

Routing Sheet for Review and Approval

Proposed New Academic Plan or Name Change to Existing Academic Plan

Required steps in the review and approval process for proposed new academic plans and name changes to existing academic plans vary depending upon a number of factors. The Provost's Office reviews each concept for a new academic plan or name change in light of UMBC campus governance procedures and USM/MHEC approval guidelines. This online form has been routed by the Provost's Office to each office or governance group that needs to review this particular proposal.

Name of proposed new program OR program action: Animation concentration in BFA Visual Arts

Date of PCG review: 03/04/2022

Review by USM: yes

Date of approval initiation: 03/05/2022

Maryland Higher Education

Date Letter of Intent sent to USM:

Commission for: 30-day review

Date RSTARS transfer requested:

Target MHEC Submission Date: May 2022

Proposal and Other Attachments

Proposal

Attachment 1

Attachment 2

Attachment 3

Attachment 4



Attachment(s)
may be viewed
starting on
page 4 of this
document.

INSTRUCTIONS

1. The proposal and this routing form are being sent to each office indicated on this form via DocuSign, in the order in which each appears on the list. Each recipient who needs to review the proposal will receive an email notification when it is his or her turn to sign.
2. If you have a concern regarding the proposed new plan or plan change, please do the following: (1) select "Concern" on the dropdown near your designated signature block, (2) enter a brief description of your concern regarding the proposal in the text box that appears, (3) select "Finish Later" under the "Other Actions" menu option, and (4) e-mail Beth Wells at bwells@umbc.edu with a more detailed description of your concern.

If you have questions about this form or the review process, please contact Beth Wells at bwells@umbc.edu, x5-8907. Thank you very much for your assistance.

SIGNATURES

Informal Review: **Assistant Vice Provost for Academic Affairs**

Beth Wells

Beth Wells

bwells@umbc.edu

Reviewed: 3/5/2022 | 1:00:56 PM EST

Note: After reviewing the entire document, click the "Next" on the left of the page to return to your signature block.

Click "Finish" on the top right after signing.

In Process

Vice President for Administration and Finance

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Kathy L Dettloff

3/7/2022 | 4:07:50 PM EST

Approve

Dean of Arts, Humanities, and Social Sciences

Kimberly Moffitt

Kimberly Moffitt

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3/14/2022 | 5:15:01 AM EDT

Approve

In Process

Dean of Undergraduate Academic Affairs

Katharine Cole

Katharine Cole

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3/14/2022 | 9:17:19 AM EDT

Approve

Please contact Beth Wells at bwells@umbc.edu with a brief description of your concern regarding the proposal. To end this session please select Finish Later under the "Other Actions" menu option. Please Do Not Decline to Sign.

Chair, Undergraduate Council

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Final Review: **Assistant Vice Provost for Academic Affairs**

Beth Wells
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Reviewed:

Date Submitted to MHEC:

Date Submitted to USM:

Proof RSTARS Transfer Attached:

--- END OF FORM; ATTACHMENTS BEGIN ON NEXT PAGE ---

BFA in Visual Arts with a Concentration in Animation

A. Centrality to Institutional Mission and Planning Priorities:

In 2009, MHEC approved UMBC's plan for a Bachelor of Fine Arts (BFA) in Visual Arts with a Concentration in Animation and Interactive Media. This proposal covers significant updates to the Concentration in Animation and Interactive Media. Because the line between animation and interactivity are no longer starkly delineated in the media industry, the department will offer an integrated **Concentration in Animation** that includes interactivity throughout the curriculum and emphasize emerging technology and practices, keeping with current trends in the industry and fine arts and the focus of UMBC's BFA in Visual Arts.

Animation calls upon the theories and artistic practices of animation, cinema, motion graphics, games and technology. Students at UMBC study animation as makers, taking a sequence of hands-on production courses through traditional media and digital tools, investigating the history of animation, and screening of contemporary animation artists. In keeping with the UMBC mission as a liberal arts institution, students are encouraged and expected to develop their own artistic voice through exploration of the media and critical review of their work within the context of a liberal arts education. In-class discussion and critiques develop a globally-minded perspective of animation from which students can begin their path as artists that make impactful and relevant work.

The program supports the UMBC mission in several additional ways. Courses in animation incorporate technically intensive experiences in 2D and 3D digital, hand-crafted, interactive, and hybrid processes, as well as exploration of emerging practices within animation. Students completing the concentration have the opportunity to produce a fully developed work at the culmination of the program, which prepares them for graduate studies or entry into the workforce in animation, game design, and fine arts. The program supports the growing media industry in Maryland and the Mid-Atlantic Region. Placement for students graduating from our program is diverse: some alumni have become successful freelance artists, others have found jobs at government agencies, game companies, and major animation studios contributing to the regional arts and technology sectors. Additionally, many students continue their studies in graduate programs. Three courses within the program are approved as electives for the Entrepreneurship Minor, supporting UMBC's mission to contribute to entrepreneurial initiatives in the region.

The concentration in Animation is consistent with UMBC's four strategic goals referenced below:

1. The Student Experience
2. Collective Impact in Research, Scholarship, and Creative Achievement

3. Innovative Curriculum and Pedagogy

4. Community and Extended Connections

The animation curriculum is built around a transfer student-friendly, tiered-course structure that uses industry-standard digital tools and emphasizes independent, creative thought and expanded/hybrid animation approaches (Strategic Goals 1, 3). This program of study provides multiple opportunities for applied learning experiences that respect and encourage a wide variety of research-based and personally reflective creative pathways (2,3). Students are also encouraged to seek internships, service-learning opportunities, and opportunities to collaborate with animation faculty on research/creative projects. (1,4). The animation faculty have crafted this program's course sequence to ensure degree completion, help students manage their time to degree, and to enroll in a sequence of courses that fits their interests in the field (1). Students are advised and mentored by full-time animation faculty members along with the Department of Visual Arts Undergraduate Program Coordinator (1). Students can also independently track their career at UMBC through a learning management system that they can access (3). The concentration in Animation works to establish formal and informal learning spaces where students of different backgrounds can engage with each other and others' stories in meaningful ways that appreciate a multitude of values, beliefs, and attitudes (1, 3). This degree path, which is of strategic importance to UMBC, enrolls 21% of the Department of Visual Arts' undergraduate students and graduates 87.5% of its students within four years. A 2019 IRADS-supplied Population Term Summary Report shows that the Visual Arts undergraduate population is 56% female and 44% are male. Over 94% of students are in-state, and 27% of the student body receives Pell Grant support. A demographic breakdown reveals that 54% of the students are a minority, 34% of the student population consists of under-represented students, and 4% are international students. Close to 50% of all undergraduates transfer in credit (1).

The Animation concentration already exists within the Visual Arts B.F.A. program and is currently funded through the Visual Arts Department. The proposed changes will not require additional resources from the department or university.

UMBC is committed to providing ongoing administrative, financial, and technical support for the Concentration in Animation. The courses required to complete this degree are offered by four Department of Visual Arts faculty who teach and develop the curriculum.

Technical support is available to students through Blackboard and other web-based technologies, in-class studio time, and office hours. An associate staff member who dedicates approximately 20 hours per week to the area also provides support. At the College level, the College of Arts, Humanities and Social Sciences Information Technology Manager and an Information Technology Support Specialist who resides within the Department assist this degree path, along with the Department of Visual Arts. UMBC offers technical support to all students, staff, and faculty through its Division of Information Technology, including technology sprints geared to student

self-sufficiency. The Department works with UMBC's Financial Aid office to ensure that a required laptop and software cost is included in aid packages.

Administratively, as a part of the Department of Visual Arts, the concentration in Animation is supported by a Business Service Specialist, an Administrative Assistant, and professional staff within the Office of the Dean of the College of Arts, Humanities, and Social Sciences. They hold expertise in matters related to academic programs and instruction, administration, and budget.

All courses in the concentration in Animation continue to be offered regularly. There is no challenge to students enrolled in the program to complete the degree requirements in a timely manner.

B. Critical and Compelling Regional or Statewide Need as Identified in the State Plan:

The Baltimore-Washington region is expected to add 130,000 jobs that require digital skills in the next five years. Employers across all industries will demand employees with diverse educational backgrounds and strong digital skills to contribute to an internet-based economy.

The Maryland Department of Labor projects that between 2018-2028, the number of jobs in Multimedia and Animation will increase by 15.8%. O*Net Online predicts a similar job growth rate of 14% for the state of Maryland for Animation and Special Effects, and jobs in Video Games will also grow at a projected 10-15% between 2020-2030.

As the only B.F.A. with a concentration in Animation with open enrollment at a public university in the USM and region, the number of students who can enroll in this degree path is unrestricted beyond admission to UMBC, the Department of Visual Arts, and completing a gateway course. This program provides a low-cost alternative for minority and educationally disadvantaged students who wish to receive a professional degree in animation. This degree is expected to receive accreditation through the National Association of Schools of Art and Design (NASAD,) making UMBC the only public four-year institution in Maryland to offer a NASAD accredited degree in animation.

UMBC is not an HBI. It is an historically diverse institution.

As an open enrollment program in a field with 10-15% job growth, the concentration specifically supports the 2017-2021 Maryland State Plan Strategy 4: *Continue to ensure equal educational opportunities for all Marylanders.*

According to the National Association of Schools of Art and Design (NASAD), the BFA is the title used to identify professional undergraduate degree programs with a major structured to prepare students for entry-level professional practice. The very nature of the BFA in Visual Arts with a Concentration in Animation learning outcomes directly

supports the 2017-2021 Maryland State Plan, Strategy 8: ... *(S)upport workforce development and improve workforce readiness*. Students who earn a BFA are prepared to enter the workforce.

As outlined in the program description above, the Animation area committed to maintaining an innovative and relevant curriculum that reflects trends in the wider commercial and fine arts fields. The learning outcomes foster the development of creative thinking and innovative artistic practice, supporting 2017-2021 Maryland State Plan, Strategy 11: *Encourage a culture of risk-taking and experimentation*. This program update allows the department to move forward with current innovations.

The USM Strategic Plan 2010-2020

The B.F.A. in Visual Arts with a concentration in Animation directly supports the mission of the USM Strategic Plan 2010-2020. It prepares "... graduates with the knowledge, skills, and integrity necessary to be successful leaders and engaged citizens, while providing knowledge-based programs and services that are responsive to needs of the state and the nation." With a projected 10-15% growth rate in the areas of animation, special effects, video games and multimedia, the BFA in Visual Arts with a concentration in Animation is the only public option, professional open enrollment program in the region that meets this demand. This open enrollment program helps reduce "[Maryland] struggles with issues related to the success of its 'academic pipeline,' the steady progression of students moving from ninth grade into high school and then directly on to college and a baccalaureate degree."

C. Quantifiable and Reliable Evidence and Documentation of Market Supply and Demand in the Region and State:

Animation skills fall into many categories beyond the traditional Entertainment and Broadcasting industries. Animation is used in all forms of media communication ranging from videos, documentaries, games and websites. Animation encompasses the areas of visualization, video games, illustration, multimedia design, and special effects. Employment opportunities exist in traditional animation and game design studios as well as advertising and market firms, and individual companies with visualization, marketing or communication needs. The state of Maryland offers many opportunities and has many needs for artists and designers with animation skills. All of the Federal Agencies are located in the MD, DC, VA area, along with all branches of the military, the Federal Government, and National Science and Medical Institutions. Maryland State, County, and City government are also a major employer for Special Effects and Animators.

The state of Maryland also has a large and thriving video game and virtual reality sector that provides entry level positions and internship opportunities. A partial list of these companies include: Big Huge Games, Firaxis, Bethesda Softworks, and BaltiVirtual.

Students with a concentration in Animation will generally start with an entry level position in one of these areas. The Maryland Department of Labor reports that in 2018 the average entry wage for these positions was \$25.89/hr.

According to recent data from the US Department of Labor “Employment of special effects artists and animators is projected to grow 16 percent from 2020 to 2030, much faster than the average for all occupations. About 7,800 openings for special effects artists and animators are projected each year, on average, over the decade.” O*Net Online predicts a similar job growth rate of 14% for the state of Maryland for Animation and Special Effects, reflecting the national trend.

The Maryland Department of Labor Maryland Occupational Projections - 2018-2028 predicts a 15.8% growth in Multimedia and Animation jobs. O*Net Online predicts that jobs in Video Games will also grow at a projected 10-15% between 2020-2030.

All the data indicates that Maryland and the US Government expect a faster than average growth in all areas of Animation.

CareerOneStop, which the U.S. Department of Labor sponsors, anticipates that between 2018-2028 there will be 7,800 projected annual job openings nationally for Special Effects Artists and Animators, a 16% growth rate. In the state of Maryland there will be an expected 120 annual job openings reflecting a 14% growth rate (from 430 to 490 jobs with average annual openings of 120 jobs due to growth and net replacement). The growth for Art Directors will be 2% statewide (600-610 jobs with average annual openings of 150 jobs due to growth and net replacement) and 11% (11,500 job openings) nationally. For Video Game Designers, there will be an anticipated 13% growth (17,900 job openings) nationally. State data was not available for Video Game Designers but national data predicted 13% growth (199,400 to 224,900).

Appendix 1 provides data related to the current and projected supply of prospective graduates.

D. Reasonableness of Program Duplication:

UMBC’s Department of Visual Arts identified and compared animation programs within the greater Baltimore Metropolitan Region and concluded that no program duplication exists.

Appendix 2 compares regional programs with UMBC’s concentration in animation.

The BFA in Visual Arts with a Concentration in Animation is unique in the Baltimore Metropolitan region. UMBC is classified as a doctoral university with high research activity by the Carnegie Classification of Institutions of Higher Education. No other University System of Maryland member offers this open enrollment specialized professional degree as part of an intensive research-based educational experience institution.

Students admitted to UMBC who lack a portfolio and want to complete the concentration in animation can take ART 210 - Visual Concepts I and ART 211 - Visual Concepts II and then submit a portfolio for admissions consideration.

The concentration in animation gives students the formal, conceptual, and technological skills necessary for professional practice in the field of animation. Students learn a breadth of animation techniques, including, 2D, 3D, stopmotion, interactive and procedural animation as well as writing for media and sound design. The program offers a diverse selection of entry pathways into the professional field.

E. Relevance to High-demand Programs at Historically Black Institutions (HBIs)

The B.F.A. in Visual Arts with a concentration in Animation has no anticipated impact on the implementation or maintenance of high-demand programs at HBIs. **Appendix 3** provides a direct comparison of HBI visual art programs with UMBC's concentration in animation.

F. Relevance to the identity of Historically Black Institutions (HBIs)

As shown in section E, the proposed changes to the Animation concentration do not replicate any existing programs at HBI's and therefore will not impact the uniqueness and identity of their missions.

G. Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes

The proposed changes to the concentration in animation are based on the 2008 MHEC-approved BFA in Visual Arts with a Concentration in Animation and Interactive Media. Requirements to complete the 120-credit BFA in Visual Arts with a Concentration in Animation are described in **Appendix 4**.

Four full-time tenured faculty members oversee the concentration in Animation. The Animation faculty consult with the Chair, Departmental Undergraduate Academic Advisor, departmental Curriculum Committee, and UMBC's Undergraduate Curriculum Committee as appropriate.

Learning outcomes specific to graduates of the BFA in Visual Arts with a Concentration in Animation are listed in **Appendix 5**.

The educational objective of the concentration in Animation is to enable graduates to enter professional careers in fields related to animation or to gain admission to graduate programs in these and related disciplines.

The concentration in Animation ensures the realization of the Department of Visual Arts' educational goal of instilling in its students an in-depth understanding of creative problem solving with new and emerging technologies, capacity for collaboration and expertise in critical thinking, and professionalism within a chosen field of specialization.

The concentration in Animation offers opportunities for experiential learning. Educational objectives include:

Exposure and contact with professionals in the field: During their course of study, students have opportunities to undertake internships and initiate a network of contacts with practicing animation professionals through the Visual Arts Visiting Artists programs.

Exposure to the extensive visual art resources of the region: The BFA program fully utilizes the unique resources of the UMBC campus that are critical to students' development as animators and artists.

Portfolio preparation: The BFA degree path affords students ample time for the execution of research projects, the development of an entry-level professional portfolio, and with the support of UMBC's Career Center, a résumé to support individual career paths.

Appendix 6 lists the means by which student achievement of learning outcomes are assessed.

Student achievement of the learning outcomes in **Appendix 5** are documented by the methods outlined in **Appendix 6**.

Graduates from the program are employed in the regional and national animation industry doing animation, motion graphics, compositing, special effects, game design, visualization and education.

Admission to the program requires submitting an application to UMBC and a portfolio to the Department of Visual Arts. Arts. **Appendix 7** lists concentration in animation-specific course names and descriptions. Approved upper-level art electives consist of Department of Visual Arts studio courses at the 300-400 level.

As stated on UMBC website (<https://gened.umbc.edu>), "UMBC's General Education Program provides students the opportunity to expand the life of the mind by developing life-long habits of thought and intellectual interests." The general education program (GEP) requirements (total of 37–45 credits) are distributed across six broad areas of academic inquiry:

- English composition (3 credits), which lays the foundation for the writing, research, and critical thinking skills that students need to succeed and engage thoughtfully with complex issues
- Arts and Humanities (9 credits). Students explore the human condition and its cultural expression, past and present and consider the ethical and value systems which form the basis of thought, artifacts and individual and collective life.
- Social Sciences (9 credits). Students examine attitudes, beliefs and social behaviors of individuals, groups and institutions, and identify factors that influence them, both past and present.
- Mathematics (3–4 credits). Students develop problem solving abilities, including analytical and logical reasoning skills that prepares them for an increasingly complex and technological world

- Sciences (7–8 credits, including lab). Students obtain an understanding of the fundamental principles underlying modern scientific thought.
- Culture (6–7 credits). Students examine the global nature of society in the 21st Century, the importance of inter-cultural communication and the need for modern citizens to broaden their horizons.
- Language (0–4 credits). Students study languages beyond English, ranging from ancient to modern, representing most major language groups of the world.

The Department of Visual Arts is applying to the National Association of Schools of Art and Design for accreditation.

Degree requirements are listed in the UMBC Undergraduate Catalog and on the UMBC and Visual Arts department websites. Each student is assigned an academic advisor. Students and advisors meet every semester to review the student's plans and course registration. Students have access to all resources necessary to succeed in the program, including the Academic Success Center. All students have access to a university-provided learning management platform that provides online access to course materials and resources. Students can ask questions about computing and technology, housing, advising and student support, classes and grades, and other topics via Request Tracker. Accommodations for disabilities are provided for students qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 who request services. Financial aid information is available on the UMBC website and in recruitment materials, and students applying for aid are assigned a Financial Aid Counselor. Payment information for institutional programs/courses is provided on the UMBC website and in the Undergraduate Catalog. The Bursar's Office (Student Business Services) is also available to answer questions and arrange payment plans.

Developed for prospective students and family members, current students, and the general public, the Department of Visual Arts [website](#) serves as the department's primary resource for advertising the BFA in Visual Arts with a Concentration in Animation and recruiting applicants. This site, which is periodically audited, presents clear and accurate information about admissions, degree paths, advising, the laptop requirement, scholarships, and federal work-study options; it also features student work and apprises students of arts-related research opportunities.

H. Adequacy of Articulation

Not applicable

I. Adequacy of Faculty Resources

Within the Department, four full-time tenured and tenure-track faculty members are assigned to the Animation area. The area also staffs classes with existing full-time tenure-track faculty from other areas in Visual Arts when needed and appropriate. Faculty members who teach in the Animation curriculum have established national and international reputations in their areas of research and creative activity, demonstrated

through: international and national award-winning publications and/or exhibitions; the active pursuit of external research support realized through prestigious fellowships and grants; ongoing presentation of public lectures and webinars; awards; and juried competitions and exhibitions.

Appendix 8 lists faculty by name and appointment and gives terminal degree title and field and academic rank. **Appendix 9** documents that full-time faculty teach at least 50% of the required credits. The area also staffs a limited number of classes with qualified adjunct faculty who have demonstrated a commitment to animation education and UMBC.

a) Pedagogy that meets the needs of the students

UMBC provides pedagogical training for faculty in evidence-based best practices through The Center for the Advancement of Teaching and Learning (CALT). This center offers programming and consultations related to all aspects of teaching, pedagogical innovation, and assessment of student learning outcomes planned to foster the learning and development of all students. Informing this work is a dedication to learning analytics, assessment, and evaluation at the course, program, and institution levels to expedite student success.

b) The learning management system

UMBC uses Blackboard as its learning management system with a focus on Blackboard Ultra. Pedagogical training in Blackboard is provided through the Division of Information Technology, specifically through the instructional technology staff who lead workshops often in coordination with CALT, create, maintain and update help pages, and respond to faculty questions via email or direct consultations.

c) Evidenced-based best practices for distance education, if distance education is offered.

The concentration in animation is not offered in a distance education format.

J. Adequacy of Library Resources

The President assures that current institutional library resources meet new program needs.

K. Adequacy of Physical Facilities, Infrastructure and Instructional Equipment

The courses are already offered, and the facilities and equipment are adequate. The President affirms that existing equipment and facilities meet the program's current needs.

All UMBC students receive a UMBC email address that they are expected to check on a regular basis.

UMBC supports online learning through Blackboard, which supports both synchronous and asynchronous learning and allows students and faculty to interact, communicate, and collaborate online. Faculty can use Blackboard, which is also available as a mobile app, to assess student work. Online learning is further supported with tools like Collaborate, Panopto, and VoiceThreads.

L. Adequacy of Financial Resources with Documentation

UMBC anticipates no additional students enrolling in the program as a result of MHEC approval of the changes to the concentration. Thus, there will be no new tuition revenue to UMBC as a result of this proposal beyond what it would have received prior to making changes to the concentration. The current number of full-time faculty are sufficient to teach the required minimum of 50% of courses outlined in the proposal, so there are no new expenditures anticipated with the revised concentration. **See Appendix 10 - Resources and Expenditures.**

M. Adequacy of Provisions for Evaluation of Program

Animation faculty schedule regular meetings to discuss curriculum development and learning outcomes. These meetings, combined with a department-wide program admission policy and required participation in a senior exit exhibition, provide a means to collect and assess qualitative and quantitative data on behalf of the student and program. Animation faculty review work submitted to the senior exit exhibition each year as a part of the program's overall assessment. Faculty align course rubrics to department-wide learning outcomes to assess outcomes over time by course and cohort. The Department's learning outcomes align with the University's learning outcomes.

The Department and University conduct evaluations of full-time faculty through the promotion and tenure process and post-tenure reviews in these areas: teaching, research, and service. As part of the teaching review, faculty submit a portfolio that includes a written self-assessment, syllabi, project descriptions, and select examples of student work that present "high, medium, and low" outcomes, as assessed by the faculty member under review accompanied by corresponding rubrics.

Full-time faculty recommend adjunct faculty to the Department Chair to teach specific courses. To ensure learning outcomes, full-time faculty verify that part-time colleagues possess a terminal degree or significant professional experience that matches expertise as documented by degree, employment, and portfolio to instructional needs.

Other methods used by the University to evaluate full and part-time faculty learning outcomes include University-administered student evaluations shared with the faculty and administration after grades are submitted.

Faculty can evaluate course and student learning outcomes through UMBC's Center for the Advancement of Teaching and Learning (CALT). As part of this process, CALT staff observe faculty teaching, conduct a midterm assessment, and share results with the

instructor. CALT also teaches faculty how to run a classroom assessment. Faculty can then, themselves, collect information related to student learning outcomes.

Educational effectiveness, including how student learning outcomes are assessed, is described in **Appendix 6**.

The College of Arts, Humanities, and Social Sciences reviews and evaluates assessment practices biennially to ensure that the Department of Visual Arts aligns the animation curriculum with UMBC, USM, and MHEC policies. The Dean's Office also periodically reviews student and financial data. The Dean's Office then reviews these findings with changes implemented as needed.

UMBC conducts academic program reviews to gauge program effectiveness. The Department of Visual Arts' most recent academic program review was conducted in Spring 2020 as part of the Department's effort to secure accreditation from the National Association of Schools of Art and Design (NASAD). The Provost's Office recognized the NASAD review as an academic program review, which must occur every seven years.

This comprehensive program review included an animation faculty authored report submitted by UMBC to NASAD documenting that the concentration in animation meets NASAD's required competencies. This discussion presented and evaluated program budget information, course syllabi, project descriptions, representative examples of student work and corresponding rubrics, full and part-time faculty CVs, student to faculty ratios, and employment outcomes. This report included department-wide student retention and graduation rates and a population summary. Two NASAD trained external reviewers, tenured administrators at NASAD-accredited institutions, visited UMBC, and interviewed students, staff, and faculty. These visitors reviewed the facilities, including technology access, sat in on a variety of art and animation classes of their choice, examined representative examples of student work from all animation courses and recent program graduate transcripts.

NASAD reviews new members every five years for the first ten years and then every ten years after that.

N. Consistency with the State's Minority Student Achievement Goals

UMBC's student enrollment is majority-minority. The racial/ethnic makeup of the 2020 first year student class profile is: White: 34%; Asian American: 28%; African American: 20%; Hispanic: 6%; Other/unknown: 7%, and International: 3%. The UMBC student body breaks out as follows: Undergraduate 10,932; Graduate 2,565; Full-time: 10,436; Part-time: 3,061; Male: 7,235, and Female: 6,262

A fall 2019 population term summary report shows that the Department of Visual Arts is majority-minority. The race/ethnicity is: White: 40%; Asian: 18%; African American: 18%; Hispanic: 11%; 2 or more races: 7%; International: 4%; Not Specified: 2%; American Indian: 0%; Hawaii/Pacific Islander: 0%. The Department of Visual Arts is 56% female, 44% male, and 1% unknown.

UMBC's 2021 diversity report is stored [here](#).

O. Relationship to Low Productivity Programs Identified by the Commission:

Not Applicable

P. Adequacy of Distance Education Programs

Not Applicable

In Process

Appendix 1

Past and Anticipated Graduated students: Animation BFA 2018 - Fall 2027

Area	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027
Graduates	14	23*	16	20	18	23	23	26**	27	27

*This bump in graduates in 2019 can be linked to a rise in enrollment in AYs 16-18. Enrollment dipped in AY 20-21 but the animation area is currently experiencing another rise in enrollment this year which will manifest in 2023 and 2024 graduation rates.

**Anticipated changes to the Visual Arts BA program in 2023 will likely lead to a slight increase in BFA enrollment starting in 2025. We do not expect this to significantly impact the area's resources.

In Process

Appendix 2

Greater Baltimore Metropolitan Region Program Duplication Discussion

The BFA focuses on intensive work in art and/or design supported by a program in general studies. Typically, the intent of the BFA is to prepare for professional practice. The BA and BS degrees focus on art and design in the context of a broad program of general studies. The BA has humanities focus while the BS emphasizes science and math.

Bowie State University (BSU) offers a BS in Visual Communications and Digital Media Arts (VCDMA) with concentrations in Advertising Design, Digital Media Arts, Digital Cinema and Time-Based Media, Animation and Motion Graphics, and Fashion Design.

The concentrations in Digital Media Arts and Fashion design do not require any animation courses and the Advertising Design concentration only requires a single 2D digital animation course.

The Digital Cinema and Time-Based Media concentration requires two animation related courses, 2D Digital Animation I and Advanced 2D Digital Animation II. This concentration focuses on digital narrative video/film production and does not emphasize animation.

The concentration in Animation and Motion Graphics at BSU requires six animation production courses (18 credits), Digital Animation I, Advanced Digital Animation II, 3D Animation and Modeling I, Advanced Digital Studio: Digital Filmmaking, Animation & New Media, 3D Animation and Modeling II, and Senior Thesis. The focus of this concentration is on digital processes with an orientation towards film production, motion graphics, compositing, special effects, and new media.

The Animation concentration at UMBC in contrast, focuses on animation within the visual arts and offers courses in a wide range of animation media, both digital and tactile. The concentration requires 13 courses (39 credits) in animation-specific classes. As such, the BFA with a concentration in Animation is distinctly different from the BS in VCDMA with concentration in Animation and Motion Graphics at BSU.

Coppin State University (CSU) offers a BS in Urban Arts with concentrations in Arts Administration, Theatre, and Visual Arts. CSU does not offer an animation curriculum.

Morgan State University (MSU) offers a BA in Fine Arts and a B.F.A. in Screenwriting and Animation (SWAN). The BA in Fine arts focuses on traditional Arts and does not include animation as part of the curriculum. The SWAN program at MSU has 3 concentrations:

1. The Computer Animation concentration requires courses in 2D and 3D animation, motion design, storyboarding, web design, multimedia scripting, and games.
2. The Integrated Media Writing (Screenwriting) and Animation concentration requires courses in drawing and illustration, courses in graphic comics, and more graphics art based practice in computer animation and the media arts.

3. The Film and Television Writing (Screenwriting) concentration requires greater immersion in applied theory and practice in writing and content production for film/TV and multimedia, including documentary and drama.

The MSU Computer Animation concentration places animation within the context of cinematic storytelling, filmmaking and digital media. Students take multiple writing courses (SWAN 101, SWAN 230, SWAN 335), filmmaking courses (SWAN 102, SWAN 220, SWAN 225), and computer science courses (COSC 111, COSC 102) as part of the major. They also take courses in web design (SWAN 391) and graphic comics (SWAN 341). The total major credits are 68, which include 12 credits of liberal arts electives outside the SWAN Department.

As part of a B.F.A. in Visual Arts, UMBC's concentration in animation has distinctly different goals and outcomes than the SWAN program at Morgan State.

The UMBC Animation concentration is a studio-focused program that places animation within a fine arts context. In addition to taking classes in 2D and 3D animation (ART 341, 384, 447), UMBC students also take required classes in stopmotion (ART 387), sound design (ART 383), and interactive applications for animation (ART 486). Students at UMBC take one writing course (ART 347), they are not required to take computer science courses, web design, comics or game art design, though some of these topics are available as elective choices. While some courses between the two schools have similarities, the overall program focus for each is distinctly different and non-competitive. The total major credits are 72, all taken within the Visual Arts Department.

The SWAN Integrated Media Writing concentration and Film and Television Writing concentrations are both writing-focused and therefore not similar to the studio-focused Animation concentration at UMBC.

Towson University

Towson University does not have a BFA program of study in Animation.

It does offer a BFA in Art & Design with a concentration in Digital Art & Design that includes three animation courses. The remainder of the required credits for this concentration are in other areas of digital art & design that include: web design, broadcast design, multimedia design, composing, and illustration.

Admission to Towson's BFA degree is limited, e.g., admission is screened through a portfolio review, and not all applicants are admitted. While students pursuing a BFA concentration in Animation at UMBC must apply separately to UMBC and the Department of Visual Arts, this degree pathway is not a limited-enrollment program. Students have three tries to pass the gateway course with a grade of B or better.

As part of the UMBC BFA in Visual Arts with a concentration in Animation, students complete 39 (13 courses) in animation in addition to the Visual Arts foundation requirements. Students also participate in a mandatory senior exit exhibition held during their final semester. The proposed UMBC program does not duplicate the TU program.

The **University of Baltimore** (UB) offers a 48-credit BA in Digital Communication and a 54-credit BS in Simulation and Game Design. The BA in Digital Communication includes only one Motion Graphics course within the Media Design & Production area and does not comprehensively cover animation. The BS in Simulation and Game Design focuses on courses in programming and design as specifically applied to games. It is a focused program specifically for the gaming industry, and thus is significantly different from the broadly-focused animation program and UMBC.

The **University of Maryland at College Park** (UMCP) offers a 60 credit BA in Studio Art with advanced specialization in Digital Media. The Digital Media area “helps students examine ways in which contemporary artists use digital tools to create immersive and emergent artworks through the use of various software packages”. It does not offer comprehensive investigation into animation production methods.

University of Maryland Global Campus, (UMGC) an educational institution that functions online and is geared to working adults, offers a B.A in Communication which does not include any coursework in animation. UMGC also offers a BS in Digital Media and Web Technology which offers experience in web design, electronic publishing, motion graphics, multimedia, animation, and graphic design. This degree includes foci in Web Design, Digital Design and Augmented/Virtual Reality. While some of these focus areas touch on animation, the program does not go in-depth into animation production and applications. UMBC’s concentration in animation offers a tiered sequence of courses in multiple animation techniques and applications, offering a more in-depth experience of the medium.

Maryland Institute College of Art (MICA) offers a BFA in Animation. Students complete a 24 credit first-year program then take 42 credits of liberal arts courses and 54 credits of Animation Major required coursework. Admission to MICA requires a portfolio review and is a limited enrollment program.

UMBC’s Visual Arts BFA with a concentration in Animation is an open enrollment program requiring 27 credits in core/foundational visual arts courses, 39 credits in animation-specific courses and 6 upper-level art electives. Students must complete a general education program of 37-45 liberal arts credits. As part of the University System of Maryland, UMBC’s tuition and related costs for students who choose to live on campus are significantly lower than MICA.

Stevenson University offers a BS in Film and Moving Images with two tracks, Cinematography/Editing and Producing/Writing. The Producing/Writing track does not require any animation courses, and instead focuses on narrative, writing, and film production. The Cinematography/Editing track also focuses mainly on film production but also requires two animation courses, ANIM 330 Typography in Motion and ANIM 331 Intermediate Motion Graphics. SU also offers an additional upper level animation course, ANIM 431 Advanced Motion Graphics and Effects but this is an elective course. These courses serve as an introduction to the animation medium and do not offer the same breadth of the BFA concentration here proposed.

Further distinguishing UMBC's B.F.A. is that UMBC is seeking National Association of Schools of Art and Design (NASAD) accreditation. The application will be reviewed by the NASAD commission in October 2021. If granted accreditation, UMBC will be the only NASAD accredited public university in the region.

In Process

Appendix 3

HBI Visual Art Programs Compared to UMBC's Concentration in Animation

Morgan State University (MSU): As outlined in Appendix 3, MSU offers a B.F.A. in Screenwriting and Animation (SWAN) which has a distinctly different focus than the B.F.A. in Visual Arts at UMBC. The Visual Arts department at MSU offers a B.A. in Fine Arts and does not have an animation concentration.

Bowie State University (BSU): As outlined in Appendix 3, BSU does not offer a B.F.A. in Fine/Visual Arts or Animation. The B.S. in Visual Communication and Digital Media Arts with a concentration in Animation and Motion Graphics is distinctly different in the credit requirements and focus.

Coppin State University (CSU): CSU does not offer a B.F.A. in Fine/Visual Arts or Animation. The BA in Urban Arts does not include a curriculum in animation.

University of Maryland Eastern Shore (UMES): UMES does not offer a B.F.A. in Fine/Visual Arts or Animation. The BA in Applied Design with a concentration in Sequential Arts focuses on the comic book industry, not animation.

Appendix 4 - Requirements for BFA in Visual Arts with a Concentration in Animation

A Four-Year Academic Pathway for the BFA in Design with a Concentration in Animation as published in the UMBC catalog is found [here](#).

General Education Program Requirements	30 credits
General Electives	18 credits
Visual Arts Core Courses	27 credits
Animation Concentration	45 credits
Total	120 credits

BFA IN VISUAL ARTS WITH A CONCENTRATION IN ANIMATION

General Education Program Requirements (30-34 Credits)

- English 100 or Equiv. (3)
- Arts/Humanities (3)*
- Social Sciences (9)
- Math/Statistics (3)
- Biological/Physical Science (6)
- Language (0-4)
- Culture (6)

**Six Arts & Humanities GEP credits are completed through required Visual Arts Core Classes.*

General Electives (18 Credits)

Visual Arts Core Courses (27-30 credits)

Complete the following (21 credits)

- ART 210 - Visual Concepts I (3)
- ART 211 - Visual Concepts II/Camera Vision (3)
- ART 212 - Visual Concepts III/Three-Dimensional Form, Space and Interaction (3)
- ART 213 - Visual Concepts IV/Time-Based Media (3)
- ART 214 - Drawing I/Beginning Drawing (3)
- ART 215 - Introduction to Art and Media Studies (3)
- ART 216 - Studies in Visual Culture (Prehistory through the 1750s) (3)

Plus, two of the following (6 credits)

- ART 318 - Visual Culture of City and Cinema in South Asia (3)
- ART 319 - Space and Place in Public Art and Urbanism (3)
- ART 321 - From the Enlightenment to the Birth of Modernism (3)

- ART 323 - Modernism (1880-1960) (3)
- ART 328 - Postmodernism (1960 - present) (3)
- ART 329 - Topics in Art History and Visual Culture (3)*
- ART 349 - Black, Queer, and Feminist Film (3)
- ART 424 - Contemporary Art of the Non-Western World (3)
- ART 425 - Writing By and For Artists, Curators, and Critics (3)
- ART 427 - Museum Practice (3)
- ART 428 - History & Theory of the Art Museum (3)
- ART 429 - Seminar in Art History & Visual Culture (3)

Animation Concentration (45 credits)

Required Animation Courses (30 Credits)

- ART 341 - Intro to Animation
- ART 343 - History of Animation
- ART 347 - Writing for Media Arts
- ART 383 - Sound Design
- ART 384 - Intro to 3D Animation
- ART 387 - Animation in the Physical World
- ART 447 - Motion Graphics & Compositing
- ART 486 - Real-Time Animation
- ART 488 - Advanced Topics In Animation
- ART 489 - Senior Projects

PLUS Select THREE Animation Electives: (9 credits)

- ART 305 - Intro to Cinematic Arts
- ART 314 - Drawing II
- ART 380 - History and Theory of Games
- ART 389 - Topics in Animation and Interactive Media
- ART 460 - Installation Art
- ART 484 - Advanced 3D Animation
- ART 485 - Team-based Game Development
- ART 487 - Pre-production for Animation Senior Projects
- ART 488 - Advanced Topics in Animation (3 credits in addition to required/non-elective ART 488)
- ART 494: Internships (1-6 credits)
- ART 496: IRC Internship (3 credits)

PLUS Select TWO upper-level Art Electives: (6 credits)

Appendix 5 - Learning Outcomes

The curriculum and coursework for the B.F.A. in Visual Arts with a concentration in Animation serves to support the following learning objectives for the area:

1. Understand animation's place as a creative discipline within the broader realms of contemporary art, popular culture, and emerging technology.
2. Demonstrate familiarity with all stages of the animation production process and technical abilities in both digital and analog animation media.
3. Communicate ideas, emotions, and intentions effectively in compelling visual, oral, and written forms.
4. Gain a broad view of the many applications and media areas specific to animation, including installation, projection-mapping, interactivity, simulation, virtual reality, film production, kinetic sculpture, science and data visualization, video games, entertainment, education, advertising, and visual performance.
5. Demonstrate an understanding of the histories of art, animation, and interactivity by identifying the potential role of one's own practice within those fields and contemporary contexts.
6. Create a body of work that shows technical, artistic, and conceptual skills and is competitive with that of peers within the digital arts.
7. Demonstrate the ability to independently and proactively conduct research and problem solve using experimental and interdisciplinary processes with an eye toward advancing the field of animation.
8. Through the senior capstone experience, demonstrate the ability to apply scholarly and/or creative research within visual, written, and oral contexts.
9. Develop the work ethic, artistic voice, creativity, curiosity, collaborative spirit, and critical self-reflection necessary for ongoing growth in the constantly evolving field of digital arts.
10. Display the ability to function effectively as a professional artist in a variety of work settings, as demonstrated by a willingness to work collaboratively as part of a creative team as well as entrepreneurially as an individual auteur.

Appendix 6 - Assessment of student outcomes

Quantitative Assessment

- The requirement to gain a grade of “C” or better in the gateway course (ART 341 - Intro to Animation) for continuation in the Animation concentration.
- Quizzes and mid-term and final examinations
- Examinations that test competency with equipment and software
- Formal critiques
- Written project analyses
- Written assignments, including in-class writing assignments and research papers, requiring students to synthesize material covered in class and/or to apply this knowledge in conducting independent research
- Oral assignments that include presentations by students of their own work and critiques of peer work
- Demonstration of the ability to work cooperatively in graded team projects
- Experiential learning opportunities as offered through faculty-led research opportunities, internships, field experiences, independent studies, and selective study abroad programs
- Senior capstone exit exhibition

Qualitative assessment

- Portfolio submissions for departmental admissions
- Academic advising within the Department beginning with initial enrollment in the Department of Visual Arts.
- In-class critiques of student work focused on critical thinking and visual analysis
- Direct engagement between faculty and students in studio, lab, and seminar sessions
- Capstone course (ART 489) in which students produce a final project that showcases their critical thinking skills, creativity, and accumulated technical expertise.

Appendix 7 - Animation Course Descriptions

Concentration in Animation Course Names and Descriptions

Visual Arts Core Courses

ART 210 – Visual Concepts I (3 Credits)

Visual Concepts I introduces the visual art major to two-dimensional basic design principles, various perception and notation techniques, expression and subtractive color theory. Other issues covered include symmetry and asymmetry, formal and informal organization, proportion, perspective, visualization, imagination, illusion, rhythm, typography, narrative (linear/nonlinear), collage and text/image relationships.

ART 211 – Visual Concepts II/Camera Vision (3 Credits)

Visual Concepts II introduces the visual art major to creating still images via a camera. Formal and technical issues connected to camera operation, two-dimensional design, lighting, framing and introduction to the chemistry of photography will be covered. Through assignments, theoretical readings and historical examples, issues connected to the apparatus of the camera as a recording device also will be covered. Emphasis will be placed on developing a vocabulary for talking about images and on the ability to think critically about images. This course also will serve as an introduction to using the computer as a tool for manipulating images.

ART 212 – Visual Concepts III/Three-Dimensional Form, Space and Interaction (3 Credits)

Visual Concepts III introduces the visual art major to compositional issues as they relate to real, recorded and virtual space. Basic concepts of three-dimensional design, lighting and fabrication are covered, as are navigation and interaction design principles. The body in space is addressed in the context of installation, architecture and site-specific practices.

ARR 213 – Visual Concepts IV/Time-Based Media (3 Credits)

Visual Concepts IV introduces the visual art major to time-based media and will focus on the relationship of image and sound in time-based media production. Students will study how sequencing and juxtaposition work in relation to narrative and non-narrative animation, video and film.

ART 214 – Drawing I/Beginning Drawing (3 Credits)

Drawing I introduces the visual art major to the visual vocabulary of drawing. Through materials and processes, drawing will be explored as a means of visual thinking, a way to depict what we see and visualize what we think, and a method of communicating ideas. Technical skills will be applied to an exploration of representation and visual invention, including figurative imagery. Recommended Preparation: ART 210 either previously or concurrently.

ART 215 – Introduction to Art and Media Studies (3 Credits)

Introduction to Art and Media Studies will introduce the visual art major to the conceptual and historical commonalities shared among photography, film, video, computer and other visual arts. Artists working in these interdisciplinary forms will be viewed and discussed.

ART 216 – Studies in Visual Culture (Prehistory through the 1750s) (3 Credits)

This course engages students in a focused study of six or seven specific, momentous periods in the history of world art dating from prehistory to the mid-eighteenth century. The selection of topics will be determined by the particular organizing principle adopted by the course instructor. For example, the organizing principle could be that of medium (architecture, painting, sculpture, decorative arts); of belief systems (religion, philosophy); of patronage; or of prevailing technological inventions and discoveries. By studying selected moments in the history of world art in some depth, students will gain an awareness of how art objects and visual culture both shape and represent societies and their histories. Topics will be published in the Schedule of Classes.

Complete 6 credits from the following, including two semesters of ART 329 if topics vary:

ART 318 - Visual Culture of City and Cinema in South Asia (3 Credits)

This seminar class focuses on the interrelations between the visual culture of Indian entertainment cinema and the South Asian city of the postcolonial period. The goal of this course is to analyze how the city, as a locus of culture, commerce, religion, and politics, is represented in Indian entertainment cinema and, conversely, how visual cultural forms, derived from the cinema, pervade the urban public sphere in South Asia. The objective of this course is for students to acquire a general knowledge of modern and contemporary South Asian art and become acquainted with culturally specific terms that are relevant to an understanding of society, religion, aesthetics, and patronage in South Asia. Students meet the learning outcomes by successfully completing: the specified reading assignments, two take home exams that test students' ability to conceptualize the readings, as well as a short research paper in which students articulate the connections between a specific aspect of South Asian visual culture and corresponding social formations.

ART 319 - Space and Place in Public Art and Urbanism (3 Credits)

This class is about the political and economic forces in cities that generate, or impede, artists' creation of public art. The goal of this course is to introduce students to key thinkers on space and place in the modern period as well as to examine the spatial, social, and political impact of public art in urban locations. The objective of this course is to teach students how to apply this historical and theoretical knowledge about public art when executing a public art project in

collaboration with local communities. Students meet the learning outcomes by successfully completing: the specified reading assignments, two take-home exams that test students' ability to conceptualize the readings, as well as a team-based, public art project conducted in conjunction with a local community organization.

ART 321 - From the Enlightenment to the Birth of Modernism (3 Credits)

The goal of this course is to focus on the artistic practices, movements, and institutions of the mid-eighteenth through late-nineteenth century in close relation with the political, social, and cultural events of the period. The historical roots for the way we perceive and comprehend our world today, artistically and otherwise, largely originate in the nineteenth century. For instance, characteristic modes of exhibiting and viewing art in a museum context as well as the revolutionary technologies of photography and film date to this period. Moreover, it was in the nineteenth century that a succession of political and social revolutions in Europe, as well as the Civil War in America, resulted in the formation of nation states and national identities as we understand them today. As we focus on the vital and tumultuous aspects of late eighteenth- and nineteenth-century art and culture, the objective is to consider the way these shifts impacted artistic trends leading up to the twenty-first century. Students meet the learning outcomes by way of a series of written tests and writing assignments designed to hone the student's observational and critical assessment skills.

ART 323 - Modernism (1880-1960) (3 Credits)

This class is a gateway course for Art History and Museum Studies majors and must be passed with a grade of "B" or better. This course surveys the aesthetic and intellectual philosophies, as well as the social and political agendas of turning points in the development of modern art beginning in the late nineteenth century and continuing through the first half of the twentieth century. The goal of the course is to understand how artists, associated with the art movements based in the cultural capitals of Europe and North America, collectively laid the foundations of modern art—the art that we currently experience and produce. The objective of this course is to help students acquire a deeper understanding of the term "modernism" and an increased familiarity with the works and motivations of some of modernism's most influential practitioners. Students meet the learning outcomes by successfully completing: the required weekly reading assignments, four quiz-format tests, and a final exam, all of which test their historical knowledge of the subject and their acquisition of art-historical vocabulary. Students complete a research paper based on a modernist artwork of the student's choice that is on display in an area museum.

ART 328 - Postmodernism (1960 - present) (3 Credits)

The goal of this class is to survey art since 1960 by exploring how artists throughout the twentieth and twenty-first centuries, but especially since 1960, challenged the notion of

modernism, even as they continued to exercise its principles in their work, which is often identified as examples of postmodernism. The objective of the course is to learn to identify these challenges and continuations, analyze their significance, and grasp why the term postmodernism is often applied to the art in which they appear. Students meet the learning outcomes by completing two reaction papers after attending or visiting two different art events or exhibitions, as well as one research paper and two exams.

ART 329 - Topics in Art History and Visual Culture (3 Credits)

This course focuses on major currents and stylistic directions in the history of art and media in the nineteenth through the twenty-first centuries. In some instances, the course content will focus on a specific art-historical period or movement; others will trace a prominent theme through several periods. The topic of the course will change depending on the expertise of the instructor teaching the course. Topics have included: Film, Revolution and Social Change, Contemporary Visual Arts of the Non-Western World, Themes in Black/Queer/Feminist Film, Cultures of Display, the History and Theory of the Underground, the Arts of Japan. The goals of these various topics is to broaden student understanding of specific topics. Students meet the learning outcomes through research papers and class presentations.

ART 349 - Black, Queer, and Feminist Film (3 Credits)

The goal of this course is to examine critically prominent issues and themes in selected films that fall within the categories "Black," "Queer," and "Feminist." These designations are themselves problematic and will be deconstructed in greater detail throughout the course. Most of the films will be narrative (as opposed to strictly experimental) and will deal with important social and theoretical concerns around race, gender, and sexuality. This course is not just about watching films. Its objective is to actively discern the thematic complications of the just-mentioned concerns through a series of discussions, readings, and writings. We shall make extensive use of selected historical, theoretical, and critical texts borrowed from the disciplines of psychoanalysis, feminism, literary and queer theory, as well as from film history, art history, and critical theory. Prior knowledge of filmmaking and/or film history/theory is not required. Students will meet the specified learning outcomes by way of a series of short written critical summaries, in-class discussion of films in relationship to selected critical and theoretical texts, and a final research paper.

ART 350 - 20th -21st Century Latin American Art (3 Credits)

This course examines a range of art forms from Latin American countries within cultural and historic contexts, focusing on artists active during the 20th and 21st centuries; studies Latin America's indigenous and African heritages and its colonial past from decolonizing perspectives; and explores major artistic trends (e.g., Muralism, Constructive Universalism, Neo-Concretism), as well as why the distinct -- and problematic -- category of "Latin American" art has emerged in academia and the international art world.

ART 351 - Feminist Vision Art (3 Credits)

Explores feminist theories and practices in the art world with a primary focus on artists from Europe, the U.S.A., and Latin America. Begins with the premise that in any era and culture where systems of inequality exist, there are always people who challenge, intervene, and change their societies. Instead of viewing these artists as "ahead of their time" we will study them as agents of social change who are vitally part of their time.

ART 352 - Art of Indigenous Peoples of the Americas (3 Credits)

This course focuses on artwork by Indigenous Peoples of the Americas (Latin America, U.S.A, Canada), attending to the power dynamics of representation and how artists engage/challenge political policies and laws that have greatly affected Indigenous societies from Europeans' arrival in the Americas to the present day; studies the historical, cultural, and political contexts of the artwork; and chronicles resistance to oppression and the flourishing of Indigenous voices in the arts today.

ART 424 - Contemporary Art of the Non-Western World (3 Credits)

The primary goal of this course is to examine through a critical lens the contemporary visual art produced by artists of three broad geographic regions outside the West: Asia (China, Korea, Indonesia, Pakistan, India); Africa (West, South); and the Middle East (Palestine, Israel, Turkey, Iran). We will spend about four weeks on each area, with the last two weeks of class devoted to inclass presentations and discussion. Our objective in this course is not to memorize artists, titles, and dates, but instead to look at the contemporary visual material produced by artists from these regions and to discern and critique their overarching critical themes, issues, problems, complications, similarities, etc. within and across cultures. Learning outcomes will be assessed by way of short written tests given throughout the semester, in-class discussion, and a final research paper.

ART 425 - Writing By and For Artists, Curators, and Critics (3 Credits)

How do artists engage in the practice of writing about their own and others' artwork? What are the conventions curators follow in formulating statements for art exhibitions and in writing labels and wall texts for a museum? What is entailed in producing an effective piece of art criticism? Students in this seminar grapple with these questions on a practical level by reading published works by artists, curators, and critics, and by carrying out a range of weekly writing exercises. The goal of this class is for the student to produce varied insightful texts from the perspective of the artist, the critic, and the curator. Students meet the learning outcomes through writing artist statements, art criticism, and curatorial essays. As a writing-intensive course, outcomes are also evaluated through peer editing and the opportunity for students to rewrite their texts following feedback from the professor as well as their peers.

ART 427 - Museum Practice (3 Credits)

This project-based course is designed to help students gain insight and expertise in key components of museum/gallery work (e.g. curating, exhibition design, collections management, and public programming). The goal of this course is to make students conversant with the practices of museum/gallery planning, research, exhibition, interpretation, collections management, programs, evaluation, community building, and communication. In addition to readings and assignments, students will design and build an exhibit and execute an interpretive public program. The objectives of this course are to introduce students to a diverse set of skills and resources applicable to a range of museum/gallery practices; provide opportunities for students to practice new skills, critical thinking, and experience planning/executing a public exhibition; expose students to professional best practices through professionals from, and visits to, a diverse range of area museums/galleries and cultural institutions; introduce students to a diverse network of museum/gallery professionals as a means of learning about various career paths, networking for further research, internship opportunities, and for making professional connections within the immediate museum/gallery community. Students meet the learning outcomes by working as a team to curate an exhibition in a real-stakes entrepreneurial practicum—exploring and choosing a methodology of meaning making for the exhibition space, including developing an exhibition narrative, an interpretive plan, writing labels, developing programming and a press strategy, potentially raising funds or in-kind donations, and troubleshooting the spatial challenges of gallery installation under the confines of time and budget limitations.

ART 428 - History & Theory of the Art Museum (3 Credits)

This course will integrate historical and theoretical knowledge about the art museum with the practice of proposing and designing an innovative model exhibition. The goal of this course is to introduce students to the political and cultural histories, philosophies, and practices that have dynamically molded the art museum and museum architecture from the late eighteenth century to the present era. The objectives of this course are: to teach students theories of museum resource management, that is, the mechanisms that “frame” the object or “stage” the show; to examine the evolving relationship of modern and contemporary artists to the institution of the art museum; and to analyze the aesthetic, psychological, and economic motivations that have influenced modes of collecting objects for private and public consumption. Students meet the learning outcomes by successfully participating in seminar discussions and museum visits, completing three short papers based on topics covered in the class, writing a final exam, and working with a team to propose and design a hypothetical museum exhibition.

ART 429 - Seminar in Art History & Visual Culture (3 Credits)

See the course description for ART 329.

Required Courses, Animation Concentration

ART 341 Introduction to Animation (3 Credits)

This course introduces the fundamental principles of animated movement and their applications across all animation techniques. In addition to screenings and analysis of animated films, students will explore production workflow for animation and apply entrepreneurial thinking across multiple projects. Students will work individually on projects and also learn the skills of effective group collaboration.

Prerequisite/Corequisite: Students must have completed ART 213 with a grade of 'C' or better and completed the VA Milestone (portfolio review process) or be a declared Visual Arts Minor before taking this class.

ART 347 Writing for Media Arts (3 Credits)

An introduction to a range of methodologies for developing ideas, scripts and structural tactics for short films and videos. Emphasis will be placed on traditional storytelling strategies, as well as experimental scripting and alternative notational techniques.

Prerequisite/Corequisite: Students must take ENGL 100 with a grade of 'C' or higher. Plus ART 210 or ART 211 or MCS 222 with a grade of 'D' or higher.

ART 383 Sound Design (3 Credits)

This course treats sound as an aesthetic equal to image in works of time-based and interactive media. It explores image sound relationships and focuses on designing effective soundtracks by developing students' skills in field, foley, and studio recording; scoring; mixing; and sound-image synchronization. *Prerequisite/Corequisite:* Students must have completed ART 213 with a grade of 'C' or better and completed the VA Milestone (portfolio review process) or be a declared Visual Arts Minor before taking this class.

ART 384 Introduction to 3D Animation (3 Credits)

This course will build a foundation for the creation of 3D computer animation. Students will explore 3D techniques through a study of modeling, motion, transformation, lighting and texturing. Students will utilize these skills in the context of strengthening their own artistic voice. *Prerequisite/Corequisite:* Students must complete ART 341 with a C or better.

ART 387 Animation in the Physical World (3 Credits)

This course focuses on the expressive potential of materials-based animation. Stop motion, cut-paper, and experimental techniques, as well as physical-to-digital production methods, will be explored via screenings of animated works, analysis, and hands-on workshops. Students will work individually on projects and collaboratively in groups. *Prerequisite/Corequisite:* Students must complete ART 341 with a C or better.

ART 447 Motion Graphics and Compositing (3 Credits)

This course explores the creation of cinematic effects and motion graphics utilizing advanced techniques in multi-layered, time-based compositions as it relates to both 2-D and 3-D applications. The conceptual process and content incorporating these techniques are studied through screenings of contemporary works and critiques of student class work. *Prerequisite/Corequisite:* Students must complete ART 213 and one of the following ART 305, 315, 331, 341 or 365 with a grade of "C" or better and complete the Visual Arts Milestone (portfolio review process) before taking this class.

ART 486 Real-Time Animation (3 Credits)

This studio course explores the creation of visual media for interactive applications. Students will gain a foundational understanding of the concepts and techniques involved with art production for real time graphics and animation. *Prerequisite/Corequisite:* Students must complete ART 341 with a C or better.

ART 488 Advanced Topics in Animation (3 Credits)

This course offers an investigation of current directions in Animation and Interactive Media. Topics will be published in the Schedule of Classes. This course is repeatable for credit with different topics. Students may complete a maximum of 9 credits or 3 attempts. *Prerequisite/Corequisite:* Students must complete ART 341 with a C or better.

ART 489 Senior Projects (3 Credits)

An advanced course that focuses on the production of individual and collaborative projects, emphasizing class discussion and critique. This course constitutes the capstone experience and should be taken in the student's final semester. Topics will be published in the Schedule of Classes. This course is repeatable for credit. *Prerequisite/Corequisite:* Students must have completed the Visual Arts Milestone (portfolio review process) in order to take this class.

Approved Animation Electives x 3 (9 Credits) (Selected from below list)**ART 305 Introduction to Cinematic Arts (3 Credits)**

In this production course students explore how digital media can be used as a means for creative expression and how this art form has evolved out of experimental film and video art traditions over the past 75 years. This is a hands-on production course. Students will pursue fundamental characteristics of the digital video medium to complete exercises in shooting and editing digital video and a final project.

ART 314 Drawing II (3 Credits)

This is an intermediate drawing course that will continue the study of the visual vocabulary of drawing through its materials and processes. Technical skills will be applied to an exploration of representation and visual invention. Issues addressed will include color and figurative imagery and conceptual approaches to drawing.

ART 380 History and Theory of Games (3 Credits)

This seminar offers an in-depth treatment of historical, philosophical, and theoretical issues related to game design and play. The course traces the origins of gaming and follows its evolution into the contemporary idiom. Analysis will also cover how multi-person independent decision-making and strategic situations provide insight on political science, anthropology, economics, sociology, and biology.

ART 389 Topics in Animation and Interactive Media (3 Credits)

This course offers an investigation of current directions in animation and interactive media. Topics will be published in the Schedule of Classes.

ART 460 Installation Art (3 Credits)

This advanced studio-seminar studies the ways in which artists have defined and utilized space. An interdisciplinary approach to installation allows students to integrate a variety of materials, methods and concerns into their studio projects. Modes of exhibition and display are examined both within gallery/museum spaces and alternative settings. A variety of approaches may be explored, including performance and documentation, memory, alternative narratives, textual strategies, materiality, real and recorded time, site specificity and spatial interventions.

ART 484 Advanced 3D Animation (3 Credits)

This course will continue a student's exploration of 3-D computer animation. Advanced techniques for modeling and procedural rendering will be introduced, as well as animation techniques that utilize scripts, expressions, deformations and inverse kinematics. Students will utilize these skills in the context of strengthening their own artistic voice.

ART 485 Team-based Game Development (3 Credits)

In this class students will learn to apply their talents towards developing computer games. They will learn the processes, techniques, and toolsets used in game development from industry professionals. Students will also learn how to function in an interdisciplinary team on challenging and complex projects.

ART 487 Pre-Production for Animation (3 Credits)

This course prepares Animation students for their capstone ART 489 Senior Projects course. Students will develop individual project ideas and prepare for production using traditional and/or non-traditional pre-production practices. Emphasis will be on class presentations, discussion, critiques, and screenings.

ART 488 Advanced Topics in Animation (3 Credits)

This course offers an investigation of current directions in Animation and Interactive Media. Topics will be published in the Schedule of Classes. (This course may be repeated for elective credit if the topic is different from the ART 488 Topic chosen under Animation requirements)

ART 494/496 Internships (3 Credits)

An internship inside or outside the university, related to the student's focus, to be taken under the supervision of a visual arts faculty member or advisor. If a student works six hours per week, the student is eligible to enroll for three credits. Hence, 12 hours per week equals six credits. Note that 12 hours for six credits is the maximum allowed. Students will work in a professional environment and perform a range of tasks. The circumstances of the internship experience will be evaluated before both the student and supervising firm proceed. This ensures that both parties will benefit mutually from the association.

Upper Level Art Electives general x 2 (6 Credits)

The Visual Arts Department's overarching departmental goals of complex creative and digital fluency requires and encourages animation students to take classes in different areas that will influence their individual artistic and professional goals. B.F.A. students are required to take two upper level art electives (6 credits) in a different concentration. Students work with their advisor to choose these two courses to match with their broader interest in the arts.

In Process

Appendix 8

Full-time Concentration in Animation Faculty, Courses Consistently taught and qualified to teach

1. Full Professor Eric Dyer
M.F.A., The Mount Royal School of Art, Maryland Institute College of Art
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/eric-dyer/>
Courses consistently taught: ART 343, 447, 488, 489
Courses qualified to teach: ART 341, ART 343, ART 347, ART 387, ART 447, ART 487, ART 488, ART494, ART495, ART 489
2. Associate Professor Corrie Parks
M.F.A., University of Southern California - Animation and Digital Arts
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/corrie-parks/>
Courses consistently taught: ART 341, 387, 487, 488, 489
Qualified to teach: ART 314, 341, 343, ART 347, ART 387, ART 447, ART 487, ART 488, ART 489, ART 494, ART 495
3. Assistant Professor Evan Tedlock
M.F.A., University of Southern California - Animation and Digital Art
<https://www.evantedlock.com>
Courses consistently taught: ART 447, 486, 487, 488
Courses qualified to teach: ART 341, ART 389, ART 343, ART 384, ART 447, Art 484, ART 486, ART 487, ART 488, ART 489, ART 494, ART 495
4. Tenure-Track position (Vacant due to recent retirement – to be hired AY 22-23)

Other full-time faculty that teach in the Animation Concentration

5. Associate Professor Cathy Cook
M.F.A., University of Wisconsin-Milwaukee - Film/Video and Women Studies
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/cathy-cook/>
Courses consistently taught: ART 305, 387, 488
6. Associate Professor Kathy Marmor
M.F.A., Inter Media Arts, University of Maryland Baltimore County
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/kathy-marmor/>
Courses consistently taught: ART 389, 488
7. Full Professor Tim Nohe
M.F.A., University of California San Diego
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/timothy-nohe/>
Courses consistently taught: ART 383, 489

8. Assistant Professor Jules Roskam
M.F.A., School of the Art Institute of Chicago
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/jules-rosskam/>
Courses consistently taught: ART 305, 488, 489
9. Associate Professor Marc Olano (CMSC)
Ph.D. University of North Carolina - Computer Science
<https://www.csee.umbc.edu/people/faculty/marc-olano/>
Courses consistently taught: ART 485

In Process

Appendix 9

The following list shows the courses offered in the animation area for the last 3 semesters sorted by full-time and adjunct faculty. This documents that at least 50% of the courses offered in the concentration are taught by full-time faculty.

Fall 2020

Courses Taught by Full-time Faculty (61.5%)

Course	Instructor
ART 341-01 Intro to Animation	Corrie Parks
ART 341-02 Intro to Animation	Corrie Parks
ART 387 Physical World	Dan Bailey
ART 447 Motion Graphics	Evan Tedlock
ART 484 Advanced 3D	Dan Bailey
ART 486 Real Time	Evan Tedlock
ART 487 Pre-production	Corrie Parks
ART 489 Senior Projects	Eric Dyer

Courses taught by Adjuncts (38.5%)

Course	Instructor
ART 380 History and Theory of Games	Jonathan Moriarty
ART 347 Writing for the Media	Rob Pawloski
ART 383 Sound Design	Christian Valiente
ART 383 Sound Design	Jason Charney
ART 384 Intro to 3D	Steven Gribben

Spring 2021

Courses Taught by Full-time Faculty (66.7%)

Course	Instructor
ART 341 Intro to Animation	Corrie Parks
ART 343 History of Animation	Eric Dyer
ART 384 Intro to 3D	Dan Bailey
ART 387 Physical World	Dan Bailey
ART 485 Team-Based Games	Marc Olano
ART 486 Real Time	Evan Tedlock
ART 488 (Visual Music)	Evan Tedlock
ART 489 Senior Projects	Eric Dyer

Courses taught by Adjuncts (33.3%)

Course	Instructor
ART 347-01 Writing for the Media	Rob Pawloski
ART 347-02 Writing for the Media	Emmanuel Duplat-Keravec
ART 383 Sound Design	Jason Charney
ART 447 Motion Graphics	Brandon Waltman

Fall 2021**Courses Taught by Full-time Faculty (64.3%)**

Course	Instructor
ART 341-01 Intro to Animation	Corrie Parks
ART 343 History of Animation	Eric Dyer
ART 384 Intro to 3D	Dan Bailey
ART 387 Physical World	Cathy Cook
ART 484 Advanced 3D	Dan Bailey
ART 486 Real Time	Evan Tedlock
ART 487 Pre-production	Evan Tedlock
ART 488 Adv. Topics AN	Eric Dyer
ART 489 Senior Projects	Lisa Moren

Courses taught by Adjuncts (35.7%)

Course	Instructor
ART 341-02 Intro to Animation	Jackie Ross
ART 347 Writing for the Media	Rob Pawloski
ART 383-01 Sound Design	Christian Valiente
ART 383-02 Sound Design	Jason Charney
ART 447 Motion Graphics	Brandon Waltman

Appendix 10

TABLE 1: PROGRAM RESOURCES					
Resource Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Reallocated Funds	0	0	0	0	0
2. Tuition/Fee Revenue (c + g below)	0	0	0	0	0
a. Number of F/T Students	79 ¹	79	80	90	100
b. Annual Tuition/Fee Rate	0	0	0	0	0
c. Total F/T Revenue (a x b)	0	0	0	0	0
d. Number of P/T Students	0	0	0	0	0
e. Credit Hour Rate	\$0.00	0.00	0.00	0.00	0.00
f. Annual Credit Hour Rate	\$0.00	0.00	0.00	0.00	0.00
g. Total P/T Revenue (d x e x f)	0	0	0	0	0
3. Grants, Contracts & Other External Sources	0	0	0	0	0
4. Other Sources	0	0	0	0	0
TOTAL (Add 1 – 4)	0	0	0	0	0

¹ UMBC anticipates no additional students enrolling in the program as a result of MHEC approval of the changes to the concentration. The program may show some increase in enrollment due to upcoming suspension of the BA with Concentration in Animation, which is part of the department's application for NASAD accreditation. Gains in the BFA Animation program will be offset by a tapering of students in the BA Animation program. The overall number of students pursuing animation within the Visual Arts department is expected to remain the same. Thus, there will be no new tuition revenue to UMBC as a result of this proposal beyond what it would have received prior to making changes to the concentration.

TABLE 2: PROGRAM EXPENDITURES:					
Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Faculty (b + c below)	0 ²	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
2. Admin. Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
3. Support Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
4. Technical Support and Equipment	0	0	0	0	0
5. Library	0	0	0	0	0
6. New or Renovated Space	0	0	0	0	0
7. Other Expenses	0	0	0	0	0
TOTAL (Add 1 – 7)	0	0	0	0	0

² The Animation area currently has four full time faculty that serve the area in addition to support from full-time faculty and staff in the Visual Arts Department. These faculty are sufficient to teach the majority of courses outlined in the proposal, so there are no new expenditures anticipated with the revised concentration.