical skills. However we found that in that version, the course attempted a "one size fits all" approach and did not effectively address all students' needs. The current course increases attention to analytical and critical inquiry into professional contexts where students will be working, and compliments the more personally focused 4-year curriculum offered by Career Services as well as the professionalization courses offered in the majors. It also fits better into the holistic writing curriculum that progressively causes students to investigate written form and their relationship to their visual work through writing, and addressed the need (expressed by teachers and students alike) that students be exposed to more critical reading and writing in their fields earlier in the curriculum.

- In HS380: Service Learning, students enter the community and participate within a variety of social structures. These experiences often provide students opportunities to practice creative leadership.

- IA+D students gain an understanding of professional work by engaging in actual built projects for real clients as well as through internship activities. They participate in lively critique sessions, give formal and informal presentations, and engage in writing statements of intent for their projects.

2. Acquire the skills necessary to assist in the development and advancement of their careers, normally including the development of competencies in communication, presentation, and business skills necessary to engage in professional practice in their major field.
Below are a few highlights that demonstrate how this occurs:

- A degree of student autonomy is embedded within the Foundations curriculum in that students must execute/resolve their assignments/projects on their own, upon having received guidance from their instructors on the project problems.

- The Foundations Visual Statement classes are concept-driven, and promote the development of insight relative to various disciplines – including issues in politics, technology, and economics – to be expressed through visual form.

- All Fine Art majors take the Fine Art Seminar which focuses on just these skills.

- Photo majors take a professional practices class, which is similar to the Seminar, but specific to Photography.

- Communication skills are strengthened during critique, as part of writing classes and as part of written/oral presentations stemming from class work.

- All Writing and Humanities courses develop communication competencies through large and small group discussion, drafting and revising writing, opportunities for formal and semi-formal presentation, and public discourse through MOODLE forums, etc. MIAD's 4-year Writing curriculum builds critical thinking, reading and writing skills progressively. The first-year course, The Word and the World, introduces students to rigorous academic writing and critical thinking (this course is being currently revised to more effectively achieve this goal). The second-year course, Critical and Creative Forms, builds on these skills to expand student's awareness of written form, increasing both analytical skills in writing and the consciousness that critical and creative thinking go hand in hand. The third-year course, The Creative Professional in Context, causes students to delve deeply into critical readings in art and design, and situate themselves within debates, movements, and issues related to their major field of study. In the final year, Senior Writing Seminar integrates the critical thinking skills and exploration of form that has informed all four years of studio and academic coursework, culminating in each student's creation of a self-directed capstone writing project which must be a sustained, substantial, thoughtfully researched work of expository, analytical, and or critical prose.

3. Develop teaching skills, particularly as related to their major area of study.

- Potential TA/Instructor Positions – Many students interested in teaching can find positions in the Pre-College program, as well as at local non-profit organizations, community centers, public and private high schools, and museums, all of which have art education departments where students can gain teaching experience.

- Although there is no formal attempt to develop teaching skills at MIAD, these skills may be strengthened through mentoring other students, tutoring in the Learning Resource Center, and helping peers in the studio.

- In Service Learning, and occasionally in community outreach experiences, students serve as teaching assistants in public elementary schools, senior living centers, pre-school and crisis nursery centers, after school programs, workshops for Big Brothers/Big Sisters, etc.

- Select IA+D, Animation, and Fine Arts students are granted the opportunity to serve as teaching assistants in summer Pre-College programs.

4. Explore areas of individual interest related to art/design in general or to the major. Among the many possible examples are: aesthetics, theory, specialized topics in art/design history, analysis, and technology.
- Independent study projects allow the ultimate customization of learning.

- Specialized topics in art history have included:

>   - Vernacular and Self-Taught Art
>   - Why Save the Past? Historic Preservation
>   - Native American Art
>   - Modern Art of Latin America
>   - Where Art Meets the Natural Sciences
>   - Pre-Columbian Art in Meso-America
>   - Mediterranean Art & Culture
>   - Modernity: Cities
>   - Contemporary Art: Venice Biennale
>   - Comics and American Culture
>   - Renaissance Art
>   - The Artist and the Museum
>   - Sacred Text and Contemporary Forms

- Senior Thesis projects allow students to explore areas of particular interest to them for an extended time with supervision, but not prescription.

- MIAD students have, on occasion, organized their own theatre group, talent shows, and "MIAD Idol" competitions.

- MIAD students have a tradition of organizing poetry readings based on work generated from independent studies.

- In Fall 2009, IA+D offered a course in collaboration with the University of Wisconsin-Milwaukee graduate program in architecture, and the Urban Ecology Center. The course was project-centered and offered students an opportunity to serve as project leaders.

5. Explore multidisciplinary issues that include art and design.

Exploration of multidisciplinary issues is the *raison d'être* for the ISA major, which was developed in response to expressed student interest. The Integrated Studio Arts major is designed to encourage students to combine disciplines, to analyze those combinations and to develop fluidity and depth as artists. At its very heart, ISA depends on the exploration of aesthetics and theory, because these issues drive art making and, in particular, art making across disciplines.

An increasing number of multidisciplinary courses are being developed and presented to foster collaboration between studio and liberal studies. Among those in recent years were AH318, Where Art Meets the Natural Sciences, (Art history and Biology) and HS338A. Biomimicry (ID, Sculpture and Biology).

Annual freshman art history field trips to the Art Institute of Chicago were recently expanded to include studio faculty from the Foundations program; students use the field trip to satisfy requirements of both art history and studio assignments.

6. Practice synthesis of a broad range of art/design knowledge and skills, particularly through learning activities that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.).
-AH/Research Express: Students are given at topic at the beginning of class, conduct research during class, and present their research during the class time.

-AH/Research Projects: Students are required to develop individual topics, conduct research, and create papers and presentations.

-AH/Pecha Kucha: Students are required to identify, observe, research, and present information in "chit-chat" PowerPoint form for various art history classes.

-AH/Students complete weekly/biweekly written assignments related to course material that are submitted for grades.

-Thesis projects and many independent study projects allow for this level of autonomy.

- The Writing program offers numerous opportunities for self-directed work, particularly in the final projects of WR200, WR300, and the Senior Writing Seminar.

ART/DESIGN HISTORY, THEORY, AND CRITICISM

Through comprehensive courses in the history of art/design, students must:
a. Learn to analyze works of art/design perceptively and to evaluate them critically.
- Field trip experiences: students examine original art, engage art objects made by other human beings and evaluate the cultural importance of these creations. The works and assignments address a variety of disciplines.

- Weekly / Biweekly assignments that require the student to observe, describe and analyze works of art using accurate terminology.

- Students give frequent in-class presentations or participate in daily discussions where their ability to orally express their understanding is measured.

- Students develop personal position papers on the issues in various courses that convey their individual interpretation.

b. Develop an understanding of the common elements & vocabulary of art/design & of the interaction of these elements, and be able to employ this knowledge in analysis.
- One of MIAD's college-wide learning outcomes is: "Effectively communicate and express ideas visually, orally, and in writing, using appropriate terminology." Assessment of these skills occurs at all levels.

- Student proficiency in art history vocabulary and understanding of common elements of art/design are measured through a range of assignments that address formal analysis and contextual

comprehension through applied terminology and through Art Literacy materials on MOODLE.

Demonstrated proficiency is required through grading of exams and papers, as well as orality, and is

integrated into class work.

- As the college transitions to a more integrated approach to learning, students are required to use

appropriate terminology in all art/design discussions that occur in the studios, in critiques, academic

classrooms, etc.

c. Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts. In certain areas of specialization, it is advisable to require that students study the historical development of works within the specialization. Normally, studies in art and design history and analysis occupy at least 10% of the total curriculum.
Elective art history classes include:

- American Illustration: 1860-1950

- History of Industrial Design

- History of Modernism: Architecture

- History of Sculpture

- Public Art

- Innovation or Adaptation: Built America

- History of Photography

- Portraiture

Course learning objectives specifically address the abilities described above. For example:

AH110 Historical Art-Prehistory to 1400 (Required of all students)

Students who successfully complete AH110 will be able to do the following:

1. Identify works of art by culture, date and other pertinent information, such as size, media, location and color. Also, discuss--orally and in writing--visual similarities and differences among works of art using accurate terminology.

2. Demonstrate the ability to engage original art in a number of ways through field trips and other out-of-classroom activities.

3. Discuss, orally and in writing, the formal characteristics of art objects, using accurate terminology.
Further, connect these formal elements with the culture and time periods in which the objects were made and with a broader sense of history.

4. Engage ideas expressed in the course readings and the course textbook and demonstrate, orally and in writing, how these ideas are evident or implied in specific cultures and works of art.

5. Analyze and investigate works of art independently. Further, begin to create connections between cultures and representative art works that suggest and defend new relationships and original interpretations among a given body of work.

AH213 History of Modern Design (Required of all Design students)

Students who successfully complete AH213 will be able to do the following:

1. Identify major styles and themes that comprise the history of modern and contemporary design through an individual research component in conjunction with the chosen major including an annotated bibliography and timeline;

2. Demonstrate, orally and in writing, an understanding of the major figures, movements, styles and attitudes in design since the early 19th century in relation to existing or emerging aesthetic principles;

3. Demonstrate, orally and in writing, an understanding of the social and cultural foundations of modern and contemporary design;

4. Analyze, orally & in writing, individual works of design in terms of stated aspects of design history: movement, style, etc.;

5. Demonstrate an increasing ability to suggest and defend new aesthetic and critical standards in the history of design.

TECHNOLOGY

 Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

"Technology" means different things in different majors. In Sculpture one might speak of welding technologies while TBM/Video might associate technology with computers, video cameras, chip technology, etc. Regardless of the area and regardless of the definition, there are many commonalities.

Technology is not an end, but a means to an end. From that vantage point assessment is a matter of how effectively these tools have been employed. This takes place as an essential part of all critiques, in all levels of all majors.

The question of how well students use technology depends on observation. For example, if a student takes one hour to accomplish a task that should take 5 minutes, that fact may not be apparent in the work, but, through observation, it can be revealed as something to be addressed. This is the strength of studio (lab based) classes. In the studio environment, the instructor works directly with the students, observing their process.

Digital technology is integrated throughout all academic programs in the college. By shifting from a fixed lab environment to a laptop environment by 2011, the college is acknowledging that one of the primary learning tools is the computer. More knowledge and knowledge-construction will be available via portable computers and hand-held devices.

Academic disciplines, Time-Based Media, Photography, Communication Design, and Illustration, are almost wholly reliant on digital technology; other areas, including Industrial Design and IA+D, are reliant on traditional technologies as well as digital technology.

ID students' use of technology and equipment includes access to a 3D lab/model making facility, fully equipped computer studios and access to Cintiq digital drawing monitors. Access to these results in high quality product models and presentation boards, conceptual designs, etc. Final presentations of finished concepts, drawings and models demonstrate student level. Midterm and end of class reviews and 1:1 assessments provide feedback to students in each aspect of problem identification, communication and execution of design.

IA+D students' use of technology and equipment includes access to the 3D Lab facility, fully equipped computer studios, and access to the Lighting Lab. The students' use of these facilities is integral to their learning and results in the students' ability to produce highly finished drawings and renderings of their designs, to fabricate and install their completed designs.

SYNTHESIS

While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of art and/or design problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology.

Students' synthesis and their ability to work independently is achieved in numerous ways in the college's curriculum, two of which are these:

First, the sequential nature of courses prepares students to be self-directed in their studio work by the time they reach their senior year. Significant course time is devoted to the development of a thesis and/or capstone project, as well as internships and portfolio development. These projects and experiences are frequently self-defined. In the senior writing seminar, the Liberal Studies capstone course, students complete a self-defined writing project that often complements their studio investigations.

Second, all students must participate in a senior exhibition in which they display their studio thesis. This self-directed work is the culmination of a semester or year's focus on a particular inquiry.

Students are required to craft artist's statements and to ground their creative work and problem-solving with research. Senior thesis work is guided by mentoring and by a series of critiques. The college participates in a variety of final critiques, senior defenses, and artist talks, with students and faculty from across the college and representatives from the professional community.

As the college-wide assessment plan is implemented, and the major-specific learning outcomes are assessed, the college will be able to collect further evidence of this kind of synthesis.

Upon completion of any specific professional undergraduate degree program:
1. Students must demonstrate achievement of professional, entry-level competence in the major area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or final presentation in the major area is required.
3. Students must have the ability to form and defend value judgments about art and design and to communicate art/design ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field. They are able to work collaboratively as appropriate to the area(s) of specialization.
- All seniors are required to display their work in the Senior Exhibition, the culmination of the students' four years study at the college and the demonstration of their focused inquiry in their major discipline. While each major has different expectations of their students' presentations, all students are required to mount work that meets the standards of entry level artists and designers. The exhibition is a "thick" moment of critical discussion and insight for students, faculty, the college and the community. It is also a valuable assessment moment. Throughout the month of the exhibit, critiques, artist talks, thesis defenses and professional presentations are attended. Simultaneously, CD, IA+D, and ID seniors participate in portfolio reviews.

This year, for the first time, classes will be suspended for two days before the exhibit becomes "public" to allow a school-wide series of dialogues, discussions, and critiques within the creative community of MIAD students and faculty. The college hopes to use the seniors' work as a learning opportunity for all students. In the process, seniors complete their capstone courses, professional portfolios, and write artists' statements. Through all of these activities, the senior year is a synthesis of the students' academic development, their major studies and their professional preparation. *[Refer to Chapter Two: Students, for discussion of student placement after graduation.]*

II. B. Specific Curricula

On the pages that follow, detailed information is presented for each major for which MIAD awards a degree. The section for each major includes the following:

- A public statement of purpose, as it appears on the MIAD webpage and in the MIAD catalog;

- A curricular table in the NASAD format;

- A course list and copy of the Program of Study;

- An assessment of compliance with NASAD standards applicable to the program;

- Results of the program related to its purposes;

- An assessment of program strengths, areas for improvement, challenges and opportunities;

- Plans for addressing weaknesses and improving results.

The eleven Professional Baccalaureate Degrees that MIAD offers are:

- Bachelor of Fine Arts in Communication Design

- Bachelor of Fine Arts in Drawing

- Bachelor of Fine Arts in Illustration

- Bachelor of Fine Arts in Industrial Design

- Bachelor of Fine Arts in Integrated Studio Art

- Bachelor of Fine Arts in Interior Architecture + Design

- Bachelor of Fine Arts in Painting

- Bachelor of Fine Arts in Photography

- Bachelor of Fine Arts in Printmaking

- Bachelor of Fine Arts in Sculpture

- Bachelor of Fine Arts in Time-Based Media (TBM, Video, and Animation)

Institutional Transformation: Becoming a Learning College
Milwaukee Institute of Art & Design Self-Study FEBRUARY 26, 2010

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Bachelor of Fine Arts in Communication Design

"Technology. Message. Identity. Our world is embedded with it. Messages. Identities. Information. And it comes in so many forms: on every television channel you flip through, every corporate report published, on the Internet, in every billboard you drive past and every package you open.

It is the intense and ever-changing visual world we live in, and as a creative director, art director or designer, you create it every day. The Communication Design program begins with the basic study of two-dimensional design and ends in creation of a professional portfolio. You will study computer-based design, art and photo direction, typography, advertising, package design, design for electronic and interactive media. You will learn to create work that finds balance between the informative and the visually intriguing. You'll be introduced to self-promotion, presentation and collaboration.

As an advanced student, you'll take on internships at advertising and design firms in Milwaukee and around the nation, and have the opportunity to build your portfolio with pro bono assignments from MIAD's Visual Resources Studio. MIAD Communication Design graduates fill important positions in prestigious marketing communication firms and major corporations. Many even head their own successful design firms and advertising agencies." (MIAD catalog & Web site)

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Communication Design**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	80 students	James Barany
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Communication Design

	Studio or Related Areas		
F100	Observational Drawing	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F107	Kinetic Drawing	3.0	credits
F111	Visual Dynamics II	3.0	credits
F133	Space, Form & Materials-Design	3.0	credits
F15_	Visual Statement Selective	1.5	credits
DS200	Communication Design I	3.0	credits
DS230	Computer Studio I	3.0	credits
DS202	Typography I	3.0	credits
-----	Studio Elective	3.0	credits
DS201	Communication Design II	3.0	credits
DS203	Typography II	3.0	credits
DS231	Computer Studio II	3.0	credits
DS300	Communication Design III	3.0	credits
DS330	Computer Studio III	3.0	credits
DS302	Information Graphics	3.0	credits
DS303	Package Design	3.0	credits
DS331	Advanced Computers	3.0	credits
DS305	Advertising	3.0	credits
-----	Studio Elective	3.0	credits
DS400	Communication Design IV	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
DS401	Communication Design Thesis	6.0	credits
DS405	Professional Portfolio/Practice	3.0	credits
	Total Studio or Related Areas	*81.0*	*credits*
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH213	History of Modernism-Design	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

BFA: Communication Design Major (CD)

Effective Fall 2004 *(Students entering MIAD Fall 2004 and after.)*
Updated Fall 2009

Start Date: _____

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Kinetic Drawing, F107		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Design, F133		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:

Writing Studio, WR099	3.0	
Space, Form & Materials: Tutorial, F132	P/F	

Sophomore	Fall	Spring
Communication Design I / II, DS200, DS201	3.0	3.0
Typography I / II, DS202, DS203	3.0	3.0
Computer Studio I / II, DS230, DS231	3.0	3.0
Studio Elective	3.0	
Critical & Creative Forms, WR200		3.0
History of Modernism - Design, AH213		3.0
Introduction to Biology, HS220	3.0	
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering for any junior level courses.

Note: Upper level Liberal Studies courses may be taken in either the fall or spring semester regardless of which semester the course is listed on this form.

Topics in the liberal studies will vary from semester to semester.

Junior	Fall	Spring
CD III: Identity Graphics, DS300	3.0	
Information Graphics, DS302	3.0	
Package Design, DS303		3.0
Advertising, DS305		3.0
Computer Studio III, DS330	3.0	
Advanced Computers , DS331		3.0
Studio Elective		3.0
Writing & the Professional Self, WR300	3.0	
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Communication Design IV, DS400	3.0	
Communication Design Thesis, DS401		6.0
Professional Portfolio / Practice, DS405		3.0
Studio Elective (or CD Internship)	3.0	
Studio Elective	3.0	
Senior Writing Seminar, WR400		3.0
Topic in Art History, AH212 or AH215 - AH318.	3.0	
Topic in Humanities/ Cultural Studies, HS340 or HS360		3.0
Topic in Humanities/ Cultural Studies, HS340 or HS360	3.0	
Total Credits	15.0	15.0

Please see file for:

_____

_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements		
	*3 credits	
	*3 credits	
	3 credits	
	3 credits	
	3 credits	

Art History: use History of Modernism and the Art History Elective as 6 credits of minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

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Bachelor of Fine Arts in Communication Design
Curricular Structure

Standard
Curricular structure, content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in visual communication or graphic design.
• MIAD's Communication Design graduates are well respected in the graphic design community because of a professional curriculum.
• The curriculum is constantly reviewed by faculty for improvements and updates.
• MIAD CD students are sought after as interns in design firms and corporations.
• CD faculty recently offered two CD-specific electives each semester to offer more breadth to the major.

Guidelines.
Learning Outcomes for Communication Design
A student majoring in Communication Design will be able to:
- Create effective solutions to communication problems employing skills in research, critical thinking, and communication design principles and practices.
- Understand and be able to work in a wide range of digital and analog media that meet expectations from the professional design standards.
- Communicate effectively and professionally with the design community, clients and the public.

Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in graphic design comprise 25- 35% of the total program; supportive courses in art and design, 20-30%; studies in art and design history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts/design histories normally total at least 65% of the curriculum
See Curricular Table and course list on preceding pages.

Recommendations for General Studies
Curriculum requirements and strong advising should direct students to general studies that support their study in design. Appropriate areas of study for all graphic design majors include communication theory, writing, psychology, sociology, anthropology, and business, as well as the humanities. Professional degree programs with a specific focus (example: advertising, design planning/management, interactive media) should require or strongly recommend study in relevant areas, such as marketing, economics, organizational psychology, human factors, systems theory, or computer science. Course work in the major should make use of concepts and skills acquired through study in areas other than design.
The Program of Study and the Course Outlines for the Communication Design major are consistent with NASAD guidelines.
SEE section on Common Body of Knowledge.

Essential Competencies, Experiences and Opportunities
a. The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
Beginning coursework of MIAD's Foundations program provides some elemental introduction to areas of focus within CD. This includes development of some drawing skills, some basic introduction to technology, and research and information gathering.

Skills for the Communication Design major are built in Sophomore through Senior years. It begins with introductory courses in typography and basic layout of two-dimensional space in CD 1 and Typography 1. These courses introduce foundational communication design principles of Hierarchy and Harmony and how those are applied in Communication Design. Tied into both of these courses is Computer Studio 1 which provides technology training for CD specific applications.

CD 2 and Typography 2 expand on basic understanding to develop critical thinking skills, research abilities, and an exposure of specific areas of applied Communication Design (such as logo and poster design as well as type in motion). Computer Studio 2 provides technology training for CD-specific applications. This coursework includes process-driven critiques. Projects allow the student to research and problem solve—each solution is individual to its creator.

After the sophomore year, the coursework includes: Identity and Environmental Graphics; Information Graphics; Packaging Design; Web Design; Video and Animation; Advertising; Portfolio Development; Professional Practices; Publication Design, and Senior Thesis Project. Each course provides opportunities for the students to engage in research; problem solving; team building and professional interactions which develop professional skills for the field of Communication Design. Students are encouraged to take at least one professional internship experience and electives to support their studies. The electives include focused experiences in Typeface Design; Poster Design; Art and Photo Direction; and, Kinetic Typography.

b. The ability to describe and respond to the audiences and contexts which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
Coursework within the CD program includes substantial research. Two examples:
        Each year the Identity and Environmental Graphics class works with a professional organization in need of a design identity. These groups have included: Haggerty Museum of Art; United Way; Betty Brinn Children's Museum, and Harley-Davidson. Students design an identity after research and interaction with professionals. An identity is selected for use.
        In Information Graphics, students have designed work for the Wisconsin Film Board and for a competition for the Aspen Design Conference focused on water needs for the world. These projects required students to do substantial research and to create problem solutions which communicated to their intended audiences. All CD coursework focuses on research and problem solving which addresses the needs of a specific audience.

c. The ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.
All coursework within the CD curriculum concentrates on students the ability to create visual form in response to communication problems.

Coursework focuses on developing understanding of the principles of visual organization and composition, information hierarchy, and the construction of meaningful design which communicates to an intended audience.

d. . An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia)..
Visual communicators, graphic designers, and students need to gain experience with a variety of technologies such as the Adobe Creative Suite. Students need not only to learn the basics of software, but also how to develop understanding outside their coursework.
Technology will always be changing and adapting, and students must learn to adapt right along with it. These technologies include drawing, offset printing, photography, web design and programming, animation, video, pre-press and page layout.

e. An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects.
Our students need to understand the history of design. Students are exposed to graphic design history through the art history curriculum, and all projects within CD2 and Type 2 include research and

application of historical design practices. Other CD coursework references historical graphic design practices as a part of problem solving research.

f. An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.
Students interact with design professionals from the community through class projects, guest lectures and critiques.

Team projects are incorporated into courses in each level of coursework within the CD major so students understand the importance of, and how to work in, a team. The students get experience in being both a team leader and a team member during these projects.

All students are encouraged to complete one or more internships within their design studies.

Relevant Competencies for Specialized Programs (*in addition to those stated above for all graphic design programs, and those stated for all professional degree programs*):
For graphic design programs with a special emphasis in advertising, design experiences should include the application of communication theory, planning of campaigns, audience/user evaluation, market testing, branding, art direction, and copyrighting, as well as the formal and technical aspects of design and production.
MIAD offers a specialized program as a part of the CD program: an advertising minor is available through Marquette University. The program provides experiences in campaign development and planning; market research and testing; audience/user evaluation, and copywriting.

Essential Opportunities and Experiences
a. Easy access to studios and libraries with appropriate graphic design resources and reference material in other relevant disciplines, such as the social sciences and the humanities.
Students at the junior and senior levels use laptop computers as part of the new laptop program. Students in the sophomore level have access to computer labs.

The library provides substantial resources focused on visual communication. Faculty also have libraries or graphic design reference resources that CD majors may access. Individual studios are available for all CD Juniors and Seniors.

b. Easy access to appropriately equipped labs and technology necessary for the execution of design solutions.
See above.

c. Ongoing access to instruction and critique under faculty with educational and professional backgrounds in graphic design. Sufficient numbers of qualified faculty to provide the diversity of expertise required for a comprehensive education in graphic design.
All full-time and part-time faculty have substantial professional experience and appropriate educational backgrounds. Most part-time faculty teaching assignments are dedicated to computer studio courses.

d. Field experiences and internships are strongly recommended.
CD provides substantial field experiences for the students within coursework and internship experiences. MIAD has an excellent Career Services office which works closely with CD faculty and students, as well as the larger design community, to provide and supervise field experiences.

Statement on program results and means for assuring that competencies are met
Through Portfolio Preparation and Professional Practices classes, students interact with design professionals from the community through class projects, guest lectures and critiques.

Visual Resources (VR) is MIAD's in-house "design firm" class consisting of advanced students from both Communication Design and Illustration. Visual Resources is led by a professional illustrator, and offers students the opportunity to work directly with clients and professionals in a real-world design environment. Work created in the class becomes the core of the VR student's portfolio.

MIAD requires all graduating students to exhibit individual work at the end of the senior year. This exhibition correlates with the Senior Writing Seminar. The student's exhibition is reviewed by external professionals and representatives from the MIAD community.

Strengths, challenges and areas for improvement
CD, Illustration and TBM/Animation need to create strong connections capitalizing on their shared knowledge and use of facilities. TBM program reviews will be completed in 2009-2010 and a CD/IL program review is scheduled for 2011-2012.

CD needs to work with IA+D to revamp, re-design and re-plan the CD facility to improve its accessibility, usability and overall design.

Based on SSI data, CD will create a Design Thinking course that will reach into the first year experience (in conjunction with 3D Design). Such a course will introduce design awareness through an intensive 2nd semester experience.

Faculty need to work with CD students to form a new CD club on MIAD's campus. The organization is student-run; faculty act as liaisons between the club and professional organizations, professionals and MIAD CD alumni.

Plans for addressing weaknesses and improving results.
Most studio courses have been taught in traditional computer labs with desktop units, and limited accessibility and lab hours. All incoming MIAD students will be required to have laptops in 2011-2012, eliminating the need for several traditional labs. Facilities planning and the spatial configuration of CD, Illustration and Animation will be adjusted in response to these changes.

A comprehensive CD & IL program review will commence in Fall 2011 and will explore the conjoining of all areas within the 2D/4D Department (CD, IL & TBM/ANIM), sharing content, satisfying requirements, and serving student expectations.

Bachelor of Fine Arts in Drawing

"Paper. Line. Discovery. It begins with the feeling of making a single mark on a blank sheet of paper. There is great power in that single mark, and it is the basis of all visual art. To some, drawing is a necessary passion, something that brings focus to life. It is personal inquiry, journey and expression of an intimate point of view of the world. MIAD's Drawing program will accelerate your skills and fuel the intensity of your need to create.

Early on, you will study the basic language of drawing and confront its basic forms—still life, the human figure, the self-portrait and figurative study. These forms are the foundation of more personal work that follows in your junior and senior years, when your voice and vision are cultivated. Your visual language will be expanded, you'll be challenged to experiment and uncover new levels of self-reflection and self-discipline.

While MIAD's Drawing Program is designed to develop practicing artists, the program serves to prepare students for a wide variety of careers. MIAD's graduates are studio artists, work in museums and galleries, as illustrators, animators and in architectural restoration. Many pursue graduate degrees and go on to teach, with greater respect than ever before for the single mark on a blank sheet of paper." (MIAD catalog and web page.)

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Drawing**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	31 students	Robert Smith
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

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Course List – Drawing

	Studio or Related Areas		
F100	Observational Drawing I	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F101	Observational Drawing II	3.0	credits
F111	Visual Dynamics II	3.0	credits
F131	Space, Form & Materials-Fine Arts	3.0	credits
F15_	Visual Statement Selective	1.5	credits
FA200	Drawing I	3.0	credits
FA210	Figure Drawing I	3.0	credits
-----	Studio Elective	3.0	credits
FA201	Drawing II	3.0	credits
FA211	Figure Drawing II	3.0	credits
-----	Studio Elective	3.0	credits
FA300	Drawing III	3.0	credits
FA310	Figure Drawing III	3.0	credits
-----	Studio Elective	3.0	credits
FA301	Drawing IV	3.0	credits
FA311	Figure Drawing IV	3.0	credits
-----	Studio Elective	3.0	credits
FA400	Drawing Thesis	3.0	credits
FA410	Figure Drawing IV	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
FA490	Senior Fine Arts Seminar	1.5	credits
FA401	Drawing Thesis	3.0	credits
FA411	Figure Drawing VI	3.0	credits
-----	Studio Elective	3.0	credits
FA491	Senior Fine Arts Seminar	1.5	credits
	Total Studio or Related Areas	*81.0*	*credits*
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH212	History of Modernism-Fine Arts	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

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BFA: Drawing Major

Effective Fall 2004 *(Students entering MIAD Fall 2004 and after.)*
Updated Fall 2009

Start Date: _____

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Observational Drawing II, F101		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Fine Arts, F131		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:

Writing Studio, WR099	3.0	
Space, Form & Materials: Tutorial, F132	P/F	

Sophomore	Fall	Spring
Drawing I / II, FA200, FA201	3.0	3.0
Figure Drawing I / II, FA210, FA211	3.0	3.0
Studio Elective	3.0	
Studio Elective		3.0
Critical & Creative Forms, WR200	3.0	
History of Modernism - Fine Art, AH212	3.0	
Introduction to Biology, HS220		3.0
Topic in Humanities/ Cultural Studies,HS340 or HS360		3.0
Total Credits	15.0	15.0

**Note: All Foundations (100 level) courses must be completed prior to registering
for any junior level courses.**

**Note: Upper level Liberal Studies courses may be taken in either the fall or spring
semester regardless of which semester the course is listed on this form.**

Topics in the liberal studies courses will vary from semester to semester.

Junior	Fall	Spring
Drawing III / IV, FA300, FA301	3.0	3.0
Figure Drawing III / IV, FA310, FA311	3.0	3.0
Studio Elective	3.0	
Studio Elective		3.0
Writing & the Professional Self, WR300	3.0	
Topic in Art History, AH213 - AH318.		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Drawing Thesis, FA400, FA401	3.0	3.0
Figure Drawing V / VI, FA410, FA411	3.0	3.0
Studio Elective	3.0	
Studio Elective	3.0	
Studio Elective		3.0
Senior Fine Arts Seminar, FA490, FA491	1.5	1.5
Senior Writing Seminar, WR400	3.0	
Topic in Humanities/ Cultural Studies, HS340 or HS360		3.0
Total Credits	16.5	13.5

Please see file for:

_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
*3 credits	
*3 credits	
3 credits	
3 credits	
3 credits	

Art History: use History of Modernism and the Art History Elective as 6 credits of minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

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Bachelor of Fine Arts in Drawing
Curricular Structure

Standard
Curricular structure, content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in drawing as indicated below.
The Program of Study and the Course Outlines for the Drawing Major are consistent with NASAD guidelines.

In addition to meeting all course learning and performance objectives, the department has defined the following:

Learning Outcomes for Drawing
A student majoring in Drawing will be able to:
- Build an individually distinct body of work.
- Demonstrate mastery of techniques and skills within one's chosen discipline.

Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in drawing comprise 25- 35% of the total program; supportive courses in art and design, 20-30%; studies in art and design history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts/design histories normally total at least 65% of the curriculum.
See Curricular Table and course list on preceding pages.

Recommendations for General Studies
See section on Common Body of Knowledge.

Below are areas where Drawing and General Studies intersect:
        Some drawing classes require the students to keep journals which are more in-depth than diaries. The students engage in free writing in their journals to motivate idea formation, promote analysis of one's work and process, build and refine ideas in progress;
        Drawing students write Artist's Statements and Statements of Intent. These writings require clear, concise articulation of complex issues.

All Drawing Majors are required to take Figure Drawing 3, which includes as a major part of its content the study of Human Anatomy. This is taught from both scientific and artistic viewpoints.

The critique process requires students to analyze, understand, evaluate and articulate complex visual issues as centered in widely diverse approaches to drawing and visual problem solving.

We need to find a way to better integrate Senior Thesis with Senior Writing Seminar.

Essential Competencies, Experiences and Opportunities
Understanding of basic design principles, concepts, media and formats. The ability to place organization of design elements and the effective use of drawing media at the service of producing a specific aesthetic intent and a conceptual position. The development of solutions to aesthetic and design problems should continue throughout the degree program.
All courses in the drawing program from sophomore to senior levels emphasize drawing skills, media and application, surface, composition, concept and idea development.

Courses are sequential with specific prerequisites that ensure that all students will have broad and progressive experience with the elements identified above.

Students in drawing classes progress through a large series of drawings that promote thorough investigation of visual and conceptual ideas. In addition, the student's unique visual voice and manner of execution promote exploration of the student's own creative process.

Drawing Majors on the Junior and Senior levels work with the instructor to form broad parameters that require the students to formulate an intent and work toward their own solutions to assignments or problems thereby requiring the student to take responsibility and ownership of the progress of their work. The sequential nature of the Drawing Program that involves singular, specific prerequisites ensures depth of experience, but may be too rigid when considering student choice and flexibility.

Understanding of the possibilities and limitations of the drawing medium.
Drawing Majors are challenged, at all levels, to push the boundaries of the drawing medium, but within a fairly traditional framework early in the program. The belief is that limits are difficult to learn if the boundaries are either too broad or are too loosely defined.   As students progress through the program, the boundaries are pulled back and students are encouraged to search for limitations more broadly. See below for a more complete discussion.

Knowledge and skills in the use of basic tools and techniques sufficient to work from concept to finished product. This includes mastery of the traditional technical and conceptual approaches to drawing.
Drawing courses from sophomore to Senior are sequential with specific prerequisites that cause technical, visual and conceptual experiences to build in complexity.

Learning new media, tools and skills is a major focus of the Sophomore Drawing Program.

Gaining understanding of line, gesture, volume, space and mark-making within various compositional structures is a major focus of the Sophomore Drawing Program.

Expansion of the fundamentals of the sophomore year occurs progressively to the Junior and Senior Drawing Programs. On these levels, drawing is approached as a process of inquiry and experimentation through sustained exploration of the language of drawing within the context of advanced visual and conceptual ideas.

Students are encouraged to experiment with integrative or cross-discipline approaches such as drawing with text, drawing with painting, drawing with print processes.

Students are introduced to the majority of drawing media and applications as well as archival practices.

Students who have not gained mastery of the required media by the junior year are guided by the instructor until the student achieves competency.

Functional knowledge of the history of drawing.
The history of drawing is not addressed formally within Art History courses.

The history of drawing is not addressed formally within the Drawing Program.

Drawing within a historical context is handled through informal research and discussions of artists who draw.

Students research contemporary artists who draw in order to learn from their methods and pursuits.

Extensive exploration of the many possibilities for innovative imagery and the manipulation of techniques available to the draftsman.
Many drawing classes require the students to keep a sketchbook as a companion to the course work. These books are idea playgrounds as well as mechanisms for skill development.

All seniors are required to mount a retrospective exhibition that begins with drawings from early childhood. These exhibitions cause the students to embrace their history as artists who draw as well as allow them to identify threads of consistency within their artistic identity.

Most drawing assignments take the form of series of drawings from 5 to 100 in number which allow the students to thoroughly investigate and experiment with many possibilities within an idea.

Critiques and discussions reinforce and expand on student's experimentations.

Elective courses in other disciplines compliment or contrast with the drawing process. These experiences with studio electives broaden the visual experience and place drawing within a larger context.

When traditional approaches fail or are inappropriate to an idea, students are encouraged to work with non-traditional and multi-media approaches.

The completion of a final project related to the exhibition of an original work.
Work is displayed throughout the Drawing Area continuously. These displays change with regularity.

Work hung for a critique is kept on display for a period of time that allows the participating students time to reflect and thoughtfully continue to consider the work as well as the content of the critique. This work is also on display all students, faculty and staff to view.

The year long Senior Thesis Projects are displayed as part of the senior thesis exhibitions. There is school wide formal and informal engagement with the work.

Statement on program results and means for assuring that competencies are met
Faculty in all majors have developed assessment plans as one means for assuring that competencies are met.   Drawing students are expected to "Build an individually distinct body of work" and to "demonstrate mastery of techniques and skills within one's chosen discipline". These represent two of the college's eight college wide Learning Outcomes. The other six are embedded (either in whole or in part) in the Drawing Major's overall objectives. As experience with the most recently developed assessment process deepens, a richer assessment model will emerge.

Below is listed the mechanism for assessment of these specific goals.

DRAWING -- Build an individually distinct body of work.

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Senior Year / Drawing 6 - Thesis Drawing Senior exhibition	Review of all Thesis work produced.	Complete portfolio of Thesis work.	Use rubric that focuses on self directed work & the development of personal visual voice	Drawing Faculty	Senior exhibition weeks

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DRAWING -- Demonstrate mastery of techniques and skills within one's chosen discipline

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Senior Year / Drawing Drawing 6 – Thesis Senior exhibition	Review of all work produced. Review of Thesis Exhibition.	Complete portfolio of Thesis work as well as the Thesis Exhibition.	Use rubic that focuses on media choices appropriate to stated intent & fluent application resulting in concept realization; professional & archival media and material handling; professional design & mounting of thesis exhibition.		Senior exhibition weeks

The remaining outcomes are assessed through class and individual critique; through assessment of work displayed throughout the area and at the Thesis Exhibit. Additionally the Student Satisfaction Inventory and informal contact with alumni provide a rich stream of feedback regarding the degree to which learning outcomes are achieved.

Strengths, challenges and areas for improvement
As measured by the SSI, Drawing Majors are very satisfied with their curriculum and with their instruction. Furthermore, the area consistently produces strong student work. Drawing students are given a firm footing in aesthetics, technique, drawing skills, media and application, surface, composition, concept and idea development. From there they branch off into personally expressive investigations that are often highly rewarding.

SSI response among Drawing students to the question, "There is a good variety of classes provided on this campus" indicated modest dissatisfaction. Assuming that the response related to Drawing, the area developed a plan to address the issue.

Plans for addressing weaknesses and improving results.

Faculty will consult with students in the formulation of electives for Fall 2010.

Bachelor of Fine Arts in Illustration

"Representation. Narration. Commentary. As an illustrator, you're a representational artist. Your work is often metaphorical, communicating a concept, message or mood through an image. Illustrators' images live on compact discs, in books, magazines, corporate annual reports and on websites and in other interactive media. The professional life of an illustrator is varied, challenging and rewarding. Some work for publishers. Many freelance. But all imprint their own style on our visual culture through the work they do.

MIAD's Illustration program prepares you to be a professional illustrator by teaching the basic language of visual communication with an emphasis on problem solving. You will experiment with various illustration media, including digital and three-dimensional media, to create a personal style that distinguishes your work technically and conceptually.

As you advance in the program, you'll build a professional portfolio of work. You'll develop strong design skills and learn to properly prepare your work for publication. You'll also gain important exposure and begin networking at MIAD's Illustration Seminar, where professional illustrators from Wisconsin and Illinois help you realize real-world opportunities and future paths." (MIAD web page)

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Illustration**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	79 students	James Barany
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Illustration

	Studio or Related Areas		
F100	Observational Drawing	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F101	Observational Drawing II	3.0	credits
F111	Visual Dynamics II	3.0	credits
F133	Space, Form & Materials-Design	3.0	credits
F15_	Visual Statement Selective	1.5	credits
DS210	Illustration I	3.0	credits
DS212	Illustration Media	3.0	credits
DS214	Figure Drawing for Illustrators	3.0	credits
DS230	Computer Studio I	3.0	credits
DS211	Illustration II	3.0	credits
DS215	Advanced Figure Drawing for Illustrators	3.0	credits
DS231	Computer Studio II	3.0	credits
DS202	Typography I	3.0	credits
DS310	Illustration III	3.0	credits
-----	Studio Elective	3.0	credits
DS311	Illustration IV	3.0	credits
DS360	Design Studio Elective	1.5	credits
-----	Studio Elective	1.5	credits
DS410	Professional Practice for the Illustrator	3.0	credits
DS412	Illustration Seminar I	6.0	credits
-----	Studio Elective or Internship	3.0	credits
DS411	Illustration Thesis	3.0	credits
DS413	Illustration Seminar II	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
	Total Studio or Related Areas	*81.0*	*credits*
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH213	History of Modernism-Design	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

Institutional Transformation: Becoming a Learning College
Milwaukee Institute of Art & Design Self-Study FEBRUARY 26, 2010

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BFA: Illustration Major

Effective Fall 2004 *(Students entering Fall 2004 and after.)*   Start Date: _____
Updated Fall 2009

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Observational Drawing II, F101		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Design, F133		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:

Writing Studio, WR099	3.0	
Space, Form & Materials: Tutorial, F132	P/F	

Sophomore	Fall	Spring
Illustration I / II, DS210, DS211	3.0	3.0
Illustration Media, DS212	3.0	
Figure Drawing for Illustrators, DS214	3.0	
Advanced Figure Drawing for Illustrators, DS215		3.0
Computer Studio I / II, DS230, DS231	3.0	3.0
Critical & Creative Forms, WR200		3.0
History of Modernism - Design, AH213		3.0
Introduction to Biology, HS220	3.0	
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering
for any junior level courses.

Note: Upper level Liberal Studies courses may be taken in either the fall or spring
semester regardless of which semester the course is listed on this form.

Topics in the liberal studies vary from semester to semester.

Junior	Fall	Spring
Typography I, DS202	3.0	
Illustration III / IV, DS310, DS311	3.0	3.0
Design Studio Elective, DS360		3.0
Studio Elective	3.0	
Studio Elective		3.0
Writing & the Professional Self, WR300	3.0	
Topic in Art History, AH212 or AH215 - AH318.		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Professional Practice for the Illustrator, DS410	3.0	
Illustration Thesis, DS411		3.0
Illustration Seminar I / II, DS412, DS413	3.0	3.0
Studio Elective (or Internship)	3.0	
Studio Elective		3.0
Studio Elective		3.0
Senior Writing Seminar, WR400		3.0
Topic in Humanities/Cultural Studies, HS340 or HS360	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360	3.0	
Total Credits	15.0	15.0

Please see file for:

_____

_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements

	*3 credits	
	*3 credits	
	3 credits	
	3 credits	
	3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

Bachelor of Fine Arts in Illustration
Curricular Structure

Standard
Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in illustration as indicated below.
The Program of Study and the Course Outlines for the Illustration Major are consistent with NASAD guidelines.

In addition to meeting all course learning and performance objectives, the department has defined the following:

Learning Outcomes for Illustration
A student majoring in Illustration will be able to demonstrate mastery in:
- Concept: Create innovative and appropriate visual solutions for problems with specific parameters.
- Craft: Apply analog and digital media that meet professional expectations and standards.
- Professionalism: Communicate and engage effectively as a design professional.

MIAD's illustration program curriculum is structured in a similar manner to other NASAD approved Illustration majors.

The illustration program has evolved considerably to include digital media and communication design principles at all levels of the program.

Guidelines.
Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in illustration comprise 25- 35% of the total program; supportive courses in art and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts/design histories normally total at least 65% of the curriculum.
See Curricular Table and course list on preceding pages.

Recommendations for General Studies
See section on Common Body of Knowledge.

Essential Competencies, Experiences and Opportunities
a. Understanding of how basic design principles and elements, including color, are utilized to address specific narrative or expressive problems. The development of solutions to communication and design problems should continue throughout the degree program.
Project assignments reflect major areas of focus within the profession and require students to consider production concerns and the function of their work in a larger design context.

Required courses in computer studio and typography prepare students for project assignments that require them to solve holistic visual communication problems that include typographic and image based solutions. Final work is prepared digitally with emphasis on meeting print-ready requirements and quality of printed work.

b. Competence and facility in drawing.
Illustration requires two semesters of figure drawing and emphasizes drawing at all project stages and program levels.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes capabilities in fields such as painting, photography, typography, general design procedures, and

digital/computer-aided design.
Required coursework such as Illustration Media, Computer Studio 1 and 2, and Typography 1 present media specific experiences and training in tactile media and digital media.

d. An understanding of the commercial applications and basic business practices of illustration.
Professional Practice course provides in-depth experiences in developing contracts and agreements, promotional materials, and business practices common to the profession.

Assignments involving real-world clients require students to address production concerns and application of their work.

Assignments at all levels require students to work within specific parameters that include format and reproduction color space.

e. Functional knowledge of the history of illustration, including its origins in the fine arts, and its relationship to written communication.
Art history courses present an overview of the relationship of illustration and communication design.

Project assignments allow students additional opportunities to expand their knowledge of art movements related to their field and incorporate their knowledge in the development of assigned visual problems.

f. Preparation of illustrations in a variety of media and a variety of subject matter, from rough through finished pieces.
Illustration Media coursework requires students to investigate specific media and develop visual solutions that meet specific requirements relating to visual messaging and format.

Each stage of the developmental process is discussed in 1:1 critiques with instructors or class-wide discussions. Students in Illustration 1 and 2 are required to turn in all of their process work, including photo reference and research materials, with their finished work.

g. Easy and regular access to materials, studios, and equipment and library resources related to the study of illustration.
Studios are located in close proximity to a computer lab for both research and image creation principles. Computers are loaded with appropriate software, hardware, and internet connectivity.

Computer lab located near student studios houses extensive image files, source books, software guides, and magazines relevant to the field.

A significant portion of the MIAD library collection is in subject areas directly related to illustration, illustrators, and communication design practices. Membership in the SWITCH Consortium gives access to thousands of additional titles.

h. Opportunities to work with current technologies related to illustration.
Computer labs have current relevant software. Some computer labs are outfitted with WACOM Cintiq tables. Computer lab and studios have unlimited Internet access.

Students have the ability to sign out WACOM Intuos and Graphire tablets.

Production area close to illustration studio houses light table, enlarger, spray booth, and cutting tools.

i. Completion of a final project related to the exhibition of original work.
Senior Thesis experience requires students to develop a project proposal and realize the proposal

through the creation of a substantial body of work.
Assignments from all levels of the program require students to submit completed work with the expectation that work of substantial quality and merit will be displayed within the institution. Students are expected to submit finished work in a manner appropriate for professional display.

Statement on program results and means for assuring that competencies are met
Illustration Seminar offers potential Illustrators and Designers the opportunity to work directly with Professional Illustrators from the Milwaukee/Chicago area. This professional mentoring is sequential to preceding coursework in Illustration where professional firms and businesses offer a series of projects and challenges to the students via in-class competitions.

MIAD requires all graduating students to exhibit individual work in a Senior Exhibition. This exhibition works in conjunction with the Senior Writing Seminar and Senior Seminar. The student's exhibition is reviewed by external professionals and also critically reviewed by the entire MIAD community.

Strengths, challenges and areas for improvement
Illustration students would benefit from:
- Course offerings that blend illustration and creative writing (graphic novels, comics, picture book).
- Course offerings that focus on the history of illustration.
- Self-employment business basics course.

CD, Illustration and TBM/Animation will attempt to better connect by capitalizing on their shared knowledge and use of facilities following extensive TBM program reviews to be completed in 2009-2010 and a CD/IL program review in 2011-2012.

Illustration will need to increase opportunities for Career Awareness and Career Preparation.

Plans for addressing weaknesses and improving results.
Inadequate technology accessibility issues due to computer lab was updated and expanded. TBM hub was transformed into an open lab to better accommodate student's needs via digital painting stations (CINTIQ). Digital painting classes are now being offered to MIAD's Illustration students with great success.

A more robust embrace of career preparation and career awareness is needed (in response to SSI data) to increase the demand for career knowledge and the successful preparation for a career post-MIAD.

A comprehensive CD & IL program review will commence during the fall 2011 and will look at the infusion of all areas within the 2D/4D Department (CD, IL & ANIM), better conjoining all areas, sharing content, satisfying requirements and serving students expectations.

Bachelor of Fine Arts in Industrial Design

"Form. Structure. Invention. Products. You see products that don't exist; you see how to improve those that do. Your mind thinks three-dimensionally, with a sense of purpose and function. A hundred years ago, your title would have been "Inventor". Today, you're a re-inventor, with the vision to advance the tools and toys of our everyday life to new and improved levels.

As an Industrial Design major, you will be immersed in principles of three-dimensional design, including perspective drawing, visualization methods, model-making and use of materials. You will experience fundamentals of creative invention, marketing, psychology, ergonomics and engineering. In your junior year, you will take advanced design courses where you will have the opportunity to design products in collaborative situations, often for outside clients. You'll be introduced to the latest computer software programs that have revolutionized image generation and pictorial representation.

The preparation of your portfolio, which takes place in your senior year, is the final step toward your entry into a professional design career. Graduates of MIAD's Industrial Design Program are actively recruited by a wide range of prestigious international corporations, and re-invent everything from backpacks to toasters to rocket ships." MIAD catalog & web page

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Industrial Design**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	70 students	Robert Lynch
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Industrial Design

	Studio or Related Areas		
F100	Observational Drawing	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F103	Perspective Drawing	3.0	credits
F111	Visual Dynamics II	3.0	credits
F133	Space, Form & Materials-Design	3.0	credits
F15_	Visual Statement Selective	1.5	credits
DS250	Industrial Design I	3.0	credits
DS252	Technical Illustration	3.0	credits
DS240	Materials & Methods I	3.0	credits
DS251	Industrial Design II	3.0	credits
DS253	Visual Techniques I	3.0	credits
DS241	Materials & Methods II	3.0	credits
DS340	Industrial Design III	3.0	credits
DS344	CAID I	3.0	credits
DS342	Materials & Methods III	3.0	credits
DS352	Visual Techniques II	3.0	credits
DS341	Industrial Design IV	3.0	credits
DS345	CAID II	3.0	credits
DS359	Human Factors	3.0	credits
DS440	Industrial Design V	3.0	credits
DS442	Industrial Design Professional Practice	3.0	credits
-----	Studio Elective or ID Internship	3.0	credits
-----	Studio Elective	3.0	credits
DS441	Industrial Design VI: Senior Project	3.0	credits
DS451	Display & Exhibition Design	3.0	credits
-----	Studio Elective	3.0	credits
	Total Studio or Related Areas	*81.0*	*credits*
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH213	History of Modernism-Design	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

BFA: Industrial Design Major

Effective Fall 2004 *(Students entering MIAD Fall 2004 and after.)*
Updated Fall 2009

Start Date: _____

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Perspective Drawing, F103		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Design, F133		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:
Writing Studio, WR099   3.0
Space, Form & Materials: Tutorial, F132   P/F

Sophomore	Fall	Spring
Materials & Methods I / II, DS240, DS241	3.0	3.0
Industrial Design I, DS250	3.0	
Industrial Design II, DS251		3.0
Technical Illustration, DS252	3.0	
Visualization Techniques I, DS253		3.0
Critical & Creative Forms, WR200	3.0	
History of Modernism - Design, AH213	3.0	
Introduction to Biology, HS220		3.0
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering
**   for any junior level courses.**

Note: Upper level Liberal Studies courses may be taken in either the fall or spring
**   semester regardless of which semester the course is listed on this form.**

Topics in the liberal studies vary from semester to semester.

Junior	Fall	Spring
Industrial Design III / IV, DS340, DS341	3.0	3.0
Materials & Methods III, DS342	3.0	
CAID I / II, DS344, DS345	3.0	3.0
Visualization Techniques II, DS352	3.0	
Human Factors, DS359		3.0
Writing & the Professional Self, WR300		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Industrial Design V, DS440	3.0	
Industrial Design VI: Senior Project, DS441		3.0
Industrial Design Professional Practice, DS442	3.0	
Display & Exhibition Design, DS451		3.0
Studio Elective (or ID Internship)	3.0	
Studio Elective	3.0	
Studio Elective		3.0
Senior Writing Seminar, WR400		3.0
Topic in Humanities/Cultural Studies, HS340 or HS360	3.0	
Topic in Art History, AH212 or AH215 - AH318.		3.0
Total Credits	15.0	15.0

Please see file for:

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_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
*3 credits	
*3 credits	
3 credits	
3 credits	
3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

Bachelor of Fine Arts in Industrial Design

Curricular Structure & Guidelines

a. Standard.

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in industrial design as indicated below.
The ID major completed an academic program review in 2008. The ID curriculum generally speaking meets or exceeds the NASAD standards and provides an excellent design education. However, topics such as marketing, business, social sciences, end-user and cognitive psychology and a specific course in the history of industrial design are not offered.

b. Guidelines.

Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in industrial design comprise 30-35% of the total program; supportive courses in design, related technologies, and the visual arts, 25-30%; studies in art and design history, 10-15%; and general studies, 25-30%. Studies in industrial design, supportive courses in design, related technologies, and the visual arts; and studies in art and design histories normally total at least 65% of the curriculum.
See Curricular Table and course list on preceding pages.

In addition to meeting all course learning and performance objectives, the department has defined the following:

Learning Outcomes for Industrial Design Majors:
A student majoring in Industrial Design will be able to:
- Demonstrate the ability to effectively apply critical and analytical thinking throughout all stages of the design process, individually and in teams.
- Demonstrate the ability to effectively communicate design concepts and solutions in a variety of media (2D, 3D, digital applications), as well as in oral and written presentations.
- Demonstrate an understanding of a broad range of professional design practices.
- Build a distinct body of work demonstrating professional design skills.

Recommendations for General Studies
Concepts and facts from the physical and natural sciences, the social sciences, and the humanities are important for industrial designers.
See Section on Common Body of Knowledge.

ID students have access to these courses in the liberal studies department.

Essential Competencies, Experiences, and Opportunities

a. A foundational understanding of how products work; how products can be made to work better for people; what makes a product useful, usable, and desirable; how products are manufactured; and how ideas can be presented using state-of-the-art tools.
The above topics are covered in all ID design studios and in more specialized courses such as materials & manufacturing processes, human factors & ergonomics, and presentation techniques. Each progressive studio class in design reflects and overviews previous lessons, then builds on them with new strategies and techniques.

b. Knowledge of computer-aided drafting (CAD), computer-aided industrial design (CAID), and appropriate two-dimensional and three-dimensional graphic software

Specific courses or course components are offered in the sophomore and junior year in CAD and CAID. Software such Illustrator, Photoshop, Solidworks & Alias are taught in these courses. A digital drawing lab with 21 " Cintiq monitors was added to better facilitate workflow and development of digital media. New software programs are continually reviewed and tested by faculty and students and added when necessary. Comprehensive 3D surfacing programs and 3D solid modeling programs are currently taught.

c. Understanding of the history of industrial design.
The liberal studies department offers a general design history course providing an historical overview to the design disciplines. A specific history of industrial design is not offered.

d. Functional knowledge of basic business and professional practice

A professional practice of industrial design course is offered in the senior year. Beyond this, students can take basic business courses at Marquette University.

In the Spring 2010 semester, an additional professional practice course titled "Professional Practice II" will be offered as a design studio elective to provide additional business content to the curriculum (such as basic financial information, budgets & development of multi-phase budgets, return on investments, product tooling justification, etc.). This 3-credit course was made possible by reducing the senior project course from 6 hours to 3 hours.

e. The ability to investigate and synthesize the needs of marketing, sales, engineering, manufacturing, servicing, and ecological responsibility and to reconcile these needs with those of the user in terms of satisfaction, value, aesthetics, and safety. To do this, industrial designers must be able to define problems, variables and requirements; conceptualize and evaluate alternative; and test and refine solutions.
An overview of the above topics is covered in all ID design studios as part of the design problems/projects that are assigned.

f. The ability to communicate concepts and requirements to other designers and colleagues who work with them; to clients and employers; and to prospective clients and employers. This need to communicate draws upon verbal and written forms, two-dimensional and three-dimensional media, and levels of detailing ranging from sketch or abstract to detailed and specific.
Courses in technical illustration and visual techniques using both manual and digital means are inclusive in the ID program. Courses in technical writing could be offered by liberal studies to augment the professional practices and studio classes.

g. Studies related to end-user psychology, human factors and user interface.
Human factors & ergonomics courses are requirements of the ID curriculum. End-user psychology, user interface, cognitive psychology and cultural anthropology are not offered.

h. Opportunities for advanced undergraduate study in areas which intensify skills and concepts already developed, and which broaden knowledge of the profession of industrial design. Studies might be drawn from such areas as engineering, business, the practice and history of visual art and design, and technology, or interdisciplinary programs related to industrial design.
Advanced classes or electives are available in collaboration with Marquette University, however prerequisites, and class scheduling conflicts prevent most students from benefiting from these course experiences.

i. Easy access to computer facilities; woodworking, metalworking, and plastics laboratories; libraries with relevant industrial design materials; and appropriate other work facilities related to the major.
All the above facilities are available to ID students weekly and on weekends. The 3D lab is the hub and focus of all ID classes.

j. Opportunities for internships, collaborative programs, and other field experiences with industry groups.
All the above experiences are provided in ID as part of collaborative projects with industry; opportunities for internships in the field arise either between the junior & senior year or during the senior year. All ID students visit design firms and numerous company design and engineering office sites through the course of their education. These experiences are extremely valuable for the students and provide essential knowledge in order to work on real world design projects from an informed point of view. Students also receive feedback from industry professionals, and visit multiple factories to see first-hand production in a wide range of materials and processes.

The ID program will continue to strengthen ties with the professional design community by involving them in our educational mission and by including them in our projects, as sponsors, in critiques and as speakers. We will continue to seek out design opportunities for our students within the ID profession, the broader Milwaukee community, the state of Wisconsin and the Midwest region. In the next two to three years, the ID program will offer a "Power Sports and Utility Vehicle" curriculum for its students. The ID program also plans to offer a "Display & Exhibit" 4-year program in collaboration with the IA&D, CD programs. The ID program will establish alliances with the "Designers Accord" and other environmental organizations in order to offer curriculum components on sustainability. The ID program will hold collaborative classes and curricula with Discovery World, a science and innovation active-learning museum in Milwaukee.

k. Participation in multidisciplinary team projects.
ID juniors participate in an engineering/ID collaboration with Marquette University students. This collaboration enables students from both disciplines to better understand and appreciate each other's expertise in the process of product development. All students from the Junior year begin working on randomly chosen teams on client focused collaborative projects. These project themes are determined jointly by ID faculty and outside sponsors for their pedagogical relevance to the curriculum. The value of these projects is enabling students to work on real world assignments, project management and interpersonal communication.

Statement on program results and means for assuring that competencies are met
The Industrial Design area has historically been a very strong program marked by steady and continual improvement. The program implemented a comprehensive curriculum rewrite in the Fall of the 2008-09 academic year. In 2009 the publication *Design Intelligence* ranked the MIAD Industrial Design program as the 12th best program in the entire country.

The area has been staffed for nearly 20 years by two full-time faculty members with a significant contribution from a highly committed member of the staff, 3D Lab Director Steve Lacey, until his untimely and unexpected passing in the fall of 2008. Part-time ID faculty are drawn from the local professional design community and play a very active role in all aspects of the program.

Current ID full-time faculty member Pascal Malassigne' has been at the heart of the program for 19 years. Professor Malassigne' was named a fellow in IDSA in 2001, and he received the Outstanding Educator's Award – Midwest in 2009. He was joined by Professor John Caruso who was hired to replace retiring full-time faculty member Tom David 4 years ago.

Strengths, challenges and areas for improvement
Strengths
The ID area routinely gives students the opportunity to work on sponsored projects with major corporations such as Harley-Davidson, Fiskars, and Master Lock, to name but a few. These projects afford unique opportunities for students to grapple with the full range of issues that designers in private industry must routinely confront.

MIAD Industrial Design students have received recognition in numerous regional and national competitions. The following is a partial list of awards:
- *Greener Gadgets 2009 International Design Competition: 3rd prize*
- *IHA (International Housewares Association): 30 prizes and honorable mentions from 1993 to 2010. MIAD is #3 in the country for winning IHA awards. The most recent award was an honorable mention in 2010.*
- *ARM (Association of Rotational Molders competition): 11 top prizes from 2002 to 2007.*
- *IDEA (International Design Excellence Award): 5 prizes and finalist awards (of which 2 finalist awards in 2009 & 1 gold in 2007)*
- *Interzinc: 3 top prizes*

Other prizes & awards in the following competitions:
- *JPMA (Juvenile Products Manufacturers Association): 1 Honorable Mention*
- *ID Magazine 2001 Annual Review – 1st Place*
- *American Society on Aging – 1st Place*
- *Arthritis Foundation Industrial Design Innovation Competition -- 1st Place*
- *Koizumi International Lighting Design Competition -- two finalists out of 2000 submissions*
- *Digital Talking Book Student Design Competition -- 2nd & 3rd prizes*
- *IDSA National Scholarship Undergraduate Competition*
- *IDSA Midwest District "outstanding student award" (for the first three 3 years 2007-2009 since the award was created with 11 ID schools competing)*

The Industrial Design program benefits from an extremely dedicated and motivated group of students. The employment rate of ID graduates in corporate design firms, as design consultants, or as freelance designers remains very high.

Challenges:
The Industrial Design program would benefit greatly from a third full-time faculty member. Full-time faculty have performed admirably over the years but an additional full-time faculty member would provide greater continuity within the program, and alleviate some of the burden on a committed group of part-time faculty.

The Industrial Design program seeks to install a business and marketing component in the program.

Salaries for part-time faculty present another challenge to the ID program. MIAD's Industrial Design program has been very fortunate to have attracted highly qualified part-time faculty from the professional design community but the disparity between the compensation for teaching as compared to the compensation for design professionals is problematic.

Plans for addressing weaknesses and improving results.
MIAD's comprehensive Student Satisfaction Surveys in fall 2007 and fall 2009 revealed that students in ID have very high expectations and place considerable demands on the program and the faculty. The area will request an appropriate budget line for an additional full-time hire.

The Industrial Design program desires to create a business and marketing course through an ongoing college-wide curricular initiative.

Bachelor of Fine Arts in Integrated Studio Arts

"Combine. Redefine. Consider. You have a clear understanding of your artistic growth, but your interests and concepts glide between disciplines. The thought of combining multiple media to create a unique visual expression excites you. You are self-directed, engaged with process as well as product, and have clear-cut goals for your personal development. You look forward to transcending boundaries and working across a variety of visual areas to create a distinct voice. MIAD's Integrated Studio Arts major is made with you in mind.

Integrated Studio Arts is a self-directed, highly customizable major for fine artists whose interest lies in more than one discipline. Students choose core components from the fine-arts curriculum, as well as studio electives from the entire program of study, in order to maximize personal growth and breadth of knowledge. They are able to devote equal amounts of time and energy to more than one discipline, while maintaining a strong focus on each. Work completed in this major will be inherently multi-disciplined, ambitious, experimental and self-motivated." MIAD catalog and web page.

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Integrated Studio Arts**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	41 students	Robert Smith
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

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Course List – Integrated Studio Arts

	Studio or Related Areas		
F100	Observational Drawing I	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F101	Observational Drawing II	3.0	credits
F111	Visual Dynamics II	3.0	credits
F131	Space, Form & Materials-Fine Arts	3.0	credits
F15_	Visual Statement Selective	1.5	credits
-----	200-level Fine Arts Studio	3.0	credits
IS240	Integration & Intersection I	3.0	credits
-----	Studio Elective	3.0	credits
-----	200-level Fine Arts Studio	3.0	credits
IS241	Integration & Intersection II	3.0	credits
-----	Studio Elective	3.0	credits
-----	300-level Fine Arts Studio	3.0	credits
IS341	ISA Elective	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
-----	300-level Fine Arts Studio	3.0	credits
-----	300-level Fine Arts Studio	3.0	credits
IS440	ISA Thesis	3.0	credits
-----	300 or 400-level Fine Arts Studio	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
FA490	Senior Fine Arts Seminar	1.5	credits
IS441	ISA Thesis	3.0	credits
-----	300 or 400-level Fine Arts Studio	3.0	credits
-----	Studio Elective	3.0	credits
FA491	Senior Fine Arts Seminar	1.5	credits
	Total Studio or Related Areas	***81.0***	***credits***
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH212	History of Modernism-Fine Arts	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	***12.0***	***credits***
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	***31.0***	***credits***

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BFA: Integrated Studio Arts Major

Effective Fall 2005   *(Students entering MIAD Fall 2005 and later.)*
Updated Fall 2009

Start Date: _____

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Observational Drawing II, F101		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Fine Arts, F131		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:
Writing Studio, WR099	3.0	
Space, Form & Materials: Tutorial, F132	P/F	

Sophomore	Fall	Spring
200 level Fine Arts Studio Course	3.0	
Integration & Intersection I, ISA240	3.0	
Studio Elective	3.0	
200 level Fine Arts Studio Course		3.0
Integration & Intersection II, ISA241		3.0
Studio Elective		3.0
Critical & Creative Forms, WR200	3.0	
Introduction to Biology, HS220		3.0
Topic in Humanities, HS340		3.0
History of Modernism - Fine Art, AH212	3.0	
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering for any junior level courses.

Note: Upper level Liberal Studies courses may be taken in either the fall or spring semester regardless of which semester the course is listed on this form.

Topics in the upper level liberal studies courses will vary from semester to semester.

Junior	Fall	Spring
300 level Fine Arts Studio Course	3.0	
ISA Elective, ISA341	3.0	
Studio Elective	3.0	
Studio Elective		3.0
300 level Fine Arts Studio Course		3.0
300 level Fine Arts Studio Course		3.0
Topic in Art History, AH213 - AH318		3.0
Writing & the Professional Self, WR300	3.0	
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Integrated Studio Arts Thesis, ISA440, ISA441	3.0	3.0
300 or 400 level Fine Arts Studio Course	3.0	
300 or 400 level Fine Arts Studio Course		3.0
Studio Elective	3.0	
Studio Elective	3.0	
Studio Elective		3.0
Senior Fine Arts Seminar, FA490, FA491	1.5	1.5
Senior Writing Seminar, WR400	3.0	
Topic in Cultural Studies, HS360		3.0
Total Credits	16.5	13.5

Please see file for:

_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
*3 credits	
*3 credits	
3 credits	
3 credits	
3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

Notes

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Bachelor of Fine Arts in Integrated Studio Arts

The ISA program has grown out of, and in reaction to, pressure from MIAD students. An in-depth discussion of this major among FA faculty is needed to establish criteria by which the program should be guided and evaluated.

The ISA major is still evolving. Several questions are being addressed in the comprehensive academic program review, including:

- *What is the benefit of the structure we have added through mandatory ISA sophomore courses (FA 240 & FA 241), and a pilot ISA Thesis?*
- *How can we better address the role of faculty and advising for ISA students?*
- *Will someone take the "lead" role as faculty for the ISA major?*
- *What is the proper balance between structure and openness for the major?*
- *Does the popularity of ISA have implications for the structure of other Fine Arts majors?*

Our existing Fine Arts courses, by requiring strictly linear prerequisites within given disciplines, create a structure in which it is difficult for ISA majors to progress beyond 300-level courses. Careful advance planning through advising has yielded piecemeal results so far. How can ISA students work in senior level studio classes?

Curricular Structure

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in fine arts as indicated below.

Curricular structure partially allows students to do this. A common practice of prerequisites restricts students' ability to move between disciplines beyond their two areas of focus. For example: an ISA junior who never took painting can only take introductory level classes, or an ISA senior who never took drawing can only take sophomore level drawing classes. A senior ISA major cannot take any 400 level courses unless he/she has taken 200 & 300-level courses in that discipline. Areas have taken the advantage of cross listing elective classes on the 300 level as ISA electives, but as electives they do not count as prerequisites for 400 level study. Whereas the necessity for progressive study is clear, the path by which this occurs does not as yet accommodate those students who want to customize their own programs.

Guidelines.

Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in studio comprise 25- 35% of the total program; supportive courses in art and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum.

In terms of credits required in studio arts, supportive art and design courses, art history and liberal arts, ISA follows the same structure as all other majors. See Curricular Table and course list on preceding pages.

In addition to meeting all course learning and performance objectives, the department has defined the following:

Learning Outcomes for Integrated Studio Arts (ISA)

A student majoring in Integrated Studio Arts (ISA) will be able to make:

- Meaningful Connections: Develop and articulate meaningful connections between concept, process & product in studio work that synthesizes more than one approach.

- Critical Standards: Demonstrate the ability to understand, formulate and apply critical standards to diverse media beyond one's own.

- To be confirmed through program review beginning Fall 2009

Recommendations for General Studies.

See section on Common Body of Knowledge.

Essential Competencies, Experiences, and Opportunities.
Understanding of basic design principles, concept, media, and formats in various fine arts disciplines. Development of this sensitivity continues throughout the degree program.
In MIAD's definition of essential competencies we go further than the definition above. Not only do we require a student to understand and acquire the basic skills and concepts necessary to work in several media, but also teach ways in which connections between different disciplines can be made through three specific ISA courses. We do not simply teach skills in various areas, but build an understanding of how these connect and intersect. To this end two sophomore ISA classes are required – Integration and Intersection (FA240 and FA241) -- and the ISA Elective FA341 Standpoint and Circumstance is highly recommended.

Ability to apply principles of design and color, and competency in drawing to work in specific fine arts specializations.
ISA majors must have drawing competencies at the level of freshman drawing classes. Furthermore, they have completed the Foundations course of study where they have begun to learn to apply principles of design, color, etc. As they progress through the major and particularly through 200 level courses, these skills are refined and reinforced.

The ability to conceive, design, and create works in one or more specific fine arts fields.
ISA students can do this very well. It is at the very core of the major.

Working knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art.
ISA students gain this knowledge in the two required ISA classes (Integration & Intersection I & II). They also gain critical insight into issues of conceptualization and contextualization.

Understanding of the similarities, differences, and relationships among the various fine arts areas.
The understanding of similarities and differences between a broad variety of media may not go deep enough, nor does a broad exposure to art. Lack of dedicated faculty and lack of liberal art courses supporting ISA may be among the reasons for this. Whereas a Senior ISA Thesis section has been offered, a master class syllabi has not been written that may pull the threads of these varied relationships together as a follow up to the junior Standpoints and Circumstances.

Experiences that encourage familiarity with a broad variety of work in various specializations and media, including broad exposure to works of art.
ISA students become familiar with a broad variety of work in various specializations and media through the content of the two required and one highly recommended elective in the Major. They further gain awareness of diverse specializations through course selections in various other fine art disciplines.

Opportunities to develop an area of emphasis in at least one fine arts area.
ISA students can develop one area of emphasis by following the structure of any given FA major.

Commentary on the Integrated Studio Arts Major
There is no full-time faculty member assigned to be the "lead" in the Integrated Studio Arts major. Because of the general structure of the major, it has been proposed but not effected that all Fine Arts faculty share leadership. The program is currently undergoing a comprehensive academic program review.

The initial structure of the major suggested that self-directed students would select Fine Arts courses with the assistance of faculty advisors. Students were attracted to the openness of the major, and

ISA quickly became one of the most popular Fine Arts majors. Faculty were concerned that this openness led to undisciplined work or work that lacked depth. To address this, faculty piloted a year-long sophomore course, "Integration and Intersection," which instilled common introductory intellectual and media-based explorations into the major. Because of its success, the course was soon made a major requirement. A one-semester junior course, "Standpoint and Circumstance," has since been created and will be considered as an additional requirement of the ISA major.

In fall 2009, for the first time since the major's inception, an ISA Senior Thesis course has been offered to serve the needs of ISA seniors and to provide additional structure to the major. (In the original major proposal, the college stated that an ISA thesis course would not be offered—instead, ISA students would be blended into the thesis courses of the other Fine Arts majors.) As the ISA major has evolved and the faculty have recognized ISA student needs, it has become clear that some students need their own opportunity to establish an advanced-level critique.

The college is currently conducting a comprehensive academic program review of the major. Several faculty have voiced interest in serving as the "lead" of ISA. As the faculty identified major-specific learning outcomes and assessment plans in spring 2009, faculty working on ISA created an assessment plan that would provide missing structure and may also serve as model for other majors.

Statement on program results and means for assuring that competencies are met
Faculty in all majors have developed assessment plans as one means for assuring that competencies are met.   ISA students are expected to "Develop and articulate meaningful connections between concept, process & product in studio work that synthesizes more than one approach" and to "Demonstrate the ability to understand, formulate and apply critical standards to diverse media beyond one's own."   As experience with the most recently developed assessment process deepens a richer assessment model will emerge.

Below is listed the mechanism for assessment of these specific goals.

Integrated Studio Arts (ISA) — Meaningful Connections: Develop and articulate meaningful connections between concept, process and product in studio work that synthesizes more than one approach.

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Completion of ISA 240 Integration & Intersection II: Contextualization	Artwork produced in the semester.	Artwork produced in the semester: • Demonstrated ability to integrate more than one medium into well-resolved work. • Evidence of committed attempts to experiment with various media, approaches and ideas. • Evidence of personal exploration and the ability to identify and investigate self-defined problems. • Demonstrated ability to understand, interrogate and articulate one's ideas clearly and manifest them in one's own work.	ePortfolio, photographic documentation and physical ISA projects. Writing produced in course and self-assessment. Rubric designed for ISA240.	Current faculty teaching ISA courses and Fine Arts Chair.	Fall semester of Sophomore year.

Completion of ISA 241 Integration & Intersection II: Contextualization	Artwork produced in the semester.	Artwork produced in the semester: • Demonstrated ability to integrate more than one medium into well-resolved work. • Evidence of committed attempts to experiment with various media, approaches and ideas. • Evidence of personal exploration and the ability to identify and investigate self-defined problems. • Demonstrated ability to understand, interrogate and articulate one's ideas clearly and manifest them in one's own work. • Evidence of sustained methods of reflection, research and insight in a body of work while being aware of cultural context.	ePortfolio, photographic documentation and physical ISA projects. Writing produced in course and self-assessment. Rubric for ISA Sophomore review.	Current faculty teaching ISA courses and Fine Arts Chair.	Mid-Spring semester Sophomore review.
Completion of ISA 341 Standpoint and Circumstance (optional) and/or completion of Junior year	Artwork produced in the semester.	Artwork produced in the semester: • Demonstrated ability to integrate more than one medium into well-resolved work. • Evidence of committed attempts to experiment with various media, approaches and ideas. • Evidence of personal exploration and the ability to identify and investigate self-defined problems. • Demonstrated ability to understand, interrogate and articulate one's ideas clearly and manifest them in one's own work. • Evidence of sustained methods of reflection, research and insight in a body of work while being aware of cultural context. • Evidence of a studio practice that synthesizes an evaluative process and an integrated approach.	ePortfolio, photographic documentation and physical ISA projects. Writing produced in course and self-assessment. Rubric for ISA Junior year-end review.	Review by current faculty teaching ISA courses and Fine Arts Chair.	End of the academic year Junior review.

Integrated Studio Arts (ISA) — Critical Standards: Demonstrate the ability to understand, formulate and apply critical standards to diverse media beyond one's own.

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Completion of ISA 240 and 241 Integration & Intersection: Investigation		Sustained evidence of inquiry: • Documentation of research, reflection, responses to group readings, and discussions that examine contemporary practices	ePortfolio, MOODLE, résumé and photographic documentation. Writing produced in	Current faculty teaching ISA courses and Fine Arts Chair.	Mid-Spring semester Sophomore review.

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		including reflections on discussions and critiques. • An archive of internet-based research of artists' websites, articles, blogs, etc. • Written evidence of students asking and answering big questions about their inspirations and aspirations as well as contextualizing their studio practice and concerns in the world outside MIAD.	course and self-assessment. Rubric designed for the ISA Sophomore review.		
Completion of ISA 341 Standpoint and Circumstance (optional) and/or completion of Junior year		Sustained evidence of inquiry: • Documentation of research, reflection, responses to group readings, and discussions that examine contemporary practices including reflections on discussions and critiques. • An archive of internet-based research of artists' websites, articles, blogs, etc. • Written evidence of students asking and answering big questions about their inspirations and aspirations as well as contextualizing their studio practice and concerns in the world outside MIAD. • Participation through relevant discourse in the larger contemporary art community.	ePortfolio, MOODLE, résumé and photographic documentation. Writing produced in course and self-assessment. Rubric designed for the ISA Junior year-end review.	Current faculty teaching ISA courses and Fine Arts Chair.	End of the academic year Junior review.

Strengths, challenges and areas for improvement

The ISA major is relatively new. Begun as a minor within the Fine Arts Department in the fall of 2003, the first students were accepted into the ISA BFA program in fall of 2005. Since its inception, the major has grown to become the second largest of the seven Fine Arts majors. Clearly students are attracted to ISA.

Key questions regarding ISA's popularity are:
1. Are students primarily attracted to ISA because of its cross disciplinary approach which is more in keeping with contemporary art practice than a focus on a single medium? Or,
2. Does the choice of ISA reflect a broader desire for a more open curriculum? In which case,
3. If other fine arts majors opened their curricula would that answer a need for a segment of the student population?

Related Questions:
1. What is the most appropriate balance between structure and openness?
2. How has the addition of two required courses, Integration and Intersection I & II along with two recommended courses (Standpoints & Circumstances and ISA Thesis) contributed to the improvement of the major?

These and several other key questions are being addressed in the ISA Program Review.

Challenges identified in the SSI:
1. There are only a limited number of courses available to ISA majors.
2. My advisor is not knowledgeable about the requirements of my major.

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3. Instruction in my major is not always excellent.
4. The content of courses in my major is excellent.
5. Lack of student studio space.
6. The content of major courses is lacking.

Plans for addressing weaknesses and improving results.

Findings from the Program Review will address the questions raised above as well as others. Addressing challenges identified in the SSI are delineated in the Action Plan developed by the SSI Program Review Committee:

ISA Action Plans in Response to Noel-Levitz Student Satisfaction Inventory

SSI administered Fall 2009   ISA Action Plans devised Spring 2010

Note: Action Plans put forth here are preliminary and will be further refined over the course of the ISA Program Review.

Challenge identified by students in SSI	Action to be taken	Who does What by When?	How will we know if it has been addressed/been effective?	How and when will we communicate to students?
Lack of studio space reported in SSI comments: "When I applied they said I would have a studio by 2nd year – I am a junior and DON'T have a studio space." Also reported anecdotally to faculty.	Identify space for ISA student studios and procure it.	Bob Smith, Jill Sebastian, Will Pergl, Waldek Dynerman, Al Balinsky, Marie Kaminski and David Martin meet to identify space, plan for procurement, negotiate and obtain by March 31.	When ISA majors are able to work in their own studio spaces. When anecdotal evidence improves and when SSI gaps improve.	Early in the Fall 2010 semester studio space will be assigned and that process will continue at the beginning of each successive semester.
There are a good variety of courses offered on this campus. My academic advisor is knowledgeable about requirements in my major.	Assuming that students want a greater variety of studio classes: • Improve advisors knowledge of courses available and of individual student's strengths, weaknesses, interests and propensities. Informed advising is essential for success in ISA. • Supplement course work with guided internship opportunities. • Eliminate courses labeled "ISA Elective" which is redundant (all courses are potentially ISA courses) and which suggest that other courses may not be ISA courses.	• Current advisors lacking deep knowledge of ISA need training by Chair or by Advising Czar. To be completed by registration for Fall 2010. • Individual faculty or ?. Faculty resources are stretched EXTREMELY THIN. Ideally, an advocate for the student would connect the student to a working interdisciplinary artist who could guide the student's investigation. • Fine Arts faculty will resolve before registration materials are developed for Fall 2010.	Improved SSI gaps. Positive comments from majors to advisors, faculty and staff.	Through registration information and course announcements.
The instruction in my major field is excellent.	Because all Fine Art classes are potentially ISA classes the whole department is involved. • Each major area proposes the best path for ISA majors to take if they choose to concentrate in one area. • Assure open access to facilities. • Reduce class sizes. 22 students in a required ISA class is akin to having 22 independent study students. Furthermore, 22 students in any fine art class results in critiques that are cursory at best. (In a 2 hour 50 minute class, a maximum of 2 hours 30	• Discussion begins at the next available Fine Arts meeting, progresses to areas and then comes back to Fine Arts in the form of brief proposals that can be shared with advisors. • Facilities policies posted in all Fine Arts areas by major faculty ASAP. Further, those policies are shared with all Fine Arts faculty and students. Perhaps each area holds one or two sessions for students who need orientation to the facilities.	Improved SSI gaps. Anecdotal evidence. Follow-up focus groups.	Dialog between ISA instructors and students.

	minutes are available for actual critique due to the logistics of moving from piece to piece or actually moving the pieces in and out of the crit space. This leaves less than 7 minutes of critique per student.) In depth conversations, serendipitous, productive tangents do not happen in 6.8 minutes.	• In consultation with the Provost, Chair develops class enrollment caps that help assure maximum learning opportunities while still being fiscally responsible.		
The content of courses in my major is excellent.	It's assumed that at least part of the issue here has to do with lack of a coordinated ISA curriculum. That assumption is based on the fact that this challenge is not identified in a majority of Fine Arts areas, but Fine Arts classes are an integral part of ISA. To be further detailed in the ISA Program Review, but possible solutions: • Hire a full time ISA faculty member. • Create a position to coordinate ISA curriculum. That position could be a staff position or a faculty/staff position, but the ideal solution is #1. • Seriously examine the efficacy of designing curriculum by a committee of the entire Fine Arts Department.	ISA Program Review committee in consultation with the Provost designs a solution for implementation when resources are available. By April 2010, preliminary plans will be complete.	Enrollment should continue to trend up. SSI gaps will improve.	Curriculum adjustments will be communicated to students by major faculty or by instructors of major sequence courses.

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Bachelor of Fine Arts in Interior Architecture + Design

"Space. Construction. Solution. Inviting and functional. Efficient and energizing. These are words that should define the spaces in which we live, work and play. Whether the space is an attic hideaway, a child care center or a corporate office, spaces have amazing influences on how we live our lives.

In MIAD's Interior Architecture + Design Program, you'll develop your ability to solve spatial problems with solutions that embody both aesthetic and practical concerns. You will study building and construction techniques, lighting and the implications of color. You will be trained to analyze and work within client need. You'll be introduced to research resources and techniques. You'll receive extensive individual instruction on creating and implementing your ideas.

In your junior or senior year, you may choose to be employed as an intern in a Milwaukee architecture or interior design firm. Your senior portfolio will serve as evidence of your abilities; graduates of the program have many options available to them, including working for architectural and contracting firms or freelancing." (MIAD Web Page and Catalog)

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Interior Architecture + Design**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	33 students	Robert Lynch
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Interior Architecture + Design

	Studio or Related Areas		
F100	Observational Drawing	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F103	Perspective Drawing	3.0	credits
F111	Visual Dynamics II	3.0	credits
F133	Space, Form & Materials-Design	3.0	credits
F15_	Visual Statement Selective	1.5	credits
DS220	IAD I	3.0	credits
DS222	IAD Computer Drawing I	3.0	credits
DS224	Architectural Drawing	3.0	credits
-----	Studio Elective	3.0	credits
DS221	IAD II	3.0	credits
DS223	IAD Computer Drawing II	3.0	credits
DS225	IAD Systems I	3.0	credits
DS320	IAD III	3.0	credits
DS324	IAD Computer Drawing III	3.0	credits
-----	Studio Elective	3.0	credits
DS321	IAD IV	3.0	credits
DS325	IAD Systems II: Lighting	1.5	credits
DS327	IAD Systems II: Color & Finishes	1.5	credits
DS329	IAD Computer Studio	3.0	credits
DS420	IAD Thesis	6.0	credits
-----	Studio Elective or IAD Internship	3.0	credits
DS421	Thesis Preparation	3.0	credits
DS423	Portfolio Preparation	3.0	credits
DS425	Business Principles & Practices of IAD	3.0	credits
-----	Studio Elective	3.0	credits
	Total Studio or Related Areas	*81.0*	*credits*
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH213	History of Modernism-Design	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

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BFA: Interior Architecture + Design (IAD)

Effective Fall 2004   *(Students entering MIAD Fall 2004 and after.)*   Start Date: _____
Updated Fall 2009

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Perspective Drawing, F103		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Design, F133		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:

Writing Studio, WR099	3.0	
Space, Form & Materials: Tutorial, F132	P/F	

Sophomore	Fall	Spring
IAD I, DS220	3.0	
IAD II, DS221		3.0
IAD Computer Drawing I / II, DS222, DS223	3.0	3.0
Architectural Drawing, DS224	3.0	
IAD Systems I, DS225		3.0
Studio Elective	3.0	
Critical & Creative Form, WR200	3.0	
History of Modernism - Design, AH213		3.0
Introduction to Biology, HS220		3.0
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering for any junior level courses.

Note: Upper level Liberal Studies courses may be taken in either the fall or spring semester regardless of which semester the course is listed on this form.

Topics in the liberal studies vary from semester to semester.

Junior	Fall	Spring
IAD III, DS320	3.0	
IAD IV, DS321		3.0
IAD Computer Drawing III, DS324	3.0	
IAD Systems II: Lighting, DS325		1.5
IAD Systems II: Color & Finishes, DS327		1.5
IAD Computer Studio, DS329		3.0
Studio Elective	3.0	
Writing & the Professional Self, WR300		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
IAD Thesis, DS420	6.0	
Thesis Preparation, DS421		3.0
Portfolio Preparation, DS423		3.0
Business Principles & Practices of IAD, DS425		3.0
Studio Elective (or IAD Internship)	3.0	
Studio Elective		3.0
Senior Writing Seminar, WR400	3.0	
Topic in Art History, AH212 or AH215 - AH318.	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	15.0	15.0

Please see file for:

_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements

	*3 credits	
	*3 credits	
	3 credits	
	3 credits	
	3 credits	

Art History: use History of Modernism and the Art History Elective as 6 credits of minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

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Bachelor of Fine Arts in Interior Architecture + Design

Curricular Structure

Standard
Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in interior design as indicated below.
The IA+D and supportive courses portion of the IA+D curriculum is currently undergoing a comprehensive curriculum review as part of a broader IA+D Program Study. The IA+D curriculum meets or exceeds most NASAD standards and provides an exceptional design education. Topics such as the social sciences, and cognitive psychology are not covered.

Guidelines
Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in interior design comprise 25-35% of the total program; supportive courses in art, design, and related technologies, 20-30%; studies in art and design history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design; and studies in visual arts/design histories normally total at least 65% of the curriculum.
See Curricular Table and course list on preceding pages.
In addition to meeting all course learning and performance objectives, the department will be defining major-specific Learning Outcomes during the academic program review process currently underway.

Recommendations for General Studies
See section on Common Body of Knowledge.
Studies in psychology, sociology, planning, architecture, and business are particularly useful for interior designers.

IA+D students have access to these courses in Liberal Studies.

Essential Competencies, Experiences and Opportunities
a. Understanding of the basic principles and applications of design and color in two and three dimensions, particularly with regard to human response and behavior. Design principles include, but are not limited to, an understanding of basic visual elements and principles of organization and expression. Color principles include, but are not limited to, basic elements of color theories of harmony and interaction, and applications of light and pigment. These are developed throughout the degree program with particular attention to interior design, but begin with studies of art and design fundamentals in both theoretical and studio applications.
IA+D students are introduced to design principles and color in their Foundations year before entering into the IA+D Program.

In addition to their Foundations education, *IA+D I: Introduction to Concepts of Built Form & Space,* introduces a systematic approach to design principles. Through a series of simple projects, students develop an understanding of these issues as they relate to meaningful design concepts such as: space, place, and inhabitation. In this manner, IA+D students are introduced to concepts in holistic fashion within the context of their studio projects.

b. Skill in the application of design and color principles in a wide variety of residential and nonresidential projects. This requires an in-depth knowledge of the aesthetic properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs.
IA+D students are introduced to color in their studio classes beginning in their sophomore year. In their *Systems II: Lighting* class they undertake a comprehensive investigation of the relationship between color and light.

c. Understanding of the technical issues of human factors, including areas such as programming, environmental control systems, anthropometrics, ergonomics, and proxemics. The ability to integrate human factor considerations with design elements is essential.

Students are introduced to the technical aspects of construction and building systems directly through Systems projects that afford them the opportunity to build as they learn. Examples of these projects can be found throughout MIAD and the IA+D Area. Issues of Human Factors are related directly to the students' ability to resolve increasingly complex design issues and to

d. Knowledge of the technical aspects of construction and building systems, and energy conservation, as well as working knowledge of legal codes and regulations related to construction, environmental systems, and human health and safety, and the ability to apply such knowledge appropriately in specific project programs.

Interior Architecture + Design Systems I class instructs students in a broad range of issues related to construction, building systems, and environmental systems. A "built construction" located in the IA+D Junior/Senior Studio testifies to the comprehensive nature of this instruction as do the many examples of other "design-build" projects throughout MIAD, including the most recent example, the office of the Director of Development, which was completed in fall 2009. Other projects include the Time-Based Media area, the Illustration area, the south wall of the Brooks Stevens Gallery, the Student Union, and numerous projects throughout the IA+D area.

Issues relating to codes, regulations and human health and safety are addressed in the context of design and in incremental fashion throughout the five-course design studio sequence as these relate to the particular issues at hand, and depending on the particular projects that have been undertaken.

e. The ability to hear and communicate concepts and requirements to the broad spectrum of professionals and clients involved or potentially involved with interior design projects. Such communication involves verbal, written and representational media in both two and three dimensions and encompasses a range from initial sketch to finished design. Familiarity with technical tools, conventions of representation, and systems of projection, including perspective, are essential. Computer-assisted design (CAD) is also essential.

IA+D students are exposed to the broadest possible range of communication tools including:
- written statements;
- informal critiques;
- formal presentations;
- sketches;
- traditional sketching and drawing;
- digital graphic media;

f. Functional knowledge of production elements such as installation procedures, project management, and specification of materials and equipment.

As a part of the sophomore-level *Systems I* class and the junior-level *IA+D IV Studio*, students are introduced to issues relating to the various stages in the design process including installation.

Senior students are called upon to execute a comprehensive, self-directed studio project that requires that each student undertake installation of his/her work.

The *Business Principles and Practices* course covers issues related to project management, and material and equipment specification.

g. Understanding of the history of art, architecture, decorative arts, and interior design.

IA+D students are required to take four Art/Design History Courses including a course in *History of Modernism/Twentieth Century Design.*

h. Functional knowledge of basic business practices and ethical practices in interior design.

IA+D students undertake a comprehensive exploration of basic business practices in the senior level *Business Principles and Practices* course.

i. Opportunities to become familiar with research theories and methodologies related to or concerned with interior design.
IA+D students are not instructed in any particular design "theory" within the context of their studio courses. Students are, however, exposed to broad based analytical tools and synthetic design thinking processes as these relate to their studio projects. In addition, students are exposed to contemporary design theories in their art and design history courses. Texts include: Theories and Manifestoes of Contemporary Architecture by Charles Jencks *(Editor),* and Karl Kropf, Karl Kropf *(Editor), Wiley Publishing, 2006.*

j. Opportunities to become oriented to the working profession including field experience, internships, and participation in interior design organizations, supported through strong advising.
IA+D students have numerous opportunities to engage the entire design process from conception through completion, from field measuring and the initial programming of a space to the inhabitation and post occupancy evaluation of that space.

The 2009-10 academic year marks the second consecutive year in which the IA+D program has maintained student chapters in both ASID and AIAS. In 2007 two IA+D students won a national AIAS Competition, another received a merit award for her submittal.

k. Experience with a variety of professional practices and exposure to numerous points of view in historic and contemporary interior design.
IA+D students are exposed to multiple points of view by taking multiple studios from full and part-time faculty, as well as through formal and informal reviews with design professionals and other outside reviewers. As a designated historic district, the Historic Third Ward serves as an extraordinary real life laboratory for a wide variety of project types from: historic installations, to adaptive re-use projects, to contemporary interventions.

l. Easy access to studios, libraries and resource centers that are appropriately equipped for the study of interior design.
All students enrolled in IA+D studio courses - sophomores, juniors, seniors, even non-majors - are assigned their own permanent workstation.

All IA+D Studios are accessible any time the academic building is open.

The IA+D Lighting Lab and Materials Library are accessible to students any time the academic building is open. Sufficient weekly access to other centers is provided: the Library (69.5 hours/week, Sunday through Friday), computer labs (91.5 hours/week), and 3D Lab (83 hours/week).

Statement on program results and means for assuring that competencies are met
The Interior Architecture + Design (IA+D) Area has met with considerable, although inconsistent, success. One full-time faculty member has staffed the area for thirteen of the last sixteen years. In three of these years (2002-03, 2003-04, and 2009-10) an interim full-time faculty member was hired to teach alongside the full-time faculty member. In addition to teaching a full load of classes (three per semester) the full-time faculty has assumed considerable responsibility for the day to day administration of the academic area.

Under an academic administrative restructuring plan that went into effect in 2009, the faculty member assumed the role of 3D Design Department Chair, a position that oversees both the IA+D and Industrial Design programs.

Strengths, challenges and areas for improvement

Strengths
Among the strengths of the IA+D area are the many opportunities for students to take the design process from conception to completion. In the last 16 years, IA+D students have undertaken more than 30 design projects within the MIAD academic building that have been fabricated or built and installed. In addition, MIAD students have recently begun to undertake design-build projects for outside entities including the Salvation Army Emergency Lodge, Children's Hospital's Downtown Health Center, and the Urban Ecology Center.

In 2007 two MIAD junior level IA+D students won a national competition run by the American Institute of Architect Students for their design of a transit stop to be located in Milwaukee. It is worth noting that the MIAD students' winning design was chosen over entries from students of Ivy League schools and graduate programs. Discussions with representatives from the City of Milwaukee's Department of City Development and the Fifth Ward Neighborhood Association concerning the implementation of the students' design are moving forward.

Challenges and areas for improvement
Over the years the IA+D area has instilled a culture of high expectations within the ranks of its students. Unfortunately, staffing limitations make it difficult to sustain the level of quality that the institution, IA+D faculty, and IA+D students demand.

Too few full-time faculty, a high turnover rate, lack of continuity, inconsistency in the quality of part-time faculty, and too little administrative oversight have all proven detrimental to the IA+D area. This has sometimes led to inconsistent delivery of course content, and to missed opportunities in the coordination of course content at a given level.

Plans for addressing weaknesses and improving results.
In the 2008-09 academic year a part-time faculty member was hired to teach one class for each of two semesters. In the current 2009-10 academic year he was hired as an interim full-time faculty member, teaching a full load of three classes per semester and taking on additional responsibilities outside the classroom. His contribution to the program, on so many levels, has been enormous.

Also, in 2009-10, MIAD unveiled a new academic leadership structure, completing a one year transition from a system of four interim coordinators to one with six faculty serving as department Chairs. This new structure has brought the decision-making process much closer to the classroom and to the teacher-student engagement that lies at the core of MIAD's educational philosophy and institutional mission.

Both of these changes established an educational culture poised for positive growth and change. The formal mechanism for this change is the Academic Program Review. The IA+D Area is currently undertaking an institutionally-mandated comprehensive program review. The major areas of investigation included in this review are:

(1.) Identity of the area – should we continue as an "Interior Architecture" program (essentially an Interior Design program with an "architectural" emphasis), or consider maintaining either Interior Design or Interior Architecture while at the same time creating an independent but strongly allied program of Architecture?

(2.) Recruiting and admissions – IA+D must expand its enrollment. The area has relied heavily in past years on transfer students and "converts" (students who came to MIAD to study something else and then changed their minds after arriving). Faculty in IA+D and Industrial Design are working closely with the Director of Pre-College & Adult Learning to reach out and foster relationships with area high school teachers in both Technical Education and Consumer and

Family Education Departments. Our goal is to directly promote MIAD, and its ID and IA+D programs to high school students who have shown interest in computer drawing, woodworking, architecture, and interior design.

(3.) Comprehensive Curriculum Review – concurrent with addressing the issue of identity, the IA+D Area is also assessing the strengths and deficiencies in our curriculum and drafting curricula that will better meet the needs of students while also addressing the core question of identity.

Bachelor of Fine Arts in Painting

"Oil. Linen. History. There is a treasured lineage before you. For centuries, painters have been the first explorers, the standard bearers, the definers of what is art. As a painter, you carry on this lineage, engaging aesthetic and philosophic questions and creating answers with oil, canvas and your own unique insights.

As a Painting major at MIAD, you will be guided through a rigorous program of self-discovery that encourages both artistic and cognitive growth. It is a journey. The first part involves the study of technical, formal and conceptual issues and the identification of personal artistic values. You will experiment with a variety of materials and techniques and master media as means of personal expression. The body of personal work you build by your senior year marks your growth from art student to professional artist.

The objective of MIAD's Painting Program is to graduate artists who demonstrate professional skill, self-discipline and knowledge of their place within the larger community of artists. Most of MIAD's Painting graduates continue to work as studio artists; others find commercial applications for the visual skills; still others pursue graduate school and teaching."   (MIAD web page and catalog)

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Painting**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	27 students	Robert Smith
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Painting

	Studio or Related Areas		
F100	Observational Drawing I	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F101	Observational Drawing II	3.0	credits
F111	Visual Dynamics II	3.0	credits
F131	Space, Form & Materials-Fine Arts	3.0	credits
F15_	Visual Statement Selective	1.5	credits
FA220	Painting I: Direct Methods	3.0	credits
FA224	Water Media I	3.0	credits
-----	Studio Elective	3.0	credits
FA221	Painting II: Indirect Methods	3.0	credits
FA225	Water Media II	3.0	credits
-----	Studio Elective	3.0	credits
FA320	Painting III	3.0	credits
FA322	Figure Painting	3.0	credits
-----	Studio Elective	3.0	credits
FA321	Painting IV	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
FA420	Painting V	3.0	credits
FA426	Painting Thesis	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
FA490	Senior Fine Arts Seminar	1.5	credits
FA421	Painting VI	3.0	credits
FA427	Painting Thesis	3.0	credits
-----	Studio Elective	3.0	credits
FA491	Senior Fine Arts Seminar	1.5	credits
	Total Studio or Related Areas	*81.0*	*credits*
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH213	History of Modernism-Design	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

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BFA: Painting Major

Effective Fall 2004 *(Students entering MIAD Fall 2004 and after.)*
Updated Fall 2009

Start Date: _____

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Observational Drawing II, F101		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Fine Arts, F131		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:
Writing Studio, WR099   3.0
Space, Form & Materials: Tutorial, F132   P/F

Sophomore	Fall	Spring
Painting I : Direct Methods, FA220	3.0	
Painting II : Indirect Methods, FA221		3.0
Water Media I / II, FA224, FA225	3.0	3.0
Studio Elective	3.0	
Studio Elective		3.0
Critical & Creative Forms, WR200	3.0	
History of Modernism - Fine Art, AH212	3.0	
Introduction to Biology, HS220		3.0
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	15.0	15.0

**Note: All Foundations (100 level) courses must be completed prior to registering
for any junior level courses.**

**Note: Upper level Liberal Studies courses may be taken in either the fall or spring
semester regardless of which semester the course is listed on this form.**

Topics in the upper level liberal studies vary from semester to semester.

Junior	Fall	Spring
Painting III / IV, FA320, FA321	3.0	3.0
Figure Painting, FA322	3.0	
Painting Elective		3.0
Studio Elective	3.0	
Studio Elective		3.0
Writing & the Professional Self, WR300		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Art History, AH213 - AH318.	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Painting V / VI, FA420, FA421	3.0	3.0
Painting Thesis , FA426, FA427	3.0	3.0
Studio Elective	3.0	
Studio Elective	3.0	
Studio Elective		3.0
Senior Fine Arts Seminar, FA490, FA491	1.5	1.5
Senior Writing Seminar, WR400	3.0	
Topic in Humanities/ Cultural Studies, HS340 or HS360		3.0
Total Credits	16.5	13.5

Please see file for:
_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
*3 credits	
*3 credits	
3 credits	
3 credits	
3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

Institutional Transformation: Becoming a Learning College
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Bachelor of Fine Arts in Painting

Curricular Structure

Standard
Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in painting as indicated below.

The curricular structure, content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in Painting. The structure does so in several ways:

- MIAD's Painting curriculum is comparable to that of other NASAD approved Painting programs.

- The curriculum has evolved over the past 10 years to keep pace with changes in the profession and in technology. To whit:
     - The shift from a program that was primarily based on the conventional use of an oil-based painting practice to a program based in digital/computer technology, acrylic and other water-based paints.
     - The shift from film-based slide documentation to digital portfolios.
     - The shift from manually produced painting formats and promotional practices to web based practices of painting and promotion opportunities (from personal websites to technologically/web based 'paintings').

Guidelines
Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in painting comprise 25-30% of the total program; supportive courses in art and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design; and studies in visual arts/design histories normally total at least 65% of the curriculum.
See Curricular Table and course list on preceding pages.

In addition to meeting all course learning and performance objectives, the department has defined the following:

Learning Outcomes for Painting Majors:
In addition to meeting all course learning and performance objectives, the department will define major-specific outcomes following current academic program review.

Recommendations for General Studies
Painting is currently undergoing a comprehensive academic program review; recommendations for general studies will likely be developed as part of the review process.

Essential Competencies, Experiences, and Opportunities
See section on Common Body of Knowledge.

a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the disciplines as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
The understanding of visual forms, their aesthetic functions and basic formal principles begins with Foundations classes such as Visual Dynamics, Space Forms and Materials, and drawing courses and progresses to introductory painting courses (Direct and Indirect Painting). Following the introductory

courses use of formal elements becomes more sophisticated, but is still emphasized as an essential component of painting studio practices. Courses like Wet Media/Watercolor/Gouache advance the students' formal abilities while courses like Figure Painting put formal elements in the context of a contemporary figurative painting practice.

b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
Early in the sophomore classes, the projects combine technical practice with conceptual development which allows for more extensive and rigorous conceptual development in the upper classes.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
All levels of the Painting curriculum promote mastery of the materials, equipment and processes of the discipline. Beginning with Direct Painting, students become skilled with: paints, pigments, color mixing, brushes, composition, different genres, and basic concepts. Historical currents across painting's practice are introduced and connected to a contemporary perspective. Indirect Painting addresses more extensive uses of painting mediums, brushes, and glazing techniques, as well as building upon the historical and contemporary practice in painting. The compositional terms introduced in Direct Painting are also reiterated and expanded. All painting majors are required to take an intensive, two semester sequence Wet-Media class which covers the use of such media as an end in itself, as well as its use for efficient studies in media which tend to be more demanding in time and materials. All the painting courses offer a range of experience with various painting media. The Senior Thesis classes are the culminating courses, which build skills to a professional level as evidenced in the Thesis Exhibition.

d. Exploration of expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
With a grounding in the materials and processes of the discipline, students begin an exploration of expressive possibilities and the diverse conceptual modes of painting in Indirect Methods and Water Media II. The exploration widens and deepens through the junior-level required and elective courses. Elective courses are designed to augment the scope of exploration begun in the core curriculum. By senior level students are working more independently and are encouraged to explore widely.

e. Encouragement to develop a consistent, personal direction and style.
The Painting 5 and Senior Thesis Painting classes cover many aspects of a professional painting practice, from the initiation of a conceptual proposal for a body of work to its installation, dealing with acquisitions and other business and professional practices. Understanding these practices is furthered through dialogue with visiting professional artists, an established program with a local gallery which juries and selects a painting major for an exhibition, and critiques with professional museum and gallery curators and critics. All of these are supplementary and place seniors in professional studio practices for a minimum of 180 hours.

f. Opportunities to work independently.
All senior majors and junior majors who show exceptional promise are encouraged to propose independent studies that allow exploration of specific interests or the study of topics not offered as part of the regular curriculum. The number of independent students varies, but in a given semester 2 to 6 students may pursue independent projects.

The painting studios are open to students any time the building is open.

Statement on program results and means for assuring that competencies are met

Results, both in terms the caliber of painting alumni and actual paintings have been variously measured in the past. As full implementation of the new assessment process begins, measurement will become both more consistent and more objective.

The Painting curriculum is presently under review and means for measuring results could change. At present, the results are assessed by:
1. Conventional critique at all levels.
2. Anecdotal information about alumni, gathered from faculty, students, staff and the media.
3. Assessment of the thesis exhibition by MIAD faculty, critics, curators, gallerists, students, the professional community and by the general public.

As mentioned above, faculty in all majors have developed assessment plans as one means for assuring that competencies are met. The Painting Assessment plan will be developed as part of its Program Review.

Strengths, challenges and areas for improvement
The Painting faculty has been concerned that painting majors were lacking a functional knowledge of contemporary issues and theory. Students complete a variety of traditional art history and liberal studies courses, which fulfill some students' needs and expectations. The Painting faculty have incrementally introduced conceptual objectives and discussion through project design, readings and presentations. There are ongoing discussions for expanding the focus of course concepts and making these available and useful to majors and non-majors alike.

The SSI has also identified areas for improvement.
1. Tuition paid is not a worthwhile investment.
2. Students do not feel well prepared for a career.
3. The homework load is excessive
4. Academic advisors are not knowledgeable about the requirements in my major.

Plans for addressing weaknesses and improving results.
The Painting faculty have devised the following action plan to address areas of concern identified in the SSI**.**

Painting Action Plans in Response to Noel-Levitz Student Satisfaction Inventory
SSI administered Fall 2009   Painting Action Plans devised Spring 2010

Challenge identified by students in SSI	Action to be taken	Who does What by When?	How will we know if it has been addressed/been effective?	How and when will we communicate to students?
Value question	• Remind students of value relative to like private art colleges. • Underscore value of art focused education as opposed to general education at UWM. • Educate selves (faculty) about tuition rates and actual cost to majority of students.	Painting faculty. Discussions with students, when appropriate.	Anecdotal evidence. Upon tabulation of the next SSI. When students voluntarily talk about the value of a MIAD education.	N/A

Career preparation	• Differentiate earning money and leading a creative life. • Connect students to working artists and to "real world" experiences off campus. • Begin "professional practices" and "life after MIAD" initiatives in sophomore year, rather than senior year. • Select contents of "Senior Seminar" will be disbursed across three years of major classes. • Propose modifications to the Guido Brink Visiting Artist program. Modify proposal structure; target a portion of the program at alumni who can help build a bridge from MIAD to life after MIAD.	By faculty, in discussion with students, starting immediately: • Faculty will take students to local visiting artists rather than bringing the artists to campus, thereby exposing students to the artist's environment as well as the person. • Painting faculty will raise the issue now and will use the Program Review as a means to discover other means. • Painting faculty in consort with Fine Arts faculty will determine best course of action by Spring 2010.	When students can voluntarily speak about the differentiation. When SSI gap scores decline. When students are more willing to engage the "outside" art community.	When faculty see evidence they will communicate with students and reinforce the distinction between earning money and living a creative life. We will publicize, both informally and through MIAD internal communication (River Rat, etc.) what is going on.
Too much homework	• Convey the difference between content of a given course and the particular demands and activities of that course (convey expectations). • Faculty need to articulate and communicate nature of the work of a particular course and the shift in emphasis from the Foundations and sophomore years to the Junior and Senior years. • Advocating time management, provide useful lead time on upcoming projects, preparations, using/referring to the course calendar.	Painting faculty will discuss the issues on a course-by-course basis, orienting the student to the workload and demands of the course in regards to time management and types of activities. Advocating the use of the course calendar in order help students prepare for upcoming projects, needed materials and preparatory tasks – helping to keep students on track	When the homework appears to be thoroughly completed. When the homework is effectively used to prepare for in-class activities. When students demonstrate appreciation for the homework activities. When students demonstrate more responsibility and improved time management skills.	Within each scheduled class. Advocating the use of online sources (MOODLE for reference to course calendar).
My academic advisor is knowledgeable about requirements in my major	• Train the existing advisors. • Paring students with major professors. • Hire a couple of people who do nothing but academic advising. • Incorporate advising in the existing class. • Have a department meeting to discuss how the courses are structured within the major. • Have advising sessions with major students and provide in-depth course information so that students are empowered to navigate their own paths. • In order to make the course selection more predictable, the major should have a staple of rotating electives. Possibly follow the Liberal Studies model. • Course descriptions should be revised to be clearer about what is taught in the course.	Assigned and organized by the Dean of Student Advising: • Administrative tasks • Communicating procedural changes to faculty • Explaining course content Departmental Chairs schedule meetings Majors meet with knowledgeable persons (area faculty?) Faculty and Chair implement plan for rotating electives. Faculty work to provide clearer articulation of course content.	When advisors can demonstrate thorough knowledge of program coursework. When area faculty are advising majors. When advising personnel are hired and effectively/efficiently advise students. When class time is scheduled and advising matters are addressed. In general, advising becomes more effective as evidenced by reduced advising problems and more student satisfaction. Students know why they are signing up for individual courses and understand course offerings and content.	N/A

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Bachelor of Fine Arts in Photography

"Light. Chemistry. Observation. Behold the beholder. You see emotion, intrigue, brilliance and energy in everyday surroundings and moments, and you capture them and their meaning for others. Photography, too, is a pencil for the artist, revealing pattern and form, detail and composition. Photography allows the artist to both observe and comment on life with an extremely powerful tool.

There is equal emphasis in MIAD's Photography Program between the technical and the conceptual. You will explore digital imaging and the darkroom, learn how images can be manipulated and how photographers are able to extend their vision to wider expanses of expression. As you advance in the program, you will have the flexibility to construct your major with emphases in areas of personal interest, such as alternative print processes, expanded scale, large format camera, commercial applications and color.

As a senior, you will intern in preparation for your entry into a professional career. MIAD's Photography graduates find success in many careers: some work as fine artists, while others choose to work commercially in advertising, portraiture, photojournalism or industrial photography." MIAD Catalog and web page.

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Photography**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	54 students	Robert Smith
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Photography

	Studio or Related Areas		
F100	Observational Drawing I	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F109* OR	**Elements of Digital Photography OR**		
F101*	**Observational Drawing II**	**3.0**	**credits**
F111	Visual Dynamics II	3.0	credits
F131	Space, Form & Materials-Fine Arts	3.0	credits
F15_	Visual Statement Selective	1.5	credits
FA280	Principles of Photography	3.0	credits
FA290	Lighting	3.0	credits
FA292	Historical Perspective	3.0	credits
FA281* OR	**Elements of Digital Photography OR**		
-----	**Studio Elective**	**3.0**	**credits**
FA291	Printing Processes	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
FA382	Professional Practices	3.0	credits
FA390	Photographic Problems	3.0	credits
-----	Studio Elective	3.0	credits
FA391	Photographic Voice	3.0	credits
-----	Photography Elective	3.0	credits
-----	Studio Elective	3.0	credits
FA480	Senior Photographic Project	3.0	credits
FA489	Photography Internship	3.0	credits
-----	Studio Elective	3.0	credits
FA490	Senior Fine Arts Seminar	1.5	credits
FA481	Photography Thesis	3.0	credits
-----	Photography Elective	3.0	credits
-----	Studio Elective	3.0	credits
FA491	Senior Fine Arts Seminar	1.5	credits
	Total Studio or Related Areas	*81.0*	*credits*
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH213	History of Modernism-Design	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

Institutional Transformation: Becoming a Learning College
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BFA: Photography Major

Effective Fall 2007 (Students entering MIAD Fall 2006 and after.)

Start Date: _____

Updated Fall 2009

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Elements of Digital Photography, F109		3.0
(or Observational Drawing II, F101)		
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Fine Arts, F131		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:

Writing Studio, WR099	3.0	
Space, Form & Materials: Tutorial F132	P/F	

** Students should take a Studio Elective if they take Elements of Digital Photography their Foundations Year.

Sophomore	Fall	Spring
Principles of Photography, FA280	3.0	
**Elements of Digital Photography, FA281 or SE		3.0
Lighting, FA290	3.0	
Printing Processes, FA291		3.0
Historical Perspectives, FA292	3.0	
Studio Elective		3.0
Studio Elective		3.0
Critical & Creative Forms, WR200	3.0	
History of Modernism - Fine Art, AH212	3.0	
Introduction to Biology, HS220		3.0
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering for any junior level courses.

Note: Upper level Liberal Studies courses may be taken in either the fall or spring semester regardless of which semester the course is listed on this form.

Topics in the liberal studies vary from semester to semester.

Junior	Fall	Spring
Professional Practices, FA382	3.0	
Photographic Problems, FA390	3.0	
Photographic Voice, FA391		3.0
Photography Elective		3.0
Studio Elective		3.0
Studio Elective	3.0	
Writing & the Professional Self, WR300	3.0	
Topic in Art History, AH213 - AH318.		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Senior Photographic Project, FA480	3.0	
Photography Thesis, FA481		3.0
Photography Internship, FA489	3.0	
Photography Elective		3.0
Studio Elective	3.0	
Studio Elective		3.0
Senior Fine Arts Seminar, FA490, FA491	1.5	1.5
Senior Writing Seminar, WR400	3.0	
Topic in Humanities, HS340		3.0
Topic in Cultural Studies, HS360	3.0	
Total Credits	16.5	13.5

Please see file for:

_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
	*3 credits
	*3 credits
	3 credits
	3 credits
	3 credits

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

Institutional Transformation: Becoming a Learning College
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Bachelor of Fine Arts in Photography

Curricular Structure
Standard
Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in photography as indicated below.

The curricular structure and content enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in photography.

The structure does so in several ways:
- MIAD's Photography curriculum is similar to that of other NASAD approved Photography majors.
- The curriculum has changed considerably over the past 5 years to keep pace with changes in the profession. To whit: the shift from a program that was 80% silver based to a program that is 80+% digitally based. The shift from paper portfolios to digital portfolios. The shift from printed self-promotion to web based promotion.

Guidelines
Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in photography comprise 25-35% of the total program; supportive courses in art and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design; and studies in visual arts/design histories normally total at least 65% of the curriculum.
See Curricular Table and course list on preceding pages.

Learning Outcomes for Photography Majors:
A student majoring in Photography will demonstrate:
- Acquire experiences that bring about an essential understanding of the medium and the creative process.
- Develop a growing understanding of the role of the photographer and of the medium.
- Develop a body of work that demonstrates the ability to elegantly solve self-generated problems with integrity and vision.

Recommendations for General Studies
See section on Common Body of Knowledge.

Photography intersects with general studies in several key areas.
- At any point that fosters critical thinking, whether in the sciences, the humanities or in art history.
- With writing courses that help prepare students for life after MIAD whether in the professional artistic community or in graduate school.
- At those few points where art history addresses the history of photography.
- At any point where the content or the form of a course provides inspiration and develops personal depth that can be expressed in visual forms.
In these areas Photography recommends a more collaborative approach to foster more rigor and deeper, more meaningful investigations.

Essential Competencies, Experiences, and Opportunities
a. Understanding of the visual forms and their aesthetic functions, and basic design principles. Development continues throughout the degree program, with attention to such areas as design, color, and lighting.
The understanding of visual forms, their aesthetic functions and basic design principles begins with Foundations classes such as Visual Dynamics, Space Forms and Materials and progresses to introductory photo courses (Elements of Digital Photography, Principles of Photography). Following

the introductory courses, use of formal elements becomes more sophisticated, but is still emphasized as an essential component of photographic image making. Courses like Photographic Lighting and Printing Processes advance the students' formal abilities while courses like Photographic Problems and Photographic Voice put formal elements in the context of contemporary practice.

b. Knowledge and skills in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product. This involves a mastery of the materials, equipment, and processes of the discipline, including, but not limited to uses of cameras, film, lighting/digital technologies, processing in black and white, and color, printing, and work with non-silver materials. Work in these areas continues throughout the degree program.

The Photography curriculum promotes mastery of the materials, equipment and processes of the discipline. Beginning with *Elements of Digital Photography* students become skilled with digital capture and processing, digital printing, and camera operation to name a few. *Principles of Photography* introduces students to the 4x5 view camera, processing silver based film, and silver printing. *Principles* also reinforces basic camera operation covered in *Elements of Digital*. All Photography majors are required to take an intensive, semester long lighting class which covers professional use of hot lights, electronic flash, mixed light, fill flash, etc. With the exception of the *Principles* class, all photography classes are taught in both black and white and color, allowing the students to master both forms. *Printing Processes* hones basic printing skills (both silver and digital). Rudiments of the zone system are covered, as are alternative processes and archival processing. *Photographic Problems* and *Photographic Voice* perfect image processing and printing while exploring more complex conceptual issues. The *Senior Project/Thesis* classes are the capstone courses, which build skills to a professional level as evidenced in the Thesis Exhibition.

c. An understanding of the industrial and commercial applications of photographic techniques.

The *Professional Practices* class covers many aspects of commercial photography, both from the photographic standpoint and a business practices standpoint. Understanding these applications is furthered through the Photography Internship program, which places senior level students in professional studios for a minimum of 90 hours.

d. Functional knowledge of photographic history and theory, the relationship of photography to the visual disciplines, and its influence on culture.

Photography faculty have designed a hybrid course entitled *Historical Perspectives* which primarily involves traditional art history lectures, research and written analysis, but it also includes a limited number of studio assignments that reinforce the historical issues. Introduced in fall 2009, the course is in its infancy. Initial reviews, however, are extremely positive. Professors report students with a richer understanding of historical issues, from which to explore the relationship of photography to other visual disciplines and the influence of photography on culture.

e. Work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, archival processing, and interpretive studies should be included.

Work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, and interpretive studies are integral to the photography program. Early in the sequence (*Elements of Digital and Principles*), students concentrate more on candid and documentary modes, but also explore manipulative and contrived imagery. Experimental work is integral to *Printing Processes* and is also encouraged at upper levels.

f. Easy and regular access to materials, equipment, and library resources related to the study of photography.

The photography labs are open to students at any time that classes are not scheduled.

g. Opportunities for independent study are encouraged.

All senior majors, and junior majors who show exceptional promise, are encouraged to propose independent studies that allow an exploration of specific interests or study of topics not offered as part

of the regular curriculum. The number of independent students varies, but in a given semester there may be 2 to 6 students pursuing independent projects.

Statement on program results and means for assuring that competencies are met
Outcomes identified by Photography faculty are as follows.

A student majoring in Photography will:
- Acquire experiences that bring about an essential understanding of the medium and the creative process.
- Develop a growing understanding and of the role of the photographer and of the medium.
- Develop a body of work that demonstrates the ability to elegantly solve self-generated problems with integrity and vision.

Photography faculty assess program results and assure that competencies are met through a variety of means including:
1. Critiques at all levels
2. Examination of work displayed throughout the area.
3. Extensive discussions at area meetings.
4. Soliciting feedback from outside professionals including intern sponsors.
5. Examination of work in the annual Thesis Exhibit.

Faculty in all majors, including Photography, have developed assessment plans as one means for assuring that competencies are met. Photography students are expected to achieve the outcomes listed above. Below is an example of Photography's Assessment model. As experience with the most recently developed assessment process deepens a richer assessment model will emerge.

Photography — Acquire experiences that bring about an essential understanding of the medium and the creative process, the role of the photographer and the medium, and to solve self-generated problems with integrity and vision.

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Completion of Elements of Digital Photography, Principles of Photography, Lighting, and Historic Perspectives	Artwork and general photographic knowledge and vocabulary.	• Evidence of proper and effective use of both digital and film cameras. • Proper and expanded use of photographic terminology and language. • A developing understanding of photographic aesthetics. • Knowledge of the history of photography. • Knowledge of important contemporary and historic photographers. • Evidence that photographic capability is being employed for creative, expressive purposes.	Through actual photographic work. Objective exams. Performance during critiques. Written essays.	Photo faculty	Continually throughout each semester of Sophomore year.
Completion of 4 300-level Photography classes	Art work, verbal and cognitive progress.	Photographs produced in 4 semesters: • Evidence of personal artistic voice. • Demonstrated understanding of range of photographic genres. • Expanding understanding of	Through actual photographic work. Objective exams. Performance during critiques. Written essays.	Photo faculty	Continually throughout each semester of Junior year.

| **Completion of Senior year classes, Senior Project, Photography Elective, Internship, and Senior Thesis** | A body of cohesive, intentional artwork and substantial, continuing, professional productivity. | • Evidence of Practical experience in an external Professional Environment.
• Understanding of the complexities of producing a self-defined body of artwork.
• Demonstrated a refined technique and aesthetic, and a personally effective method of working.
• Produced a high caliber professional body of work and exhibition. | Through student photographic artwork.

Ongoing class and college wide critiques.

External Internship supervisor reports.

Senior Thesis Artist Statements. | Photography Faculty, MIAD Faculty and Staff, and External photography supervisors, professionals and evaluators. | Continually throughout each course, culminating at the Multidisciplinary Senior Exhibition. |

Strengths, challenges and areas for improvement

As mentioned in "Recommendations for General Studies" the photography faculty have some questions:
1. Is there a way to coordinate content between Liberal Studies and Studio classes?
2. How can we better integrate Senior Thesis with Senior Writing?
3. Is there a way to foster the critical thinking necessary to the professional practice of Photography?

The Fine Arts Chair will address these questions to the Chairs of Art History & Sciences and Writing & Humanities.

Further areas for improvement were identified in the SSI Report. These include:
1. Students not satisfied with the degree of intellectual growth
2. Content of major courses is not as valuable as they would like.
3. The major does not provide the necessary preparation for a successful career
4. It is not an entirely enjoyable experience being a student on this campus.
5. Faculty do not care about me as an individual
6. There are not enough opportunities to connect with faculty and staff outside of class.
7. Academic advisor is not knowledgeable about the requirements in the major.

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Plans for addressing weaknesses and improving results.

Photography Action Plans in Response to Noel-Levitz Student Satisfaction Inventory
SSI administered Fall 2009   Photography Action Plans devised Spring 2010

Challenge identified by students in SSI	Action to be taken	Who does What by When?	How will we know if it has been addressed/been effective?	How and when will we communicate to students?
"I am able to experience intellectual growth here."	All levels of Photography courses will incorporate more critical reading and writing.	Faculty teaching Elements of Digital Photography, Principles of Photography, Printing Processes, Photographic Voice and Photographic Thesis will immediately adopt appropriate reading and writing assignments.	Improved gap scores . The level of discourse will improve.	Faculty will discuss the merits of critical thinking and rigorous intellectual exercise.
"The content of the courses within my major is valuable." "Major requirements are clear and reasonable."	• Provide curriculum orientation and overview at the start of the Fall semester. • Concentrate on Sophomores, but include all levels. • Be sure to highlight connections between courses (illuminating the POS) and stress connections to the professional world as well.	All Full-time faculty and adjuncts able to attend offer lunchtime orientation session early in the fall semester for all Majors. Curricular relationships are stressed. Advisors are introduced, bonding begins.	Improved gap scores. Advisors report that students are making more informed course selections.	See Column 3.
"My major provides me with the necessary preparation for a successful career."	• Move Professional Practices to Junior year. • Connect all levels to professional community through bi-monthly seminars with professionals to explore career paths and to make post MIAD connections. • Invite recent alumni to show in Perspectives Gallery and to discuss life after MIAD.	Full time faculty proposes curriculum change. Full time faculty develops bi-monthly seminars to begin ASAP, but no later than Fall 2001. Full time faculty develop roster of potential exhibitors and solicit alumni to exhibit. Solicitation sent by March 1.	Faculty will see students engaging more actively with professional community. Gap scores will improve.	Communication will be built into classes via exhibitions, via seminars, via gallery talks, etc.
"It is an enjoyable experience to be a student on this campus."	• Create a lounge space in the Photo area. • Dismantle unused film drying cabinets. • Re-position existing cabinets. • Obtain comfortable furniture, bookshelf for small library, mini fridge and install.	This is a group effort by faculty, lab tech, work-study students and majors. By April 1?	When we find students sleeping on the couch.	Through class meetings and through the informal, viral network.

"Faculty care about me as an individual."	• Create more social opportunities (see below). • Foster more openness on the part of faculty visa vi students proposed career paths. • Assure students that critique of work is not critique of individual.	Full time faculty takes the lead in discussions among all faculty at next scheduled Photo Area faculty meeting.	SSI gaps improve.	
"There are opportunities to connect with faculty and staff outside of class."	• Re-institute area wide social events (e.g. once a semester dinners at faculty homes, off campus lunches, area wide trips to galleries and museums). • Also re-institute majors photo trips.	Full time faculty establish dates, venues, etc., for social activities early in each semester.	A check of the calendar will show that it has been addressed, at least superficially. Ultimately, we'll know that we've been effective when SSI gaps improve.	Via email, via postings in the area, via class announcements.
"My academic advisor is knowledgeable about requirements in my major."	• Align advisors and major professors. • Allow students to select their advisors. • Empower students to understand requirements of major.	Provost and Director of Advising Through above mentioned Photo Area orientation sessions.	Better SSI scores.	

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Milwaukee Institute of Art & Design Self-Study FEBRUARY 26, 2010

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Bachelor of Fine Arts in Printmaking

"Ink. Pull. Reveal. Perhaps more than any other two-dimensional art form, printmaking is 'surface-intensive.' The element of surface variation has impact on the art, making each print the same, but unique to its paper. Technically, it is challenging and intriguing, and artistically, the printmaker shares the same creative stage with painters, illustrators and photographers.

The Printmaking Program provides the student with a path of self-expression through technical exploration. The skills and methods for printmaking are many. You'll learn intaglio, lithography and serigraphy; whether you're drawing or painting on stone, etching on metal plates or using photographic or painted images to craft stenciled forms, you'll be creating unique and dynamic surfaces.

After mastering basic printmaking media, you may choose to specialize in one area or continue to work with many materials and processes. Concurrent with your ability to print, your abilities to express yourself in drawing, painting and photography will grow as well. Many of our printmaking graduates have successful careers as studio artists. Others practice printmaking while employed in art galleries, museums or in other commercial art disciplines." MIAD catalog and web page.

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Printmaking**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	13 students	Robert Smith
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Printmaking

		Studio or Related Areas		
F100		Observational Drawing I	3.0	credits
F110		Visual Dynamics I	3.0	credits
F130		Space, Form & Materials I	3.0	credits
F15_		Visual Statement Selective	1.5	credits
F101		Observational Drawing II	3.0	credits
F111		Visual Dynamics II	3.0	credits
F131		Space, Form & Materials-Fine Arts	3.0	credits
F15_		Visual Statement Selective	1.5	credits
FA230		**Principles of Screen Printing**	6 credits as Sophomore;	
FA260		**Principles of Etching**	3 credits in Junior year.	
FA270		**Principles of Stone Lithography**	**9.0**	**credits**
-----		Studio Elective	3.0	credits
FA231		**Principles of Relief Print**	6 credits as Sophomore;	
FA261		**Non-Traditional Intaglio**	3 credits in Junior year.	
FA271		**Principles: Photo & Plate Lithography**	**9.0**	**credits**
-----		Studio Elective	3.0	credits
FA368		Advanced Printmaking I	3.0	credits
FA369		Advanced Printmaking II	3.0	credits
-----		Studio Elective	3.0	credits
-----		Studio Elective	3.0	credits
FA468		Advanced Printmaking III	3.0	credits
FA470		Printmaking Thesis	3.0	credits
-----		Studio Elective	3.0	credits
-----		Studio Elective	3.0	credits
FA490		Senior Fine Arts Seminar	1.5	credits
FA469		Advanced Printmaking IV	3.0	credits
FA471		Printmaking Thesis	3.0	credits
-----		Studio Elective	3.0	credits
FA491		Senior Fine Arts Seminar	1.5	credits
		Total Studio or Related Areas	*81.0*	*credits*
		Art History		
AH110		Historical Art: Pre-History - 1400	3.0	credits
AH111		Historical Art: 1400-1900	3.0	credits
AH213		History of Modernism-Design	3.0	credits
AH318		Topic in Art History	3.0	credits
		Total Art History	*12.0*	*credits*
		General Studies		
WR100		The Word and the World	3.0	credits
HS121		Introduction to Humanities	3.0	credits
WR200		Critical and Creative Forms	3.0	credits
HS220		Intro to Biology	3.0	credits
HS340/360		Topic in Humanities or Cultural Studies	3.0	credits
WR300		Writing & the Professional Self	3.0	credits
HS320		Topic in Natural Science Elective	3.0	credits
HS380		Topic in Social Science (Service Learning)	4.0	credits
WR400		Senior Writing Seminar	3.0	credits
HS340/360		Topic in Humanities or Cultural Studies	3.0	credits
		Total General Studies	*31.0*	*credits*

BFA: Printmaking Major

Effective Fall 2006 *(Students entering MIAD Fall 2006 and after.)*
Updated Fall 2009

Start Date: _____

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Observational Drawing II, F101		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Fine Arts, F131		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:
Writing Studio, WR099   3.0
Space, Form & Materials: Tutorial, F132   P/F

Sophomore	Fall	Spring
Principles of Screenprinting, FA230 **AND/OR**		
Principles of Etching, FA260 **AND/OR**	3.0	
Principles of Stone Lithography, FA270	3.0	
Principles of Relief Print, FA231 **AND/OR**		3.0
Non-Traditional Intaglio, FA261 **AND/OR**		3.0
Principles of Photo & Plate Lithography, FA271		
Studio Elective	3.0	
Studio Elective		3.0
Critical & Creative Forms, WR200	3.0	
History of Modernism - Fine Art, AH212	3.0	
Introduction to Biology, HS220		3.0
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering
for any junior level courses.

Note: Upper level Liberal Studies courses may be taken in either the fall or spring
semester regardless of which semester the course is listed on this form.

Topics in the liberal studies vary from semester to semester.

Junior	Fall	Spring
Principles of Screenprinting, FA230 **OR**		
Principles of Etching, FA260 **OR**	3.0	
Principles of Stone Lithography, FA270		
Principles of Relief Print, FA231 **OR**		
Non-Traditional Intaglio, FA261 **OR**		3.0
Principles of Photo & Plate Lithography, FA271		
Advanced Printmkng I / II: Intrdscplnry Apprch, FA368, FA369	3.0	3.0
Studio Elective	3.0	
Studio Elective		3.0
Writing & the Professional Self, WR300	3.0	
Topic in Art History, AH213 - AH318.		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Adv Prntmkng III / IV: Intrdscplnry Apprch, FA468, FA469	3.0	3.0
Printmaking Thesis, FA470, FA471	3.0	3.0
Studio Elective	3.0	
Studio Elective	3.0	
Studio Elective		3.0
Senior Fine Arts Seminar, FA490, FA491	1.5	1.5
Senior Writing Seminar, WR400	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	13.5	10.5

Please see file for:

_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
*3 credits	
*3 credits	
3 credits	
3 credits	
3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

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Bachelor of Fine Arts in Printmaking

Curricular Structure
<u>Standard.</u>

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in printmaking as indicated below.
MIAD's printmaking curriculum is focused on exploration of traditional and contemporary processes, with an emphasis on interdisciplinary crossovers between the techniques and disciplines. Further, the development of digital technology is redefining the boundaries of printmaking. In our program, innovative use of print media is directed toward fostering students' creative thinking and the development of personal vision.

The current curricular structure allows students to learn a variety of techniques and integrate them in their upper-level interdisciplinary printmaking courses. There are currently six required 200-level classes for printmaking majors: students usually take four in the sophomore year and two in the junior year. These classes are: *Principles of Etching*, *Principles of Stone Lithography*, *Principles of Screen Printing*, *Principles of Relief*, *Principles of Photo & Plate Lithography*, and *Non-Traditional Intaglio*. Junior and senior level printmaking courses (*Interdisciplinary Approach to Printmaking I, II, III*, and *IV*, and *Thesis Printmaking*) provide time for more in-depth exploration of the techniques while fostering concept development. In addition to the core courses, we offer various elective courses such as *Digital Printmaking*, *Print as Installation*, *Book Arts and Letter Press*, *Print in Space*, and *Monoprint/Monotype*.

<u>Guidelines</u>.

Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in printmaking comprise 25-35% of the total program; supportive courses in art and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design; and studies in visual arts/design histories normally total at least 65% of the curriculum.
The Program of Study and the Course Outlines for the Printmaking Major are consistent with NASAD guidelines. See Curricular Table and course list on preceding pages.

In addition to meeting all course learning and performance objectives, the department has defined the following:

<u>Learning Outcomes for Printmaking Majors</u>:
A student majoring in Printmaking will:
- Demonstrate competency in one printmaking technique and working knowledge of three other techniques.
- Develop a body of work that demonstrates well-articulated and connected content and form.
- Demonstrate the ability to critically assess and contextualize one's own work and the work of others.

Recommendations for General Studies

See section on Common Body of Knowledge. Drawing I and II.

Essential Competencies, Experiences, and Opportunities.

a. Understanding of basic design principles, concepts, media, and formats. The development of solutions to aesthetic and design problems should continue throughout the degree program.

All 200 level course projects are developed to address the issues of composition, space, tone, texture and value, that are specific to the media. All advanced level courses emphasize developing students' ability to identify problems and seek appropriate solutions while pursing individual concepts.

b. Advanced abilities in drawing as related to various printmaking techniques.

Printmaking students are encouraged to take drawing courses. All printmaking courses focus on specific visual properties specific to each technique. Projects are developed to help students understand the connection between media and its visual characteristics such as line qualities, tonal variations, gestural and textural marks. For example, differences between hard ground lines and soft ground etched are explored in *Principles of Etching*.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes knowledge of basic materials and technical procedures such as intaglio, relief, lithography, silkscreen, and digital processes.

Students who successfully complete the program of study in Printmaking will have working knowledge in etching, screen printing, relief, lithography and collograph, as well as various methods of digital application in printmaking.

d. Mastery of at least one printmaking technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.

This is clearly evidenced in the senior exhibition. During the senior year, students begin a comprehensive examination of themselves as artists, the refinement of personal direction, and the creation of a cohesive printmaking portfolio.

e. Functional knowledge of the history of printmaking.

There is no class offered to formally introduce the history of printmaking.

f. The preparation of prints using all basic printmaking techniques with opportunities to work at an advanced level with one or more of these techniques.

In the 300 and 400 level courses, students choose to develop their ideas/concepts with one or more techniques. Interdisciplinary approaches are encouraged.

g. Easy and regular access to materials, equipment, and library resources related to the study of printmaking.

Course fees cover most of the printmaking materials – plates, chemicals, inks, solvents. The studios are open during all building hours and students have unlimited access to the equipment. The library has a good collection of printmaking reference books and exhibition catalogs.

Statement on program results and means for assuring that competencies are met
Faculty in all majors have developed assessment plans for assuring that competencies are met. Printmaking students are expected to "demonstrate competency in one printmaking technique and working knowledge of three other techniques," to "demonstrate the ability to critically assess and contextualize one's own work and the work of others," and to "develop a body of work that demonstrates well-articulated and connected content and form." As the new assessment process continues to develop, a richer assessment model will emerge.

Below is listed the mechanism for assessment of these specific goals.

Printmaking — Demonstrate the ability to critically assess and contextualize one's own work and the work of others.

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Junior year, Fall semester	The breadth and depth of the student's ability to describe and explain the inspiration and context in which her work develops.	Presentation of student's inspirations and influences.	15-minute CD presentation.		Junior year, Fall semester.

Printmaking — Demonstrate competency in one printmaking technique and working knowledge of three other techniques.

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Junior level	Demonstrate technical competence appropriate to the level of study.		Display and critique of student's work from Spring semester, Junior year.		Junior year, Fall semester.
Senior level	Demonstrate technical competence appropriate to the level of study.		Display and critique of student's work from Spring semester, Senior year.		Spring semester final critique.

Printmaking — Develop a body of work that demonstrates well-articulated and connected content and form.

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Thesis show	Student's ability to put together a body of work that presents a well connected whole in regard to content and form.		The installation, student's oral presentation, and faculty and class critique of the Thesis show.		Thesis show.

Strengths, challenges and areas for improvement
Printmaking, like all Fine Arts departments, boasts of a very dedicated faculty who support a solid curriculum.

The SSI reveals several areas of student concern:
1. Computer labs are not adequate and accessible
2. Tuition paid is not a worthwhile investment.
3. Faculty are fair and unbiased in their treatment of individual students
4. My major provides me with the necessary preparation for a successful career
5. Faculty take into consideration student differences as they teach a course

Plans for addressing weaknesses and improving results.
To address the above concerns the Printmaking faculty has developed the following action plans.

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Printmaking Action Plans in Response to Noel-Levitz Student Satisfaction Inventory

SSI administered Fall 2009   Printmaking Action Plans devised Spring 2010

Challenge identified by students in SSI	Action to be taken	Who does What by When?	How will we know if it has been addressed/been effective?	How and when will we communicate to students?
Computer labs are adequate and accessible	• Install a student computer hub on each floor. • Update and keep improving the digital printing capabilities in the Printmaking Area. • Fix slow Internet.	Provost, Faculty Chair, IT Director. Fall 2010	When we have computer labs throughout school. When we close the gap on the next SSI.	
Tuition paid is a worthwhile investment	• Call a meeting with majors to discuss this perception. • Area Faculty meets afterwards to identify ways to address the specific problems brought up by the students.	Printmaking Full-time faculty. Spring 2010	A written report to Fine Arts Chair.	By the end of Spring 2010.
Faculty are fair and unbiased in their treatment of individual students	• Call a meeting with majors, or all students to discuss this. • We need more information to address this. Is this a mere perception or an actual problem? • Will students always feel that they are treated unfairly, no matter what? • Waldek only: Should we consider eliminating grades and introduce "pass" and "fail", accompanied by forms already used Freshmen and Sophomore years?	Fine Arts Chair and Faculty.	A written report to Fine Arts Chair.	By the end of Spring 2010.
My major provides me with the necessary preparation for a successful career	• Call an All Majors meeting to find out what students identify as a successful career. The main educational goal of the Printmaking Area is to educate studio artists. What it means to be a successful studio artist? • Create a possibility (funding) for printmaking majors to attend national printmaking conferences. They are a very good way to make professional contacts, learn about graduate printmaking programs, watch workshops and gain new technical knowledge, see printmaking shows and meet practicing printmakers form all over the country. • Create a component in the FA program devoted to teaching research methods for finding and applying for residencies, grants and other opportunities in the arts and discussing other issues relevant to the professional practice, starting Sophomore year. Create a database of such opportunities. • Encourage student participation in regional and national printmaking competitions when appropriate (also provide funds to cover entry fees).	Provost, Full-time area faculty in the Spring 2010. Provost, Fine Arts Chair, Faculty and Staff in Fall 2010.	A written report to Fine Arts Chair.	
Faculty take into consideration student differences as they teach a course	Meet with students to discuss this. We need more specific information.	Dean and Faculty. Spring semester.		
There is a commitment to academic excellence on this campus.	Put a system in place that encourages and rewards teaching and professional excellence.	President, Provost. ASAP		

Bachelor of Fine Arts in Sculpture

"Material. Process. Exploration. Your hands see, and you communicate best with shapes, you manipulate materials with intuition and vision, with light and motion. Space is your playground, and you employ clay, metal, bronze, wood and found objects to create art from every angle. Sculpture is about vision that knows no up or down, and for those who see this way, it is a passionate means of communication.

The interaction between art and spatial environment as a means of communication is the basis for MIAD's Sculpture Program. Both concept and technical proficiency are emphasized: how to create meaningful communication, how to utilize space and light, how to be liberated by the mastery of basic sculptural techniques. The studio course employs group critiques, museum and gallery field trips and regular faculty consultation. There will be rigorous hands-on exploration and you'll see a constant interaction between your ideas and the materials in which you work.

As you advance, your passion will likely specialize. By junior year, your work will be profoundly personal, with more one-on-one instructor interaction. At MIAD, you'll grasp sculpture's role as a link between art and community, between people and the spaces they inhabit. MIAD's Sculpture graduates are offered commission work and exhibit their work in galleries, museums, businesses and public spaces, or, go on to graduate school or prestigious post-graduate studio programs." MIAD Catalog and web page.

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Sculpture**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	10 students	Robert Smith
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Sculpture

	Studio or Related Areas		
F100	Observational Drawing I	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F101	Observational Drawing II	3.0	credits
F111	Visual Dynamics II	3.0	credits
F131	Space, Form & Materials-Fine Arts	3.0	credits
F15_	Visual Statement Selective	1.5	credits
FA250	Casting & Carving	3.0	credits
FA252	Figure Sculpture I	3.0	credits
DS240	Materials & Methods I	3.0	credits
FA251	Construction: Metal & Wood	3.0	credits
FA253	Figure Sculpture II	3.0	credits
-----	Studio Elective	3.0	credits
FA350	Mixed Media	3.0	credits
FA352* OR	**Figure Sculpture III OR**		
FA354*	**Foundry** (Choose One Course)	**3.0**	**credits**
-----	Studio Elective	3.0	credits
FA351* AND/OR	**Mixed Media: Alternative Media**		
FA353* AND/OR	**Figure Sculpture IV**		
FA355*	**Art in Public Places** (Choose 2 Courses)	**6.0**	**credits**
-----	Studio Elective	3.0	credits
FA450* AND/OR	**Advanced Mixed Media AND/OR**		
FA452* AND/OR	**Figure Sculpture V AND/OR**		
FA454*	**Advanced Sculpture: Foundry** (Choose One)	**3.0**	**credits**
FA456	Multidisciplinary Thesis/Sculpture	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
FA490	Senior Fine Arts Seminar	1.5	credits
FA451* OR	**Advanced Mixed Media OR**		
FA453* OR	**Figure Sculpture VI OR**	(Choose	One)
FA455*	**Adv. Sculpture: Art in Public Places**	**3.0**	**credits**
FA457	Multidisciplinary Thesis/Sculpture	3.0	credits
-----	Studio Elective	3.0	credits
FA491	Senior Fine Arts Seminar	1.5	credits
	Total Studio or Related Areas	*81.0*	*credits*

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Course List – Sculpture (Continued)

	Art History		
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400-1900	3.0	credits
AH213	History of Modernism-Design	3.0	credits
AH318	Topic in Art History	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

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BFA: Sculpture Major

Effective Fall 2004 *(Students entering MIAD Fall 2004 and after.)*
Updated Fall 2009

Start Date: _____

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Perspective Drawing, F103		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Fine Arts, F131		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:
Writing Studio, WR099	3.0	
Space, Form & Materials: Tutorial, F132	P/F	

Sophomore	Fall	Spring
Carving & Casting, FA250	3.0	
Construction: Metal & Wood, FA251		3.0
Figure Sculpture I / II, FA252, FA253	3.0	3.0
Materials & Methods I, DS240	3.0	
Studio Elective		3.0
Critical & Creative Forms, WR200	3.0	
History of Modernism - Fine Art, AH212	3.0	
Introduction of Biology, HS220		3.0
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering for any junior level courses.

Note: Upper level Liberal Studies courses may be taken in either the fall or spring semester regardless of which semester the course is listed on this form.

Topics in the liberal studies vary from semester to semester.

Junior	Fall	Spring
Mixed Media, FA350	3.0	
Figure Sculpture III, FA352 **or** Foundry, FA354	3.0	
Mixed Media: Alternative Media, FA351		3.0
and / or Figure Sculpture IV, FA353		3.0
and / or Art in Public Places, FA355		
Studio Elective	3.0	
Studio Elective		3.0
Writing & the Professional Self, WR300	3.0	
Topic in Art History, AH213 - AH318.		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Advanced Mixed Media: Alternative Media, FA450 / FA451		
and / or Figure Sculpture V / VI, FA452 / FA453	3.0	3.0
and / or Adv. Sculpture: Foundry, FA454 *(fall only)*		
and / or Adv. Sculpture: Art in Public Places, FA455 *(spring only)*		
Multidisciplinary Thesis / Sculpture, FA456, FA457	3.0	3.0
Studio Elective	3.0	
Studio Elective	3.0	
Studio Elective		3.0
Senior Fine Arts Seminar, FA490, FA491	1.5	1.5
Senior Writing Seminar, WR400	3.0	
Topic in Humanities/ Cultural Studies, HS340 or HS360		3.0
Total Credits	16.5	13.5

Notes:

_____

_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
*3 credits	
*3 credits	
3 credits	
3 credits	
3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

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Bachelor of Fine Arts in Sculpture

Curricular Structure
a. Standard.
Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in sculpture as indicated below.

The Program of Study and the Course Outlines for the Sculpture Major are consistent with NASAD guidelines.

Sculpture faculty keep informed of comparable other college programs and best practices in the field.

b. Guidelines.
Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in sculpture comprise 25-35% of the total program; supportive courses in art and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design; and studies in visual arts/design histories normally total at least 65% of the curriculum.

See Curricular Table and course list on preceding pages.

In addition to meeting all course learning and performance objectives, the department has defined the following:

Learning Outcomes for Sculpture Majors:
A student majoring in Sculpture will:

- Demonstrate the ability to problem solve using traditional and contemporary sculptural methods, to acquire new technical abilities, and to pose personal challenges.
- Express functional awareness of theory and contemporary practices in sculpture from traditional to new genre.
- Possess a personal working philosophy, professional attitude and awareness of contemporary social, cultural and intellectual trends.
- Demonstrate clarity and rigor in creating a cohesive, self-directed body of work.

2. Recommendations for General Studies
see Section VIII.A.6

Essential Competencies, Experiences, and Opportunities

a. *Understanding of basic design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent.* * *This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline. The development of solutions to aesthetic and design problems should continue throughout the degree program.*

Three-dimensional design in Foundations, with 6 credits of Form Space & Materials and an additional 3 credits in Materials & Methods.

The sculpture curriculum builds upon these basics with offerings in traditional methods such as Foundry and Figure Sculpture, and newer conceptual modes in courses such as Mixed Media and Public Art.

Examining the evolution of critical ideas is consistently part of every class through readings, field trips, visiting artists and research assignments.

b. *Advanced abilities in drawing sufficient to support work in sculpture.*

All sculpture majors are required to take 3 credits of Perspective Drawing in addition to 3 credits of Observational Drawing. Though no further drawing courses are mandated, all assignments in sculpture begin with sketches. The Public Art course curriculum includes creation of proposals that have a rigorous focus on presentation drawings, plans and models.

c. Understanding of the possibilities and limitations of various materials.
Demonstrations and lectures cover the range of possibilities with materials. The assignments are structured to encourage individual exploration that the rest of the class benefits from observing. (refer to general course outlines). All sculpture majors are required to take a technical course covering wood, plastics, and metal fabrication called Materials & Methods offered by the 3D Lab.

d. Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product.
Appropriately completed work showing acquisition of specific goals within the guidelines of assignments that cover the basic tools, techniques and processes of the course subject is routinely expected. Sculpture's directives for Learning Outcomes states, "A student who majors in Sculpture will demonstrate the ability to problem solve using traditional and contemporary sculptural methods, to acquire new technical abilities, and to pose personal challenges."

e. Mastery in one or more sculptural media.
The course objectives for the Senior Thesis in Sculpture include mastery of one or more sculptural medium and the fulfillment of that goal is evidenced in the Senior Thesis Exhibition. To achieve that end, the sculpture student has access to the full sculpture facility and to match their choices in classes to their focus. Sculpture students will "Demonstrate clarity and rigor in creating a cohesive, self-directed body of work." (from the Leaning Outcomes)

f. Functional knowledge of the history and theory of sculpture.
The History of Sculpture class and requirement was eliminated several years ago; art history surveys include sculpture as part of overall content, without separate focus. Much as the Sculpture instructors are conscientious about including important historical material in their slide lectures, assigning readings that reflect on the current critical theory, and requiring students to present research within the studio context, it is difficult to compensate for the lack of a specific sculpture history course. From the sculpture Learning Outcomes – majors will "Express functional awareness of theory and contemporary practices in sculpture from traditional to new genre." At present, most functional awareness is evidenced in studio work and critiques.

g. The preparation of sculpture using the broadest possible range of techniques and concepts.
The sculpture program is structured so that juniors and seniors have the options to choose two from among three or four course topical offerings each semester to meet their credit requirements for a major. The sculpture, 3D lab staff and other faculty possess a breadth of knowledge and are available for consultation for on advanced methods that are beyond the course limits. Independent studies and internships in the field offer more possibilities.

h. Easy and regular access to appropriate materials and equipment, such as hand and power tools, foundry and welding equipment, plastic and resin facilities, and other technologies.
The description of accessibility to the area and policies for equipment may be found in the Resource Room. The sculpture studio is open for use the full number of hours the building is open. Tools and equipment are available during supervised lab hours. Additionally, the 3D lab is the central facility for woodworking, plastics and small metal work. The sculpture area has a commitment to green technologies and sustainability, (as does the rest of the school), so no courses are designed around

the use of plastics *per se.* However, students have the option to work under supervision within these variables in a class such as Carving & Casting or Mixed Media.

i. Regular opportunities to exhibit original work that might culminate in the development of a senior exhibition.

The sculpture area has a small, designated space, the Rea Schilling Gallery, and the hallway for exhibiting work in house. A great many students avail themselves of the opportunity to create installations throughout the building, in the 4th floor raw space, and the student galleries, by coordinating with the Gallery Director. Milwaukee is a city that has extensive raw spaces and a lively art scene. Every year, outside exhibitions are encouraged, some organized by students; the examples are too numerous to list. Students are well-informed as to competitions and exchanges with other schools and often pursue these options. An examination of graduating student résumés can illustrate a path of showings that culminate in well-considered senior exhibitions.

Statement on program results and means for assuring that competencies are met

The sculpture faculty has been rigorous in assuring that competencies are met. The evidence of their effort abounds in exhibition spaces designated for Sculpture, throughout the main building and well beyond. In addition to the traditional means of assessing work produced by students, Sculpture faculty have developed assessment plans as another means for assuring that competencies are met. Sculpture students are expected to:

1. Demonstrate the ability to problem solve using traditional and contemporary sculptural methods, to acquire new technical abilities, and to pose personal challenges.
2. Express functional awareness of theory and contemporary practices in sculpture from traditional to new genre.
3. Possess a personal working philosophy, professional attitude and awareness of contemporary social, cultural and intellectual trends.
4. Demonstrate clarity and rigor in creating a cohesive, self-directed body of work.

Below are plans for assessing these competencies.

Sculpture — Demonstrate the ability to problem solve using traditional and contemporary sculptural methods, to acquire technical abilities and to pose personal challenges.

Moment of Assessment	What is Being Assessed?	What Evidence is Being Examined?	How is the Evidence Examined?	By Whom?	When?
Completion of two of the following: Casting and Carving, Figure I and/or Wood and Metal Construction (end of Fall semester) **Sophomore review**	Artwork produced in the semester.	Artwork produced in the semester: • Evidence of acquired and enhanced specific skills in construction, reduction, duplication and rendering as sculptural methods. • Demonstrated ability to see, think and realize three-dimensional ideas. • Resolved studio work that integrates technique with form, process and concepts.	ePortfolio, photographic documentation and physical sculptural projects. Rubric designed for the Fall semester Sophomore review.		End of Fall semester Sophomore review.
Completion of 3 of the 6 semesters of the program of study in Sculpture	Artwork produced in three semesters as a Sculpture student.	Artwork produced in three semesters: • Evidence of acquired and enhanced specific skills in construction, reduction, duplication and rendering as	ePortfolio, photographic documentation and physical sculptural projects. Rubric designed for the Fall semester Junior		End of Fall semester Junior review.

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			review.		
		• Demonstrated ability to see, think and realize three-dimensional ideas.			
		• Resolved studio work that integrates technique with form, process and concepts			
		• Defined and understood relationships between crafting and expression in one's own work as well as thoughtful consideration of the same in others' work.			
		• Demonstrated application of appropriate traditions and contemporary sculptural problem solving techniques.			
Completion of Sculpture Thesis	Senior Thesis exhibition.	Senior Thesis exhibition: • Evidence of acquired and enhanced specific skills in construction, reduction, duplication and rendering as sculptural methods. • Demonstrated ability to see, think and realize three-dimensional ideas. • Resolved studio work that integrates technique with form, process and concepts • Defined and understood relationships between crafting and expression in one's own work as well as thoughtful consideration of the same in others' work. • Demonstrated application of appropriate traditions and contemporary sculptural problem solving techniques. • Demonstrated self-motivated exploration, continued growth and technical mastery of one's chosen medium in all its implications.	Quality and resolution of studio work produced during the Senior year. Rubric designed for the end of Spring semester Panel review.	Panel review.	End of Spring semester

Strengths, challenges and areas for improvement

Overall, the Sculpture area is strong. Sculpture has been among the Fine Art Department's leading innovators in curricular design and in the creation of a rigorous learning environment.

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So far as challenges are concerned, the two full time faculty are stretched thin. Because they are exceptionally capable people they are called to many responsibilities outside of Sculpture. Chief among these is shepherding the ISA program (presently without full time faculty). This challenge will require a near term solution.

Additional challenges are identified by the students through the SSI. Those challenges include:

1. My academic advisor is knowledgeable about requirements.
2. The content of the courses within my major is valuable.

Plans for addressing weaknesses and improving results.
Sculpture Action Plans in Response to Noel-Levitz Student Satisfaction Inventory
SSI administered Fall 2009   Action Plans devised Spring 2010

Challenge identified by students in SSI	Action to be taken	Who does What by When?	How will we know if it has been addressed/been effective?	How and when will we communicate to students?
My academic advisor is knowledgeable about requirements.	• Provide training for non-Sculpture area advisors of Sculpture majors. • More Sculpture area student meetings to assist students in long range planning. • Promote assigning all Sophomore Sculpture majors to Sculpture faculty advisors. • Raise student awareness of importance of individual mentoring by area faculty as a vital part of advising.	Pergl and Sebastian will invite Sophomore Sculpture advisors for a training discussion before Spring mid-term. Starting this semester, three student meetings and more shared activities such as trips will encourage more mentoring.	A follow up SSI questionnaire. Open discussions with students in which they are encouraged to be candid.	The first meeting this semester with students will take place in a week or two to plan an end of semester trip. The potential for advanced/ beginning student pairings will be proposed.
The content of the courses within my major is valuable.	• Restructure courses so instructors are not overwhelmed by the rigor of imparting technical information that can outweigh the development of students' ideas. • Change the program from the current loose collection of courses from which the student chooses with the intention of focusing on mastery of one medium to a program with a solid curricular backbone connecting continued choices. • Eliminate many of the combined upper and lower level sections are required to afford choices in which the advanced students get less attention.	Return Full time Sculpture faculty (engaged in developing ISA) to more teaching within the Sculpture area ASAP. A proposal for a complete restructuring of the Sculpture Program offerings has been submitted to APC which we hope to implement in Fall 2010.	Routine instructor evaluations will reveal the effectiveness of individual courses. In two years, a Sculpture area study and discussions will assess the effectiveness of the new program.	In November 2009, Sculpture students were introduced to the new plan for Sculpture, and their feedback was considered in the final proposal. The proposed restructuring of the Sculpture Program is well received and embraced by the Sculpture majors. Students will participate in discussions of the new curriculum in two years.

Bachelor of Fine Arts in Time-Based Media (Animation, Video, and TBM)

"Animation. Video. Interaction. You have a unique combination of skills. You think in sequences, in stories, and see the interaction of time, movement, and space in everything around you. Breaking down narratives into their core components and recombining them through a pencil, computer or sculpture is the foundation of your visual process. You understand how light can convey mood, and how to capture emotion through drawing. You love technology, and hope to harness its power to define our world.

As the name implies, MIAD's Time-Based Media major focuses attention on work that changes with time. Time-Based Media combines video, animation and digital technology into one cohesive program of study. Students are exposed to traditional and computer animation methods, video, sound, pre and post-production, as well as experimental film, video and installation art. In order to accommodate the increased need of digital technology, MIAD has greatly expanded its video and computer labs, its research resources, as well as added a sound recording studio and a presentation theater." MIAD Catalog and web page.

Curricular Tables – Time-Based Media

On the following pages the reader will find Curricular Tables and Course Lists for each of the three variations of the Bachelor of Fine Arts in Time-Based Media degree:

Bachelor of Fine Arts in Time-Based Media

Bachelor of Fine Arts in Time-based media (Animation)

Bachelor of Fine Arts in Time-based media (Video)

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CURRICULAR TABLE

Milwaukee Institute of Art & Design

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Degree Title: **Bachelor of Fine Arts in Time-Based Media**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	4 students	James Barany
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

<div align="center">

Course List – Time-Based Media

</div>

	Studio or Related Areas		
F100	Observational Drawing	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F107	Kinetic Drawing	3.0	credits
F111	Visual Dynamics II	3.0	credits
F131 or F133	Space, Form & Materials/Fine Arts or Design	3.0	credits
F15_	Visual Statement Selective	1.5	credits
TB200	Animation I	3.0	credits
TB202	Video I	3.0	credits
TB204	Introduction to Sound	3.0	credits
-----	200-level TBM Course	3.0	credits
-----	200-level TBM Course	3.0	credits
-----	Studio Elective	3.0	credits
-----	300-level TBM Course	3.0	credits
-----	300-level TBM Course	3.0	credits
-----	Studio Elective	3.0	credits
-----	300-level TBM Course	3.0	credits
-----	300-level TBM Course	3.0	credits
-----	Studio Elective	3.0	credits
TB400	TBM Senior Thesis	3.0	credits
-----	TBM Studio Elective	3.0	credits
-----	Studio Elective or TBM Internship	3.0	credits
-----	Studio Elective or TBM Internship	3.0	credits
TB401	TBM Senior Thesis	3.0	credits
TB403	TBM Professional Practice	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
	Total Studio or Related Areas	***81.0***	***credits***

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	Course List – Time-Based Media, cont.		
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400 - 1900	3.0	credits
AH212 or AH213	History of Modernism -- Fine Arts OR Design	3.0	credits
AH217	Contemp. Issues in Time-Based Media Design	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

BFA: Time Based Media Major

Effective Fall 2005 *(Students entering Fall 2005 and after.)* Start Date: _____
Updated Fall 2009

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Kinetic Drawing, F107		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials -Fine Arts **OR** Design, F131 or F133		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
Visual Dynamics II, F111	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:
Writing studio, WR099   3.0
Space, Form & Materials: Tutorial, F132   P/F

Sophomore	Fall	Spring
Animation I, TB200	3.0	
Video I, TB202	3.0	
200 level Time Based Media course		3.0
200 level Time Based Media course		3.0
Introduction to Sound, TB204	3.0	
Studio Elective		3.0
Critical & Creative Forms, WR200	3.0	
History of Modernism FA, AH212 **OR** Design, AH213	3.0	
Cont. Issues in Time Based Design, AH217		3.0
Introduction to Biology, HS220		3.0
Total Credits	15.0	15.0

Note: All Foundations (100 level) courses must be completed prior to registering
for any junior level courses.

Note: Upper level Liberal Studies courses may be taken in either the fall or spring
semester regardless of which semester the course is listed on this form.

Topics in liberal studies vary from semester to semester.

Junior	Fall	Spring
300 level Time Based Media course	3.0	
300 level Time Based Media course	3.0	
300 level Time Based Media course		3.0
300 level Time Based Media course		3.0
Studio Elective	3.0	
Studio Elective		3.0
Writing & the Professional Self, WR300		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Time Based Media Senior Thesis, TB400, TB401	3.0	3.0
Time Based Media Professional Practice, TB403		3.0
Time Based Media Studio Elective	3.0	
Studio Elective (or TBM Internship)	3.0	
Studio Elective (or TBM Internship)	3.0	
Studio Elective		3.0
Studio Elective		3.0
Senior Writing Seminar, WR400	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	15.0	15.0

Please see file for:

_____
_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
*3 credits	
*3 credits	
3 credits	
3 credits	
3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Time-Based Media - Video**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	4 students	James Barany
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Time-Based Media - Video

	Studio or Related Areas		
F100	Observational Drawing	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F107	Kinetic Drawing	3.0	credits
F111	Visual Dynamics II	3.0	credits
F131 or F133	Space, Form & Materials/Fine Arts or Design	3.0	credits
F15_	Visual Statement Selective	1.5	credits
TB200	Animation I	3.0	credits
TB202	Video I	3.0	credits
TB204	Introduction to Sound	3.0	credits
TB203	Post Production	3.0	credits
TB205	Sound & Image	3.0	credits
-----	Studio Elective	3.0	credits
TB304	Pre-Production	3.0	credits
TB307	Survey of Experimental Film & Video	3.0	credits
-----	Studio Elective	3.0	credits
TB303	Advanced Video	3.0	credits
TB308	Installation	3.0	credits
-----	Studio Elective	3.0	credits
TB400	TBM Senior Thesis	3.0	credits
-----	TBM Studio Elective	3.0	credits
-----	Studio Elective or TBM Internship	3.0	credits
-----	Studio Elective or TBM Internship	3.0	credits
TB401	TBM Senior Thesis	3.0	credits
TB403	TBM Professional Practice	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
	Total Studio or Related Areas	***81.0***	***credits***

	Course List – Time-Based Media - Video, cont.		
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400 - 1900	3.0	credits
AH212 or AH213	History of Modernism -- Fine Arts or Design	3.0	credits
AH217	Contemp. Issues in Time-Based Media Design	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

BFA: Time Based Media Major - Video

Effective Fall 2005 (*Students entering MIAD Fall 2005 and after.***)**

Updated Fall 2009

Start Date: _____

MINOR: _____

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Kinetic Drawing, F107		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials - Fine Arts **OR** Design, F131 or F133		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:

Writing Studio, WR099	3.0
Space, Form & Materials: Tutorial, F132	P/F

Sophomore	Fall	Spring
Animation I, TB200	3.0	
Video I, TB202	3.0	
Post Production, TB203		3.0
Introduction to Sound, TB204	3.0	
Sound & Image, TB205		3.0
Critical & Creative Forms, WR200	3.0	
Studio Elective		3.0
History of Modernism - FA (AH212) **OR** Design (AH213)	3.0	
Cont Issues in Time Based Design, AH217		3.0
Introduction to Biology, HS220		3.0
Total Credits	15.0	15.0

**Note: All Foundations (100 level) courses must be completed prior to registering
for any junior level courses.**

**Note: Upper level Liberal Studies courses may be taken in either the fall or spring
semester regardless of which semester the course is listed on this form.**

Topics in the liberal studies vary from semester to semester.

Junior	Fall	Spring
Advanced Video, TB303		3.0
Pre-Production, TB304	3.0	
Survey of Experimental Film & Video, TB307	3.0	
Installation, TB308		3.0
Studio Elective	3.0	
Studio Elective		3.0
Writing & the Professional Self, WR300		3.0
Topic in Humanities/Cultural Studies, HS340 or HS360	3.0	
Topic in Natural Science Elective, HS320	3.0	
Topic in Social Science (Service Learning) , HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Time Based Media Senior Thesis, TB400, TB401	3.0	3.0
Time Based Media Professional Practice, TB403		3.0
Time Based Media Studio Elective	3.0	
Studio Elective (or TBM-Video Internship)	3.0	
Studio Elective (or TBM-Video Internship)	3.0	
Studio Elective		3.0
Studio Elective		3.0
Senior Writing Seminar, WR400	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	15.0	15.0

Please see file for:

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_____

Student Name: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements	
*3 credits	
*3 credits	
3 credits	
3 credits	
3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

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CURRICULAR TABLE
Milwaukee Institute of Art & Design

Degree Title: **Bachelor of Fine Arts in Time-Based Media - Animation**
Number of years to complete degree: 4
Degree submitted for: Renewal of Final Approval

Studio or Related Areas*	Art History	General Studies	Total Credits	Fall 2009 Enrollment in Major	Program Supervisor
81 credits	12 credits	31 credits	124 credits	14 students	James Barany
67% of credits	10% of credits	25% of credits	102%		

* Includes all electives

Course List – Time-Based Media - Animation

	Studio or Related Areas		
F100	Observational Drawing	3.0	credits
F110	Visual Dynamics I	3.0	credits
F130	Space, Form & Materials I	3.0	credits
F15_	Visual Statement Selective	1.5	credits
F107	Kinetic Drawing	3.0	credits
F111	Visual Dynamics II	3.0	credits
F131 or F133	Space, Form & Materials/Fine Arts or Design	3.0	credits
F15_	Visual Statement Selective	1.5	credits
TB200	Animation I	3.0	credits
TB202	Video I	3.0	credits
TB204	Introduction to Sound	3.0	credits
TB201	Animation II	3.0	credits
TB207	Drawing for Animation	3.0	credits
-----	Studio Elective	3.0	credits
TB300	Animation III	3.0	credits
TB302	3D Computer Animation	3.0	credits
-----	Studio Elective	3.0	credits
TB301	Animation Production Studio	3.0	credits
-----	Animation Elective	3.0	credits
TB309	Figure Drawing Elective	3.0	credits
TB400	TBM Senior Thesis	3.0	credits
-----	TBM Studio Elective	3.0	credits
-----	Studio Elective or TBM Internship	3.0	credits
-----	Studio Elective or TBM Internship	3.0	credits
TB401	TBM Senior Thesis	3.0	credits
TB403	TBM Professional Practice	3.0	credits
-----	Studio Elective	3.0	credits
-----	Studio Elective	3.0	credits
	Total Studio or Related Areas	***81.0***	***credits***

	Courses – Time-Based Media-Animation, cont.		
	Art History		
AH110	Historical Art: Pre-History - 1400	3.0	credits
AH111	Historical Art: 1400 - 1900	3.0	credits
AH212 or AH213	History of Modernism -- Fine Arts or Design	3.0	credits
AH217	Contemp. Issues in Time-Based Media Design	3.0	credits
	Total Art History	*12.0*	*credits*
	General Studies		
WR100	The Word and the World	3.0	credits
HS121	Introduction to Humanities	3.0	credits
WR200	Critical and Creative Forms	3.0	credits
HS220	Intro to Biology	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
WR300	Writing & the Professional Self	3.0	credits
HS320	Topic in Natural Science Elective	3.0	credits
HS380	Topic in Social Science (Service Learning)	4.0	credits
WR400	Senior Writing Seminar	3.0	credits
HS340/360	Topic in Humanities or Cultural Studies	3.0	credits
	Total General Studies	*31.0*	*credits*

BFA: Time Based Media Major - Animation

Effective Fall 2005 *(Students entering Fall 2005 and after.)*   Start Date: _____
Updated Fall 2009

Foundations	Fall	Spring
Observational Drawing I, F100	3.0	
Kinetic Drawing, F107		3.0
Visual Dynamics I, F110	3.0	
Visual Dynamics II, F111		3.0
Space, Form & Materials I, F130	3.0	
Space, Form & Materials -Fine Arts **OR** Design, F131 or F133		3.0
Visual Statement Selective, F15__, F15__	1.5	1.5
The Word & the World, WR100	3.0	
Introduction to Humanities, HS121		3.0
Historical Art: Pre-History to 1400, AH110	3.0	
Historical Art: 1400 to 1900, AH111		3.0
Total Credits	16.5	16.5

Placement based on essay or transfer credit:
Writing Studio, WR099   3.0
Space, Form & Materials: Tutorial, F132   P/F

Sophomore	Fall	Spring
Animation I / II, TB200, TB201	3.0	3.0
Video I, TB202	3.0	
Introduction to Sound, TB204	3.0	
Drawing for Animation, TB207		3.0
Studio Elective		3.0
Critical & Creative Forms, WR200	3.0	
History of Moderism - FA (AH212) **OR** Design (AH213)	3.0	
Cont. Issues in Time Based Design, AH217		3.0
Introduction to Biology, HS220		3.0
Total Credits	15.0	15.0

**Note: All Foundations (100 level) courses must be completed prior to registering
for any junior level courses.**

**Note: Upper level Liberal Studies courses may be taken in either the fall or spring
semester regardless of which semester the course is listed on this form.**

Topics in the liberal studies vary from semester to semester.

Junior	Fall	Spring
Animation III, TB300	3.0	
Animation Production Studio, TB301		3.0
3D Computer Animation, TB302	3.0	
Animation Elective		3.0
Figure Drawing Elective, TB309		3.0
Studio Elective	3.0	
Writing & the Professional Self, WR300		3.0
Topic in Natural Science Elective, HS320	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360	3.0	
Topic in Social Science (Service Learning), HS380		4.0
Total Credits	15.0	16.0

Senior	Fall	Spring
Time Based Media Senior Thesis, TB400, TB401	3.0	3.0
Time Based Media Professional Practice, TB403		3.0
Time Based Media Studio Elective	3.0	
Studio Elective (or Animation Internship)	3.0	
Studio Elective (or Animation Internship)	3.0	
Studio Elective		3.0
Studio Elective		3.0
Senior Writing Seminar, WR400	3.0	
Topic in Humanities/Cultural Studies, HS340 or HS360		3.0
Total Credits	15.0	15.0

Please see file for:

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_____

Student Name: _____

MINOR: _____

Minors: - 15 credits required * 6 credits may be part of major credit requirements

	*3 credits	
	*3 credits	
	3 credits	
	3 credits	
	3 credits	

All studio minors satisfy six credits of studio electives in their major
Art History minors can use History of Modernism and the Art History Elective as 6 credits of their minor
Writing minors can use WR300 and WR400 as 6 credits of their minor
Business and Advertising minors satisfy six credits of cultural studies in their major

NOTES:

Bachelor of Fine Arts in Time-Based Media (TBM, Video, and Animation)

Curricular Structure

Standard
Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in time-based media as indicated below.
The Time-Based Media major meets NASAD curriculum requirements.
NOTE: The college offers three (3) variations of the Time-Based Media (TBM) Major: Animation, Video, and TBM. Instances where the requirements differ are noted when appropriate.

Guidelines
Guidelines. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in digital media as indicated by the title of the major comprise 25-35% of the total program; supportive courses in various aspects of art, design, and film/video according to the goals and objectives of the major, 20-30%; studies in art, design, and film/video history and theory, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design; and studies in visual arts/design histories normally total at least 65% of the curriculum.
See Curricular Table and course list on preceding pages.

Learning Outcomes for Time-Based Media: TBA: To be determined through current 2009-2010 program review.

Recommendations for General Studies
Work In digital media is inherently synthetic and often collaborative; it draws content, resources, and methods from many disciplines. General studies requirements should have direct correlation with the overall goals and objectives of the degree program. Studies in areas such as writing, film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business are recommended.
See section on Common Body of Knowledge.

MIAD's embrace of digital learning in time-based media is complemented by *Critical & Creative Forms* (writing) and *Contemporary Issues in Time-based media* (art history). It is also supported through the additional 18 credits of studio electives that allow students to work in multiple media and visual forms.

Numerous animation software programs are introduced beginning in Foundations and developed throughout the program of study. Ideation through Post-Production elements are infused throughout the curriculum. All levels of preparations via traditional through experimental forms are investigated and developed throughout the course of the program of study.

Essential Competencies
a. Knowledge of concepts related to the visual, spatial, sound, motion, interactive, and temporal elements/features of digital technology and principles for their use in the creation and application of digital media-based work.
Concepts related to traditional, digital, experimental, visual, spatial, sound, motion, kinetic and interactivity are introduced in the second semester of Foundations via *Kinetic Drawing*. These competencies are the focus of nearly all TBM courses. Several courses offered by MIAD outside of the TBM area also focus upon these competencies and are largely available as elective courses to TBM Video students
> TB203 *Video 1*
> TB205 *Introduction to Sound*

b. Understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.

Narrative and abstract forms of communication are embedded through course content. These competencies are focused upon in beginning TBM courses and are expanded upon in nearly all other TBM courses.

> TB203 *Video 1*
> TB307 *Survey of Experimental Film, Video and Animation*

c. Understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their position within larger contexts and systems; and their influence on individuals and society.
These competencies are the focus of beginning TBM courses and are expanded upon in nearly all other TBM courses.

> TB203 *Video 1*
> TB308 *TBM Installation* (Video emphasis only.)

d. Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas).
These competencies are the focused of beginning TBM courses and are expanded upon in nearly all other TBM courses.

e. Ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, and economic) and with respect to technologically-mediated communication, objects, and environments.
These competencies are the focus of nearly all TBM Video courses. Specific coursework for TBM starts at the sophomore year and continues through Senior Thesis.

f. Understanding of what is useful, usable, effective and desirable with respect to user/audience-centered digitally-based communication, objects, environments.
These competencies form the essential standard for the development and "rough-critique/critique" of TBM works in all TBM courses.

g. Knowledge of history, theory and criticism with respect to such areas as film, video, technology, and digital art and design.
Within TBM courses (especially TB307 *Survey of Experimental Film, Video and Animation*), history, theory and criticism are presented and practiced through screenings/critique of example works by artists. Through critical review via critiques and screenings, students are engaged to consider and develop effective communication skills regarding their own work, the work of their peers and an ability to comprehend an improved aesthetic. Through structured sequence, students develop independent abilities of critical inquiry, research and application. Historical and theoretical learning is also complemented through *Contemporary Issues in Time-based media* (AH).

h. Ability to work in teams and to organize collaborations among people from different disciplines.
Group work occurs throughout the TBM curriculum.

i. Ability to use the above competencies in the creation and development of professional quality digital media productions.
See MIAD website for examples of TBM student work
See MIAD Time-Based Media Hub for examples of student work
See MIAD Thesis exhibition for examples of student work
See any MIAD TBM Instructor for examples of student work

Essential Opportunities and Experiences
a. Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.
MIAD's Library Director is diligent in soliciting suggestions for media acquisitions that support TBM

coursework and study and has built a sizable library of media that support the program.

b. *Regular access (for instruction and for independent work) to the appropriate technology and staff necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.*
MIAD has a devoted IT staff that frequently assists with the students' digital needs, but additionally has a devoted TBM lab technician that oversees the entire physical footprint of TBM (Animation & Video), and supportively oversees all hardware, software and peripherals.

c. *Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills.*
Students taking *TBM Thesis* and *Pre-Production* courses have their work reviewed and critiqued by members of the creative and broadcast teams of Cramer-Krasselt Milwaukee (www.c-k.com). All of MIAD's TBM faculty are practicing animators and/or video professionals or artists who represent a variety of industry approaches (experimental, digital and traditional).

d. *Opportunities to do work that combines several disciplines or media application, or that explores relationships between practice and research.*
Time-based media has an inherent ability to synthesize and envelop other media of communication. As such, most work undertaken by students within the TBM curriculum provides ample opportunity in this area. TBM students have up to an additional 18 credits devoted toward external studio electives. This allows students to work in multiple media and visual forms. Internships and collaborations with local businesses help diversify these professional experiences.

e. *In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in course work that acquaints them with large-scale technological and information systems.*
Numerous time-based media software programs are introduced in Foundations. Those experiences are developed throughout the three programs of study. The foundation of Animation and Video software include: Maya, Flash, Photoshop, Illustrator, iStopmotion, After Effects, Digicel and Final Cut Pro. TBM students are introduced to numerous Hardware and Peripherals that are equivalent to industry standards.

f. *Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support.*
TBM students are encouraged to purchase their own production equipment and software but are not yet required to do so, past the purchase of an external hard drive. There is a student laptop computer purchase program being initiated within the college with the appropriate staff and resources to support it. By 2011, all students will have laptops.

Statement on program results and means for assuring that competencies are met
MIAD's TBM/Animation area relies largely on the input of professional animators in the immediate Milwaukee, Chicago and SE Wisconsin communities as the base for its curricular delivery. These professionals have had a critical role in the department delivering real-world knowledge in tandem with critical content and personal insight from their professional experience. Animators from Disney, Raven Software, Purple Onion and Miracle Studios all continue to teach in MIAD's Animation area of TBM. Internal Faculty who also share expertise and knowledge within the areas of Video, Animation and Interactive/Coding skill-sets also support this.

MIAD requires all graduating students to exhibit individual work in a Senior Exhibition toward the end of their senior year. This exhibition works in relationship with the Senior Writing Seminar course, and

also in conjunction with Senior Seminar. The student exhibition is reviewed by external professionals and also critically reviewed by the entire MIAD community.

The Time-based media major is undergoing a thorough program review. Detailed plans for assessing and assuring that competencies are met will be developed in that review.

To date, that assessment has been based on portfolio reviews, screenings, viewing work at the Thesis Exhibit and viewing work displayed on the second floor.

Strengths, challenges and areas for improvement
Shared control over the TBM area is divided between Fine Arts and 2D/4D Design. In the past this shared control has been problematic and heavily steered only by the Fine Art department. This will be addressed in the academic program review.

General lack of vision with minimal curriculum planning and failed faculty hires have had a measurable impact (via SSI data) on student satisfaction. Changes will occur via a comprehensive program review based on external, internal and comparative data.

As one of the newest majors at MIAD, TBM Video shows considerable promise. The full time faculty member and the dedicated adjuncts bring a host of talent, both as educators and artists, to this developing major.

The TBM major grew out of a Title III grant that infused the program with resources and energy. A full time video instructor was hired and an animation search was initiated. Shortly after being initiated, however, the lone full time animator, who had been instrumental in developing the program, left for another position, leaving the animation side of the major to rely on adjuncts. Furthermore, the departmental leadership underwent significant redefinition. Deans' positions were eliminated and were replaced first by interim Department Coordinators and then (fall 2009) by the present Department Chairs. These changes left the area without guidance. The program review, initiated in the fall of 2009, is examining all aspects of the major and will propose solutions.

In addition to the above, the SSI has identified the following issues:
1. My major does not provide me with the necessary preparation for a successful career.
2. It is not such an enjoyable experience to be a student on this campus.
3. Instruction in my major field is less than excellent.
4. Tuition paid is less than a worthwhile investment.

Plans for addressing weaknesses and improving results.
The first comprehensive TBM program review is being conducted in conjunction with the Fine Arts department. The review is attempting to re-build, modify and improve MIAD's TBM structure from critical input including external TBM professionals, alumni, current students, faculty & staff. The committee will soon split into content areas to best address the specific TBM needs of both Animation and Video.

A comprehensive CD & IL program review will commence during the Fall of 2011 and will strongly look at the infusion of all areas within the 2D/4D Department (CD, IL & ANIM), better conjoining all areas to share content, satisfy requirements and serve student expectations.

An Action Plan for addressing student concerns identified by the Student Satisfaction Inventory (SSI) has been created for the TBM area by the TBM/Fine Arts Affinity Group. Four student concerns were discussed and suggestions were made for appropriate actions to take to remedy these concerns:

Student Concern #1:
#80 - My major provides me with the necessary preparation for a successful career.
Faculty decided that students required an increased awareness of TBM careers and the intersections between TBM practices and other disciplines. In addition, student demo reels should be more widely reviewed by outside professionals. To accomplish this, faculty determined to continue to add to the list of TBM area cohorts who are willing to review student demo reels (CK, AboutFace, Serve), and illuminate TBM connections to industry and art practice to individual students on a daily basis. Finally, faculty will expand the pattern of interaction between TBM students and Career Services personnel.

Student Concern #2:
#29 - It is an enjoyable experience to be a student on this campus
As a result of discussions, faculty will increase the number of TBM area events. A TBM student committee has been formed, charged with planning events; student activity fees will be reinstituted to support major field trips and sponsorship of festivals and events. The expansion of TBM communal life at MIAD will commence in fall 2010.

Student Concern #3:
#16 – Instruction in my major field is excellent
Faculty analyzed the breakdown of student dissatisfaction: whether students were majoring in TBM/Video or TBM/Animation. This analysis suggested that the lack of a major faculty member in the area of Animation is contributing to this student concern. The Chair will confer with the Enrollment Management Team to further distill the SSI data. Currently, the TBM program review is underway, and will result in curricular improvement.

Student Concern #4:
#66 – Tuition paid is a worthwhile investment
There is some concern on the part of TBM students about how well MIAD is preparing them to make a living in an increasingly competitive market. Faculty decided they needed to think more carefully about the value of a MIAD education and how they should discuss this value with students. They will also make a point to show students the difference between the University of Wisconsin/Milwaukee programs (a less expensive public university with art offerings) and MIAD's. They will explore increasing the variety of electives offered and decreasing or simplifying current prerequisite requirements. For example, in summer 2009, an elective performance class that tied to a performance showcase was offered with limited prerequisites; this was enthusiastically embraced by MIAD students. Finally, faculty will seek to increase interactions between TBM students and Career Services to demonstrate, through internships and discussions with alumni, the variety of future career opportunities. The TBM program review committee will explore these ideas.

Time-based media Action Plans in Response to Noel-Levitz Student Satisfaction Inventory

SSI administered Fall 2009   Action Plans devised Spring 2010

Challenge identified by students in SSI	Action to be taken	Who does What by When?	How will we know if it has been addressed/been effective?	How and when will we communicate to students?
My major provides me with the necessary preparation for a successful career.	• Increase exterior review of demo reels. • Increase student awareness of TBM careers. • Increase student awareness of intersections between the TBM practices and other disciplines. • Continue to add to our list of TBM area cohorts willing to review student demo reels (CK, AboutFace, Serve).	TBM area faculty and Career Services (Duane Seidensticker). Immediately.	Students must draw a connection between their curricular experience and its real-world application. Increased perception of the value and viability of careers in the TBM arts and design fields. Significant reduction of SSI gap.	Immediately: Create a pattern of interaction between TBM students and Duane Seidensticker of Career Services that begins first semester of Sophomore year and repeats first semester of Junior and then Senior years. Faculty illuminate TBM connections to industry and art practice on a daily basis and on an individual student level.
It is an enjoyable experience to be a student on this campus.	• Increase TBM area events. • Reinstitute student activity fees. • TBM area faculty and students form a TBM student committee charged with planning events.	TBM Full-time faculty, Provost, area Chairs, TBM students. Fall 2010.	Increased student retention and perceived quality of life/education. Increased perception of TBM communal life at MIAD. Significant reduction of SSI gap.	Fall 2010.
Instruction in my Major field is excellent.	• Breakdown of dissatisfaction by TBM: Video vs. TBM: Animation. • TBM Program review underway. • Curriculum revamp in progress.	Bob Smith will work with Mary Schopp to further distill SSI data ASAP.		
Tuition paid is a worthwhile investment.	• Faculty communicate the value of a MIAD education. • Toot our own horns. • Show students the difference between UWM immersion and service vs. MIAD's way and resources. • Increase variety of courses; decrease prerequisite requirements. • Offer electives with low to no prerequisites (Summer 2010: performance class that ties into performance showcase, valuable to MIAD students). • TBM Program and curricular review underway. • Continue to add to our list of TBM area cohorts willing to review student demo reels (CK, AboutFace, Serve).	TBM area faculty, TBM Program review committee. Fall 2010/Spring 2011.	Students must feel they are being prepared to make a living in an increasingly competitive market. Students better understand the value of a MIAD/TBM education. Significant reduction of SSI gap.	Fall 2010/Spring 2011 through curricular/POS changes. Create a pattern of interaction between TBM students and Duane Seidensticker of Career Services that begins first semester of Sophomore year and repeats first semester of Junior and then Senior years. Faculty illuminate TBM connections to industry and art practice on a daily basis and on an individual student level.

II.C. EXH Exhibitions

Briefly describe (1.) the college's goals and objectives for exhibition and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives; and (2.) policies and procedures regarding student exhibitions, both on- and off-campus.

MIAD'S GALLERY PROGRAM

The primary goal of gallery programming is to support the college's educational mission by serving as a learning resource for students, faculty and the public. A wide range of exhibitions focusing on design and fine art are organized and displayed in the galleries. Gallery staff also orchestrate lectures, discussion groups, performances, readings, film and video showings and other such presentational events that support the focus of gallery programming. The scheduling and composition of the exhibitions is determined largely by their educational value and relevance to both internal and external constituencies.

The Director of Galleries oversees the administration, planning and implementation of gallery programming and the college's art and design collections, and reports to the Director of Cultural & Alumni Relations. The Director works closely with the Gallery Committee, an advisory team comprised of MIAD faculty, staff and a student representative. The committee advises the Director on the direction and focus of gallery programming. In particular, they examine exhibition concepts to determine relevance to MIAD's educational focus and their potential ability to attract the public. Past years' exhibitions are also assessed by this group as to how well they fulfilled the goals of gallery programming.

STUDENT EXHIBITIONS

Student exhibitions are encouraged and supported by the gallery staff through technical assistance, resources such as equipment and paint, and curatorial advice on exhibitions that are either conceived by students or staged by faculty and/or staff. The form of student exhibitions has varied widely based on the source of their origination and whether they are located on or off campus. All MIAD-supported student exhibitions must fulfill requirements established by the college: they must be in a safe environment for the students and their art/design work; they must provide educational

benefit to students; the work being exhibited must meet the highest standards of the college, and the exhibit must promote MIAD's educational mission. **SEE Chapter Two: Students.**

Section III. EVALUATION, PLANNING, PROJECTIONS

III. A. Institution

1. Describe how the college evaluates, plans, and makes projections. As part of the narrative, describe any basic concepts, policies, and/or schedules that fundamentally characterize or shape evaluation, planning, and projection.

OVERVIEW

MIAD has made planning, evaluation and the use of data central to institutional development. Planning is no longer "part" of the college's function, it is the driving force, and is the basis on which the self-study has been created. Planning not only defines MIAD's future goals and objectives, it was deliberately designed to develop the college as a community. Changing the college's "climate" was one of the primary reasons for initiating the planning process as the current president's first priority. The history of administrative and academic silos and lack of participatory decision-making was being changed, beginning with a planning process that demonstrated how the college could work as a community. Even though the need to establish funding priorities is an obvious part of any planning process, the primary purpose of this planning process was for the college to envision an enlightened future which was not possible from the then-existing perspective. It was not only a positive unifying experience for the participants, it also had practical outcomes: when trust replaced fear and the future became defined and embraced by everyone, it also became the first phase of implementation. Student recruitment and retention have been directly affected by the unified faculty and staff efforts, described in greater detail in the Self Study**. SEE Chapter One: Planning, Chapter Two: Students, and Chapter Four: Learning.**