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: Graphic Design concentration

Date of PCG review:	03/02/2022	Review by USM:	yes
Date of approval initiation:	03/02/2022	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: 3/2/2022 | 12:14:20 PM EST

Department Chair

James Small

James Small

smalls@umbc.edu

3/2/2022 | 3:40:18 PM EST

Approve

In Process

Vice President for Administration and Finance

Kathy L Dettloff

dettloff@umbc.edu

Kathy L Dettloff

3/2/2022 | 4:05:56 PM EST

Approve

Dean of Arts, Humanities, and Social Sciences

Kimberly Moffitt

Kimberly Moffitt
kmoffitt@umbc.edu
3/9/2022 | 7:33:11 AM EST

 Approve

Dean of Undergraduate Academic Affairs

Katharine Cole
kcole@umbc.edu
3/9/2022 | 9:15:45 AM EST

 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   Reviewed:
bwells@umbc.edu

Date Submitted to MHEC: Date Submitted to USM:

Proof RSTARS Transfer Attached:

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

BFA in Design with a Concentration in Graphic Design Narrative

A. Centrality to Institutional Mission and Planning Priorities:

In 2012, MHEC approved UMBC's plan for a Bachelor of Fine Arts (BFA) in Design, housed within UMBC's Department of Visual Arts. UMBC now seeks formal approval for the BFA in Design to offer a concentration in Graphic Design.

The BFA in Design with a concentration in Graphic Design provides students with an in-depth intellectual and practical foundation that encourages entry into professional practice or advanced professionally oriented studies upon graduation. It emphasizes the conception, planning, creation, and realization of visual solutions across a broad spectrum of print and analog applications to solve contemporary communication problems in static and dynamic formats. This degree advances UMBC's reputation as a vital stakeholder in Maryland's innovation economy. It contributes to Maryland's economic development and the surrounding region through workforce training as it prepares students for meaningful careers and life success.

By offering a concentration in Graphic Design, the Department of Visual Arts significantly increases its regional and national profile. It attracts high-performing Maryland high school graduate students, including those who might otherwise attend an out-of-state institution. It supports the greater Washington region's economic growth, the third-largest economy in the United States, and the seventh-largest global economy. This region is expected to add 130,000 jobs that require digital skills in the next five years. Capital CoLab, a partnership of business and academic institutions of which UMBC is a member, describes this region as "a leading global hub for innovation."

The concentration in Graphic Design is consistent with UMBC's campus mission, vision, and four strategic goals: (1) The student experience; (2) Collective Impact in Research, Scholarship, and Creative Achievement; (3) Innovative Curriculum and Pedagogy, and (4) Community and Extended Connections.

The curriculum is built around a transfer student-friendly three-tier course structure that uses industry-standard digital tools (3). This program of study provides multiple opportunities for applied learning experiences that respect and encourage a wide variety of research-based creative solutions.

Students are encouraged to seek internships, service-learning opportunities, and opportunities to collaborate with design faculty on research projects (1,4). The graphic design faculty crafted the course sequence to ensure degree completion and help students manage their time to degree (1). Students are advised and mentored by full-time graphic design faculty members alongside the Visual Arts Undergraduate Program Coordinator (2). Students can also independently track their careers at UMBC through a learning management system (3).

The concentration in Graphic Design works to establish formal and informal learning spaces where students of different backgrounds can engage with each other in meaningful ways that appreciate a multitude of values, beliefs, and attitudes (3).

The concentration in Graphic Design, which is of strategic importance to UMBC, currently enrolls 38% 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 its undergraduate population is 56% female and 44% are male. Over 85% 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 concentration in Graphic Design is currently funded. No additional funding is needed to launch the concentration in Graphic Design.

UMBC is committed to providing ongoing administrative, financial, and technical support for the Concentration in Graphic Design. 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 13 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 Graphic Design 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.

There is no challenge to currently enrolled or future students completing the concentration in Graphic Design.

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.

Within the State of Maryland, O*NET projects that between 2018-2028, the demand for print-based graphic designers will increase by 5%, and the need for web designers will expand by 14%. These increases are significantly above the national average.

As the only BFA in Design with a concentration in Graphic Design 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 graphic design. 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 graphic design.

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

As an open enrollment program in a field with a job growth rate projection of 5 to 14%, the in Graphic Design 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 Design with a Concentration in Graphic Design 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.

3.

The concentration in Graphic Design 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 5% growth rate for print-based graphic designers and a projected 14% growth rate for web designers, the BFA in Design with a concentration in Graphic Design 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**:

Graphic Designers span all industries, from health care to technology. Employment opportunities exist within traditional design agencies, in-house corporate design teams, non-profits, and government agencies.

Students who complete the concentration in Graphic Design are initially employed as junior graphic designers. However, graduates can have the following titles: Graphic Designer, Art/Creative Director, Production Designer, Service Designer, Product Designer, User Interface Designer, User Experience Designer, Web Designer, Interactive Designer, and more.

2.

Within the State of Maryland, O*NET projects that between 2018-2028, the demand for print-based graphic designers will increase by 5%, and the need for web designers will expand by 14%. These increases are significantly above the national average.

The Bureau of Labor Statistics' "2019 Occupational Outlook Handbook" shows that graphic design has a 4% growth rate within Maryland, and web design has a 13% growth rate. Current pandemic numbers still show an 8% positive growth for web designers in the Occupational Outlook Handbook.

- 160,500 jobs 2018–28, 13% Growth (Much faster than average) pre-pandemic.
- 174,300 jobs 2019–29, 8% Growth (Much faster than average) post-pandemic.

3.

Data culled from Burning Blass, Projections Central-State, and CareerOneStop show that within Maryland between 2018-2028, the growth in need for art directors will range between a low of 1.7% (Projections Central-State) and a high of 10% (Burning Glass). The growth in need for graphic designers will range from a low of 5% (Projections Central) and a high of 6% (Careeronestop). The increase in demand for web designers will range from a low of 8% (CareerOneStop) and a high of 13.9% (Projections Central-State). These positions are identified as a low risk for automation. **Appendix 1** provides an additional supporting discussion of quantifiable and reliable data on education and training needs broken out by source.

The program has graduated 86 students over the past four years for an average of 21.6 students per year. UMBC anticipates no change in the number of graduates per year over the next five years.

D. Reasonableness of Program Duplication:

UMBC's Department of Visual Arts identified and compared graphic design programs within the greater Baltimore Metropolitan Region and concluded that no program duplication exists. **Appendix 2** compares regional programs with UMBC's concentration in graphic design.

The BFA in Design with a Concentration in Graphic Design 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 graphic design can take ART 210 - Visual Concepts I and ART 211 - Visual Concepts II and then submit a portfolio for admissions consideration.

The concentration in graphic design gives students the formal, conceptual, and technological skills necessary for professional practice as a graphic designer. Students learn to design for print and screen-based communications, including e-publications, mobile devices, app design, and kiosk design through modules that also introduce students to human-computer interaction (HCI) and user-experience design (UXD) principles.

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

The BFA in Design with a Concentration in Graphic Design does not duplicate existing programs at HBI's and is expected to have no impact on them. These institutions do not offer the BFA in Design with a concentration in Graphic Design. None of the four HBIs offers a BFA, which distinguishes all of these programs from UMBC's. 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. **Appendix 3** provides a direct comparison of HBI visual art programs with UMBC's concentration in graphic design.

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

This program does not duplicate existing programs at HBI's, and it is expected to have no impact on the identity or mission of any of the HBIs, as described above.

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

The concentration in graphic design is based on the 2012 MHEC-approved BFA in Design. Requirements to complete the 120-credit BFA in Design with a Concentration in graphic design are described in **Appendix 4**.

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

Compared to national standards as assessed through the Oklahoma State University 2018-19 Faculty Distribution Survey, which illustrates the distribution of faculty nationally by discipline, rank, ethnicity, and gender expressed as headcounts and percentages for individual disciplines, the graphic design faculty, who have established national and international reputations in their areas of research and creative activity, is diverse with respect to ethnicity and gender.

Learning outcomes specific to graduates of the BFA in Design with a Concentration in Graphic Design are listed in **Appendix 5.**

The educational objective of the concentration in Graphic Design is to enable graduates to enter professional careers in design fields that emphasize graphic design and visual communication or to gain admission to graduate programs in these and related disciplines.

The concentration in Graphic Design 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 Graphic Design 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 design professionals.

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 designers. In addition, students benefit from frequently organized class field trips that take advantage of UMBC's proximity to internationally renowned cultural institutions in the Baltimore-Washington area.

Portfolio preparation: This 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.

The concentration in graphic design uses Bloom's taxonomy as a framework to organize its courses into three tiers to ensure that instruction and assessment align and that instructor and student have a shared understanding of learning outcomes. With the exception of ART 335 – Origins and Issues in Design, each course addresses the following areas: gestalt principles, systems and series, typography, image-making, color, process, audience/user, color, critical analysis, scale and hierarchy, research, technology, professionalism, and collaboration. ART 335, which introduces students to the major figures and debates in design history and to important ethical questions for the history and practice of design, focuses on research, writing and oral presentation skills.

Tier 1 course learning outcomes (ART 331 - Graphic Design I, 332 - Design & Technology 1, 333 - Typography I, and 335 - Origins and Issues in Design) are structured around the principles of *remembering, understanding,* and *applying.*

Tier 2 course learning outcomes (ART 334 - Graphic Design II: Word & Image, 336 - Design & Technology II: Screen, and 337 - Typography II) reinforce the principles of *understanding* and *applying,* and introduce the concept of *analyzing*.

By Tier 3 (ART 338 - Motion Design, 430 - Typography III, 431 - Graphic Design III, Human Environmental Design, and 434 - Advanced Interface Design), students apply the principles of *creating* and *evaluating* to projects structured for maximum independence.

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 are

qualified to work as graphic design professionals in print, screen, or environmental design and have the option to pursue graduate studies in a wide range of areas such as Business, Law, Human-Centered Computing, Information Knowledge Management, and Information Design.

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 graphic design-specific course names and descriptions. Approved studio electives consist of Department of Visual Arts studio courses in Animation, Cinematic Arts, Photography, and Print Media as listed [here](#).

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. The BFA in Design with a concentration in graphic design plans to seek Capital CoLAB credentials.

1. 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.

2.
   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 Design with a Concentration in Graphic Design 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

1. Not applicable.

I. Adequacy of Faculty Resources

Within the Department of Visual Arts, four tenured faculty members and one visiting lecturer are assigned to the BFA in Design with a Concentration in Graphic Design. The American Association of Museums, American Institute of Graphic Arts (AIGA) Design Education Community, Fulbright Commission, National Endowment for the Arts, and other national organizations have recognized their teaching effectiveness and research efforts through grants and awards. Faculty have published with CRC and Princeton Architectural Press. Two faculty members chaired AIGA Baltimore's Education Committee.

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 graphic design education and UMBC.

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.

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.

The concentration in graphic design is not offered in a distance education format.

As a response to online learning which took place as a result of Covid, UMBC's instructional technology staff supported faculty who want to take a deliberate and holistic approach to prepare their online learning courses via the Planning Instructional Variety for Online Teaching (PIVOT) program. PIVOT focused on best practices for using online instruction tools such as Blackboard, Panpoto, Voice Thread, etc.

PIVOT is grounded in evidence-based principles for how people learn, which share many of the best teaching practices in face-to-face classrooms, but leverages these principles and adapts them to meet distance education needs. PIVOT leverages the Quality Matters (QM) standards for effective online course design.

J. Adequacy of Library Resources

1.

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

K. Adequacy of Physical Facilities, Infrastructure and Instructional Equipment

1. 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

1.

The concentration in Graphic Design does not anticipate adding new students to this program. The concentration in Graphic Design has the revenues necessary to teach the existing students. **See Appendix 10, Table 1: Resources and Narrative Rationale**

2.

The concentration in Graphic Design does not anticipate adding new students to this program. The concentration in Graphic Design has the revenues necessary to teach the existing students. **See Appendix 11, Table 2: Program Expenditures and Narrative Rationale.**

M. Adequacy of Provisions for Evaluation of Program

Graphic design faculty schedule formal curriculum meetings where syllabi, project descriptions, rubrics, and student work examples are evaluated to ensure that students meet the concentration in graphic design 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. 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 12.**

The College of Arts, Humanities, and Social Sciences reviews and evaluates assessment practices biennially to ensure that the Department of Visual Arts aligns the graphic design 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 a graphic design faculty authored report submitted by UMBC to NASAD documenting that the concentration in graphic design 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 graphic design classes of their choice, examined representative examples of student work from all graphic design 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

Appendix 1
Education and Training Needs by Source

Burning Glass: Burning Glass is a labor market analytics firm that provides job market data that encourages an alignment of education initiatives with employer demand. Using these occupational titles as search terms, art director, graphic designer, and web designer shows that by 2026, the need for art directors will increase by 7.8%, the demand for graphic designers will increase by 7.5%, and the need for web designers will increase by 10% within Maryland.

Employers within the Baltimore, Washington, D.C., and the Northern Virginia region, which included defense contractors, governmental agencies, and communications firms, posted approximately 2,000 jobs in the past 12 months all of which required a bachelors' degree as a minimum. Burning Glass identified these positions as low risk to automation, which means there is a continued need to educate students in these fields.

Projections Central – State: Projects Central develops national and individual state employment projections. Between 2018 and 2028, the need for Graphic Designers will increase by 3% nationally, and 5.2% within Maryland (from 3,630 to 3,820 jobs with average annual openings of 530 jobs) and the call for Web Developers* will expand by 13% nationally and 13.9% within Maryland (from 2,440 to 2,780 jobs with average annual openings of 290 jobs).

CareerOneStop: CareerOneStop, which the U.S. Department of Labor sponsors, shows that between 2016-2026, the demand within Maryland for graphic designers will expand by 6% (from 4,1490 to 4,460 jobs with average annual openings of 350 jobs due to growth and net replacement). The call for web developers* will grow by 8% (5,520 to 5,620).

Appendix 2
Greater Baltimore Metropolitan Region Program Duplication Discussion

Bowie State University (BSU) offers a BS in Visual Communications and Digital Media Arts with concentrations in Advertising Design, Digital Media Arts, Digital Cinema and Time-Based Media, Animation and Motion Graphics, and Fashion Design. The concentration in Advertising Design which uses courses offered through departments such as marketing and history, requires 27 credits in VCDMA specific courses. This major requires a portfolio review after completing VCDM 219 and a portfolio review before graduation.

UMBC's concentration in graphic design is part of the BFA in Design and does not offer any course of study in advertising design, so there is no duplication of the BSU program, which offers a BS.

Coppin State University (CSU) offers a BS in Urban Arts with concentrations in Arts Administration, Theatre, and Visual Arts. The concentration in Visual Arts requires 6 credits in core courses specific to Urban Arts and 27 credits in Visual Arts specific courses that include art histories, ceramics, and design. Admission to this program does not require a portfolio review.

At UMBC, the concentration in graphic design is part of the BFA in Design and does not support the study of urban arts, so there is no duplication of the CSU program, which offers a BS.

Morgan State University (MSU) offers a BA in Fine Arts with a 41-credit track in graphic design. This degree program trains students in creative problem-solving using design standard technology, while also providing cultural and social context to their projects. Admission to this program does not require a portfolio review.

While UMBC's concentration in graphic design does educate students in creative problem-solving using industry standard technology, the concentration in graphic design is a 72-credit course of study that culminates in a BFA in Design. The BFA focuses on intensive work in art and/or design supported by a program in general studies. The intent of the BFA is to prepare for professional practice. The BA focuses on art and design in the context of a broad program of general studies.

Students pursuing a concentration in graphic design must apply separately to UMBC and the Department of Visual Arts. After completing ART 210, 211, 212, and 213, students must then pass ART 331 - Graphic Design I

with a grade of "B or better" before they move forward in the degree pathway. As part of the graphic design concentration, students also participate in a mandatory senior exit exhibition held during their final semester. The proposed UMBC BFA program does not duplicate the MSU BA program.

Towson University offers a BFA in Art & Design with a concentration in Graphic Design. Admission to this degree path which requires that students complete 45 graphic design-specific credits is limited, e.g., admission is screened through a portfolio review, and not all applicants are admitted. Students can meet degree requirements through fine art and craft-based courses such as in illustration, metals and jewelry, painting, sculpture, and digital object design.

While students pursuing a concentration in graphic design 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. Additionally, students cannot take courses in courses in illustration, metals and jewelry, painting, sculpture, and digital object design. As part of the proposed UMBC graphic design concentration, students also participate in a mandatory senior exit exhibition held during their final semester. The proposed UMBC program does not dupplicate the TU program.

The **University of Baltimore** (UB) offers a 48-credit BA in Digital Communication. Students take 7 core courses (21 credits) and then complete 21 credits in one of these focus areas: media design & production, digital theory & culture, public relations & social media, or media writing.

UMBC does not offer a BA in Digital Communication that requires students to focus in media design & production, digital theory & culture, public relations & social media or media writing. Instead, UMBC offers a concentration in graphic design, a 72-credit program that requires 33 graphic design-specific credits and culminates in a BFA in Design, so there is no duplication.

The **University of Maryland at College Park** (UMCP) offers a BA in Studio Art with a concentration in graphic design. This track requires that students complete 24 graphic design-specific credits, is restricted to students admitted into the graphic design concentration through a two-step portfolio review, and not all applicants are admitted.

UMBC's concentration in graphic design, a 72-credit program that requires 33 graphic design-specific credits, culminates in a BFA in Design, so there is no duplication of UMCP's BA program.

University of Maryland Global Campus, (UMGC) an educational institution that functions online and is geared to working adults, offers a B.A, Graphic Communication that requires 33-credits in the major.

UMBC's concentration in graphic design, which admits students through a portfolio review and has a gateway course that students must pass with a "B or better," culminates in a 72-credit BFA in Design, so there is no duplication of the UMGC BA program.

Maryland Institute College of Art (MICA) offers a BFA in Graphic design. Students complete a 24 credit first-year program before they can begin to take 36 credits in graphic design-specific courses and 18 credits in studio electives that count to the graphic design BFA. Students who must complete a senior degree project must also complete 42 credits in Liberal Arts. Admission to MICA requires a portfolio review.

UMBC's concentration in graphic design is an open enrollment program requiring 33 credits in graphic design-specific courses and 12 credits in studio electives. Students, who are not required to complete a senior degree project, must complete a general education program of 37-45 credits distributed across six areas of academic inquiry: English Composition, Arts and Humanities, Social Sciences, Mathematics, Sciences, and Culture as described under G. Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes. 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 Graphic Design in which students take 63 credits in art and graphic design-specific courses. Admission to this program does not require a portfolio review. However, students must subsequently pass portfolio reviews after completing their 200 and 300 level courses.

To enroll in UMBC's Department of Visual Arts, students must apply separately to UMBC and the Department. Students must also complete a gateway course with a grade of "B or better." There are no portfolio reviews at the 200 and 300 level. UMBC's BFA in Design with a concentration in graphic design requires that students complete 72 credits in art and graphic design-specific courses, so there is no duplication of Stevenson's program. As part of

the University System of Maryland, UMBC's tuition and related costs for students who choose to live on campus is lower than that of Stevenson.

In Process

Appendix 3
HBI Visual Art Programs Compared to UMBC's Concentration
in Graphic Design

Bowie State University (BSU) offers a BS in Visual Communications and Digital Media Arts with concentrations in Advertising Design, Digital Media Arts, Digital Cinema and Time-Based Media, Animation and Motion Graphics, and Fashion Design. The concentration in Advertising Design which uses courses offered through departments such as marketing and history, requires 27 credits in VCDMA specific courses. This major requires a portfolio review after completing VCDM 219 and a portfolio review before graduation.

UMBC's concentration in graphic design is part of the BFA in Design and does not offer any course of study in advertising design, so there is no duplication of the BSU program, which offers a BS.

Coppin State University (CSU) offers a BS in Urban Arts with concentrations in Arts Administration, Theatre, and Visual Arts. The concentration in Visual Arts requires 6 credits in core courses specific to Urban Arts and 27 credits in Visual Arts specific courses that include art histories, ceramics, and design. Admission to this program does not require a portfolio review.

At UMBC, the concentration in graphic design is part of the BFA in Design and does not support the study of urban arts, so there is no duplication of the CSU program, which offers a BS.

Morgan State University (MSU) offers a BA in Fine Arts with a 41-credit track in graphic design. This degree program trains students in creative problem-solving using design standard technology, while also providing cultural and social context to their projects. Admission to this program does not require a portfolio review.

While UMBC's concentration in graphic design does educate students in creative problem-solving using industry standard technology, the concentration in graphic design is a 72-credit course of study that culminates in a BFA in Design. Students pursuing a concentration in graphic design must apply separately to UMBC and the Department of Visual Arts. After completing ART 210, 211, 212, and 213, students must then pass ART 331 - Graphic Design I with a grade of "B or better" before they move forward in the degree pathway. As part of the graphic design concentration, students also participate

in a mandatory senior exit exhibition held during their final semester. The proposed UMBC BFA program does not duplicate the MSU BA program.

The **University of Maryland, Eastern Shore** (UMES) offers a BA degree in Applied Design with three concentrations: Commercial Photography, Graphic Illustration, and Sequential Arts (comics, anime, manga and cartoons). The Graphic Illustration track offers two graphic design courses and courses in digital photography and visual computing. The emphasis of this concentration is on traditional media, with a majority of its courses devoted to drawing, painting, photography, printmaking, representational painting, sculpture, anatomy for artists, and water-based media.

     At UMBC, the concentration in graphic design is part of the BFA in Design and does not support the study of commercial photography, graphic illustration, or sequential arts. There is no emphasis on traditional media, so there is no duplication of the UMES program, which offers a BA.

Appendix 4
BFA in Design with a Concentration in Graphic Design Degree Requirements

A Four-Year Academic Pathway for the BFA in Design with a Concentration in Graphic Design 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
Graphic Design Concentration	33 credits
Approved Studio Electives	12 credits
Total	**120 credits**

BFA IN DESIGN WITH A CONCENTRATION IN GRAPHIC DESIGN

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)

Graphic Design Concentration (33 credits)
Fall Only Courses
- ART 331 - Graphic Design I (Gateway, must earn a "B" or better) (3)
- ART 334 - Graphic Design II (3)
- ART 335 - Origins and Issues in Design (3)
- ART 336 - Design & Technology II (3)
- ART 338 - Motion Design (3)

Spring Only Courses
- ART 332 - Design and Technology I (3)
- ART 333 - Typography I (3)
- ART 337 - Typography II (3)
- ART 430 - Typography III (3)
- ART 431 - Graphic Design III (3)
- ART 434 - Advanced Interface Design (3)

Approved Studio Electives (12 credits) • Four studio courses totaling 12 credits

Appendix 5

Learning Outcomes, Concentration in Graphic Design

Completers of the Concentration in Graphic Design program will possess the skills to:

1. Identify a problem, conduct research and analyses, generate alternative solutions, carry out prototype and user tests, and evaluate outcomes with an understanding of historical and contemporary issues.

2. Describe and respond to the specific audiences and contexts that communication solutions must address, including recognizing the physical, historical, cognitive, cultural, and social factors shaping design decisions.

3. Create and develop visual form in response to communication problems, including understanding principles of visual organization, composition, information hierarchies, symbolic representation, typography, aesthetics, and the construction of meaningful images.

4. Understand tools and technology, including their roles in creating, reproducing, and distributing visual messages.

5. Understand ethical and professional responsibilities and work as a team member.

Appendix 6
Student Competencies Assessment

Quantitative assessment

- The requirement to gain a grade of "B" or better in the gateway course for continuation in the Graphic Design 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 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 courses (ART 430, 431, and 434) in which students produce a final project that showcases their critical thinking skills, creativity, and accumulated technical expertise

In Process

Appendix 7
Concentration in Graphic Design Course Names and Descriptions

***Visual Arts Core Courses**_
ART 210 – Visual Concepts I
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
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
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
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
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
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)
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
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
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
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)

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)

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

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
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 424 - Contemporary Art of the Non-Western World
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

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

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
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
See the course description for ART 329.

Required Courses, Graphic Design Concentration
ART 331 - Graphic Design I: Image, Sign, and Symbol, (3.00 Credits)
This course is an introduction to methods for creating images, signs and symbols with a priority placed on the use of the grid as a structural device. Emphasis is placed on research, analysis, the design process, image translation, and image reflection. Recommended Preparation ART 332 and ART 333 are to be taken concurrently. Note: This course is designated as a gateway course for design majors and must be passed with a grade of B or better to continue in the graphic design sequence. *Prerequisite/Corequisite: You must complete ART 210 and ART 211 with a C or better and complete the Visual Arts Milestone (portfolio review process) before taking this class.*

ART 332 - Design and Technology I (3.00 Credits)
Introduction to Macintosh-based computing and software programs developed for print-based communication including discussion of workflow methods necessary for professional practice. The management and application

of type and fonts are addressed. Tools, processes, and techniques for print reproduction will be surveyed. Recommended Preparation Recommended Preparation: ART 331 and ART 333 are to be taken concurrently with ART 332. *Prerequisite/Corequisite: You must complete ART 210 and ART 211 with a C or better and complete the Visual Arts Milestone (portfolio review process) before taking this class.*

ART 333 - Typography I (3.00 Credits)

An introductory course in the history and exploration of basic principles of typography. Emphasis is on interrelationships of letter, word, line, page, and the logical evolution of the grid as a structural device. The course will emphasize techniques and ideas that influence meaning through the visual design of letterforms and words. The structure of type will be explored through projects in two- and three-dimensional media. Recommended Preparation You are to be concurrently enrolled inART 331 and ART 332. *Prerequisite/Corequisite: You must complete ART 210 and ART 211 with a grade of "C" or better and complete the Visual Arts Milestone (portfolio review process) before taking this class.*

ART 334 - Graphic Design II (3.00 Credits)

This course provides combined reinforcement of design research and methodologies. Students apply their knowledge of typographic and visual forms to projects that encourage the introduction of word and image with visual hierarchies. The development of multiple solutions is encouraged. Visual organizations and project management are stressed. Projects are both two- and three dimensional. *Prerequisite/Corequisite: You must complete ART 212, ART 213, and ART 333 with a grade of "C" or better and complete the Visual Arts Milestone before taking this class.*

ART 335 - Origins and Issues in Design (3.00 Credits)

This course is a survey of the history of graphic design from the Industrial Revolution through contemporary practice. Lectures illustrate major movements as the role of graphic design in society is explored including its relationship to industrial and architectural design. Both technological and societal changes and their impacts on design in past and present eras are addressed. *Prerequisite/Corequisite: You must take ART 210, ART 211, ART 214 and ENGL 100 or equivalent with a grade of "C" or better and complete the Visual Arts Milestone (portfolio review process) before taking this class.*

ART 336 - Design & Technology II (3.00 Credits)
Introduction to Macintosh-based computing using software programs
developed for screen-based communication including discussion of the
conceptual and technical issues involved in the design and production of
interactive documents and environments. Discussion will focus on authoring,
user interface, navigation, content development, user experience and visual
application. *Prerequisite/Corequisite: You must have completed ART 213 (with
a grade of 'C' or better), ART 331 (with a grade of 'B' or better), ART 332, and
ART 333 with a grade of 'C' or better, and complete the Visual Arts Milestone
(Portfolio Review Process) before taking this class.*

ART 337 - Typography II (3.00 Credits)
An intermediate exploration of typography and image-making as an expressive
and functional communication vehicle. Students apply their knowledge of the
grid, typographic and visual forms to create projects that require the use of
both word and image. The processes and mediums for combining word and
image and the limits of visual literacy are explored in experimental and
practical projects while addressing the reader's needs and the communicator's
intent. *Prerequisite/Corequisite: You must complete ART 212, ART 213, and
ART 333 with a grade of "C" or better and complete the Visual Arts Milestone
before taking this class.*

ART 338 - Motion Design (3.00 Credits)
ART 338 Motion Design applies the principles of 2-dimensional design and
typography practice to time-based media. Students will view and discuss
historic and contemporary examples of projected and screen-based work and
learn discipline-specific vocabulary as industry-standard software is used to
explore how effective communication can be created utilizing motion.
*Prerequisite/Corequisite: You must complete ART 333 with a C or better and
complete the Visual Arts Milestone (portfolio review process) before taking this
class.*

ART 430 - Typography III (3.00 Credits)
This course is an exploration of advanced problems in visual communication
that stresses the integration of typography with other two and three-
dimensional imagery. Further emphasis is placed on the development of a
rational design methodology through a consideration of form, utility and
production limitations. Research, critical analysis, and discussion are required.
Prerequisite/Corequisite: You must complete ART 334, ART 336, and ART 337,

with a grade of "C" or better, and complete the Visual Arts Milestone (portfolio review process) before taking this class.

ART 431 - Graphic Design III: Human Environmental Design (3.00 Credits)
An exploration of advanced communication problems involving identity systems applied to two and three dimensions in analog and digital mediums. Projects can include wayfinding and exhibit. Issues related to ergonomics and sustainability are discussed and explored. This course requires participation in the senior exit exhibition.
Prerequisite/Corequisite: You must complete ART 334, ART 336, and ART 337, with a grade of "C" or better, and complete the Visual Arts Milestone (portfolio review process) before taking this class.

ART 434 - Advanced Interface Design (3.00 Credits)
ART 434 is the concluding course in the graphic design sequence. It is an advanced exploration of interaction and information design focusing on user interfaces for interactive platforms, from mobile devices to larger dynamic informatics and interpretive media installations. Via hands-on, collaborative problem-solving, students will gain skills needed to work in contemporary digital environments. Topics covered include human-computer interaction (HCI) and user-experience design (UXD) principles. Students will design and build interactive prototypes while continuing to build a strong foundation of graphic design fundamentals through practical application.
Prerequisite/Corequisite: You must complete ART 334, ART 336, and ART 337, with a grade of "C" or better, and complete the Visual Arts Milestone (portfolio review process) before taking this class.

Approved Studio Courses (12 credits)
The descriptions for studio courses that students enrolled in the concentration in graphic design may take as approved studios are organized by area of concentration and found via these links:
- ***Animation***
  ART 305, 341, 343, 380, 384, 387, 389, 447, 484, 485, 486, 487, and 488
- ***Cinematic Arts***
  ART 305, 315, 324, 325, 342, 346, 347, and 383
- ***Photography***
  ART 327, 361, 362, 364, 365, 366, 367, 461, 462, and 494

- ***Print Media***
  ART 314, 320, 360, 370, 375, 376, 460, 466, 355, and 489

Students may also enroll in ART 494 - Internship and ART 495 - Independent Study as part of their approved studio courses.

ART 494 - Internship

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. This course is repeatable for credit. Students may complete a maximum of 12 credits.

ART 495 - Independent Study

This course is for students with specialized interest, who have the support of a full-time faculty member. Interested students must submit a written proposal including a comprehensive schedule to a full-time faculty member in the student's concentration. The proposal is due ten weeks before the end of the semester prior to the intended research semester. Proposals are approved based on merit. Variable credit course repeatable up to 12 credits, if permitted, by student's major concentration and degree.

Appendix 8
Full-time Concentration in Graphic Design Faculty,
Courses Consistently taught and qualified to teach

1. Associate Professor Guenet Abraham (Tenured, Full-Time)
   MFA, Graphic Design, Yale University
   Courses consistently taught: ART 331, ART 334, ART 337
   Qualified to teach: ART 331, ART 333, ART 334, ART 335, ART 337, ART 430, ART 431

2. Associate Professor Kathryn Bell (Tenured, Full-Time)
   MFA, Imaging and Digital Arts, University of Maryland Baltimore County
   Courses consistently taught: ART 331, ART 337, ART 338
   Qualified to teach: ART 331, ART 332, ART 333, ART 334, ART 335, ART 336, ART 337, ART 338, ART 431, ART 434

3. Professor Margaret Re (Tenured, Full-Time)
   MFA, Graphic Design & Visual Communication, University of Michigan
   Courses consistently taught: ART 331, ART 333, ART 334, ART 337, ART 430
   Qualified to teach: ART 331, ART 332, ART 333, ART 334, ART 335, ART 337, ART 430, ART 431, ART 434

4. Associate Professor Gary Rozanc (Tenured, Full-Time)
   MFA, Visual Communications, University of Arizona
   Courses consistently taught: ART 332, ART 336
   Qualified to teach: ART 331, ART 332, ART 333, ART 334, ART 335, ART 336, ART 337, ART 338, ART 430, ART 431, ART 434

5. Visiting Lecturer Rica-Marie Garcia (Visiting, Full-Time)
   Certificate, UX/UI Design, University of California, San Diego
   Courses consistently taught: ART 333, ART 431, 434
   Qualified to teach: ART 332, ART 333, ART 336, ART 431, ART 434

Appendix 9

The degree path plan shown below documents that at least 50% of the credits in the concentration in graphic design are taught by full-time faculty.

Fall Course Sequence	
ART 331 - Graphic Design I	Guenet Abraham, 2 sections
ART 334 - Graphic Design II	Adjunct (1 section) Rica Marie Garcia (1 section)
ART 335 - Origins & Issues in Design	Gary Rozanc (2 sections)
ART 336 - Design & Technology II	Rica-Marie Garcia (2 sections)
ART 338 - Motion Design	Kathryn Bell (2 sections)
ART 430 - Typography III	Margaret Re (2 sections)

Spring Course Sequence	
ART 331 - Graphic Design I	Guenet Abraham (2 sections)
ART 332 - Design & Technology I	Gary Rozanc (2 sections)
ART 333 - Typography I	Adjunct (1 section) Rica Marie Garcia (1 section)
ART 337 - Typography II	Margaret Re (2 sections)
ART 431 - Graphic Design III	Kathryn Bell (2 sections)
ART 434 - Advanced Interface Design	Rica-Marie Garcia (2 sections)

Appendix 10
Table 1: Resources and Narrative Rationale

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	24	48	72	96	120
b. Annual Tuition/Fee Rate	0	0	0	0	0
c. Total F/T Revenue (a x b)	0[1]	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

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[1] UMBC does not anticipate any increase in the number of new students in the program over the next five years. Existing UMBC students are expected to choose this concentration and therefore no new resources will be added to UMBC as a result of the enrollments in this program.

Appendix 11
Table 2: Program Expenditures and Narrative Rationale

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

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[2] The courses required for the program are already offered by existing Department of Visual Arts faculty. There are no new expenses.

Appendix 12

Educational Assessment Methods

1. The requirement of a grade of "B" or better in the gateway course for continuation in the Graphic Design program

2. Quizzes and mid-term and final examinations

3. Examinations that test competency with equipment and software

4. Formal critiques

5. Written project analyses

6. Written assignments, including in-class writing assignments and research papers, requiring students to synthesize course content and/or to apply this knowledge to independent research

7. Oral assignments that include presentations by students of their work and critiques of peer work

8. Demonstration of the ability to work cooperatively in graded team projects

9. Experiential learning opportunities as offered through faculty-led research opportunities, internships, field experiences, independent studies, and selective study abroad programs

10. Senior project exhibition: By the end of the senior year and supported by participation in the senior exit exhibition, an entry-level professional portfolio of 8-12 pieces includes documentation of a senior capstone project.